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MOTION PICTURE HERALD

3 JUN 5
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1941

FEATURES REVIEWED:

Tobacco Road
Nice Girl?
Ellery Queen's Penthouse Mystery
Prairie Pioneers
It Happened to One Man
Outlaws of the Rio Grande
Lady Eve
Father's Son
Blondie Goes Latin
The Hard-Boiled Canary
Flying Wild
Dream of the Butterfly

SHORT SUBJECT REVIEWS
RELEASE CHART

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

Pictures

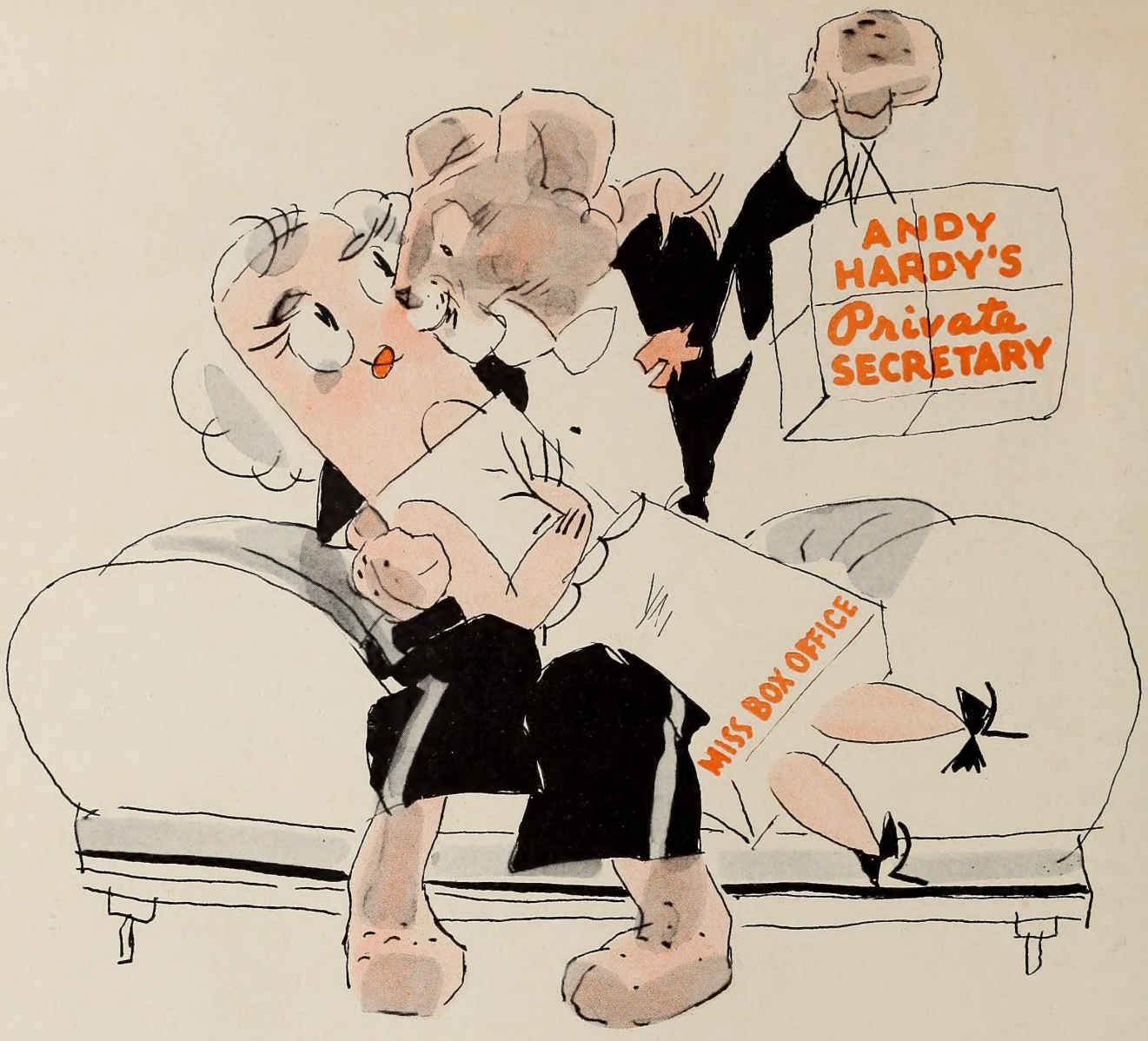
HIGHER VALUE ON STARS IN BLOCKS-OF-5 SELLING
REPUBLIC ANNOUNCES SIXTY FEATURES FOR 1941-42
COLUMBIA WILL NOT SELL ANY BLOCKS-OF-5
LOEW'S TO SELL 'BEST' FILMS WHILE THEY'RE 'HOT'
CHAPLIN'S 'DICTATOR' GENERALLY RELEASED MARCH 7th
WARNERS CALL PRODUCT POLICY CONFERENCES

Decree

NO ARBITRATION CLEARANCE RELIEF UNTIL 1941-42
CONGRESS ASKED TO PROBE THE FILM INDUSTRY
U.S. AND SCHINE SPLIT OVER TRUST SETTLEMENT
NORTHWEST 'BATTLEGROUND' FOR BLOCKS-OF-5 ISSUE
FIRST ANTI-TRUST ATTACK IN N.Y. SINCE DECREE
IOWA OWNERS ASK U.S. TO INVESTIGATE CIRCUITS

VOL. 142, NO. 9 MARCH 1, 1941

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HIT!

"TOPS FOR HARDY SERIES"

says Film Daily as All Critics Cheer!

"Socko entertainment for all audiences; tops to date for Hardy series. Metro hits a new peak for the tremendously popular Hardy series with this release, the best to date in every respect. Exhibitors should do a land office business with the film as it is right down the alley as entertainment for all types of audiences. Metro should, by the same token, derive a heavy gross return. The cast is excellent from top to bottom. Metro parades a new discovery in the picture, Kathryn Grayson, who should go over with a bang with audiences. Mickey Rooney outdoes himself. Lewis Stone's portrayal of Judge Hardy could not be improved on and all the other members of the cast give sterling support to the principals. An expert directorial job is turned in by George B. Seitz."

—Film Daily

"Chalk up another winner in the ever-lengthening list of 'Hardy Family' box-office tonics. Swell entertainment for the entire family, anywhere, anytime. Human, likeable, intensely natural and tops in entertainment values. There is a newcomer, Kathryn Grayson, definitely worthy of special mention and billing attention on the part of the exhibitor. She is possessed of charm and a highly appealing personality, plus a really splendid singing voice, which she demonstrates most effectively. Miss Grayson certainly looks like a 'find.' Under the customarily able direction of George B. Seitz, it all adds up to grand entertainment which should tell its own story on the black side of the exhibitor's ledger."

—Motion Picture Daily

"Hilarious . . . and notable because it marks the debut of Kathryn Grayson, youthful actress and singer who looks to be of star calibre."

—Box Office

"Notable not only for sustaining the high note of entertainment sounded by the series, but also as marking the screen debut of a talented newcomer, young Kathryn Grayson, whose singing ability is matched by her ease in handling her first acting assignment. A press audience of both sexes laughed and even sniffled a bit in all the right places and they were plentiful."

—Motion Picture Herald

"This is one of the best of the Andy Hardy pictures. Should equal or better the others in this series in appeal. Will make you alternately laugh and cry. Box Office slant: Typical Hardy business—and more!"

—Showmen's Trade Review

" 'Andy Hardy's Private Secretary' crowns the popular M-G-M series. And it can wear its crown with regal distinction, for it's gloriously entertaining; even better than the wildly-cheered 'Love Finds Andy Hardy' of fond remembrance. There should be many cheers for the latest 'Hardy' and Kathryn Grayson, and it, and she, richly deserve them all."

—Hollywood Reporter

"ANDY HARDY'S PRIVATE SECRETARY" with Lewis Stone · Mickey Rooney Fay Holden · Ann Rutherford · Sara Haden · Ian Hunter and Kathryn Grayson Screen Play by Jane Murfin and Harry Ruskin . Based on a Story by Katharine Brush · Directed by George B. Seitz · A Metro-Goldwyn-Mayer Picture



TAKES THE CAKE!

TOPS IN $$$ TOO!

IN FIRST 6 ENGAGEMENTS THE BIGGEST BOX-OFFICE HIT OF ALL "HARDY" PICTURES!

Look at the Record!

"Andy Hardy's Private Secretary" leads all 9 other Hardy pictures from 10% to 30%!

•

In BRIDGEPORT it's topping "Test Pilot" and "Philadelphia Story" too! (*and you know that box-office "Story"!*)

•

In WATERBURY it's ahead of "Boys Town" and "Strike Up the Band"!

•

IN HARTFORD, NEW HAVEN AND SAN FRANCISCO IT HAS ROLLED UP ALMOST $4,000 MORE THAN "ANDY HARDY MEETS DEBUTANTE" IN 4 DAYS!

"Andy Hardy's Private Secretary" is a Box-Office Sweetheart!

The World Premiere early

AT 2 THEA

IN NEW Y

THE RIVOLI THEATRE and THE HOLLY

Continuous at Advan

March
RES
ORK
OD THEATRE
d Prices

FRANK CAPRA'S PRODUCTION FOR 1941!



GARY COOPER · BARBARA STANWYCK

in

MEET JOHN DOE

with

EDWARD ARNOLD · WALTER BRENNAN

Spring Byington • James Gleason and Gene Lockhart

This Screen Play, as were most of the major successes of Frank Capra, is by

ROBERT RISKIN

Directed by Frank Capra

Distributed by Vitagraph, Inc.

Produced at the Studios of **WARNER BROS.**



Howard Barnes, first string critic of The New York Herald Tribune, who writes this appraisal of all the merits of TOBACCO ROAD, is recognized as one of the finest critics of the cinema in this country.

It is interesting to note that Mr. Barnes has maintained not only a high artistic standard which is reflected in all his writing in The Herald Tribune, but has been most accurate in estimating the boxoffice interest of motion pictures. He follows well in the tradition of The Herald Tribune, which has just recently led in Variety's box score for dramatic critics.

We reproduce Mr. Barnes' review of TOBACCO ROAD in its entirety not only because of its importance and interest to the industry, but because we believe it so truthfully represents the sincere effort that went into the making of the year's most anticipated motion picture.

NEW YORK HERALD TRIBUNE, FRIDAY, FEBRUARY 21, 1941

ON THE SCREEN

By HOWARD BARNES

"Tobacco Road"—Roxy

"TOBACCO ROAD," a screen drama by Nunnally Johnson, adapted from the stage play by Jack Kirkland which was based on the novel by Erskine Caldwell, produced wby Darryl F. Zanuck, directed by John Ford and presented by Twentieth Century-Fox at the Roxy Theater with the following cast:

Jeeter	Charley Grapewin
Sister Bessie	Marjorie Rambeau
Ellie May	Gene Tierney
Dude Lester	William Tracy
Ada Lester	Elizabeth Patterson
Dr. Tim	Dana Andrews
Peabody	Slim Summerville
Lov	Ward Bond
George Payne	Grant Mitchell
Grandma	Zeffie Tilbury
Chief of Police	Russell Simpson
County Clerk	Spencer Charters
Teller	Irving Bacon
Mr. Lester	Charles Waldron
Auto Dealer	Harry Tyler
Mayor	Charles Halton
Rector	Charles Trowbridge
Garage Man	Erville Alderson
Man on Road	Francis Ford
Clerk	George Chandler

ALL that "Tobacco Road" might have been on the stage, all that it should have been to justify its record-breaking run, is brilliantly realized in the screen adaptation at the Roxy. The trio responsible for "The Grapes of Wrath" last year has combined courage and artistry again to achieve a masterpiece. John Ford's superlative direction, Nunnally Johnson's tough and knowing script and Darryl Zanuck's uncompromising production have resulted in a memorable motion picture. It will be a great year on the screen if 1941 turns up another film as fine as this one.

The temptation to merely photograph the Jack Kirkland play has been valiantly resisted. Instead of being a slapstick account of moral degeneration among the hillbillies, "Tobacco Road" on the screen is a savage and compelling study of what the human spirit can be reduced to by unproductive soil and hunger. The Jeeter Lester of the film is not only a comic, lecherous reprobate but a tragic old man, struggling to keep some contact with the only constant he knows in human experience—the earth. The show is leavened with ribald humor and the crazy doings of people too desperate to have anything to lose by them, but it is always an honest dramatic document, rather than a glorified peepshow.

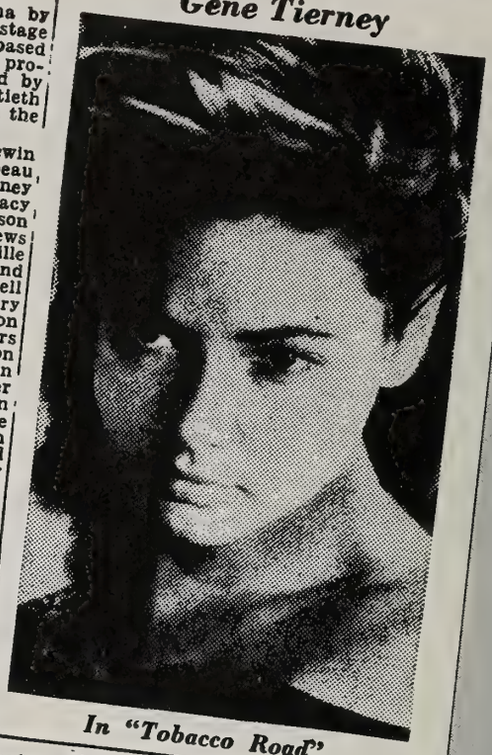
To accomplish this, the script has drawn far more heavily from the original Erskine Caldwell novel than from the play. As one who found the latter a meretricious compound of sly come-ons, this seems to me the height of good sense. As the film stands, Johnson has fashioned a true and eloquent continuity which is essentially tragic, even with an after-thought happy ending. You can read just as much significance into the work as you wish to. It is all there. Meanwhile, Ford has done one of his most triumphant pieces of staging in keeping the motion picture engrossing as well as full of meaning. In terms of integrity or craftsmanship the screen has shown up the theater in no uncertain manner.

Many film-goers will undoubtedly be anxious to know how Hollywood censorship has affected the enterprise. Some of the sexy horse-play of the drama has been muted, and the scene where the Lesters spy on the consummation of Dude's and Sister Bessie's wedding is out. In this instance, taboos have helped rather than hurt a screen offering, I think. There is still a strong undercurrent of moral depravity in "Tobacco Road," as there should be, but it does not distort the true central theme of sheer hunger and its demoralizing effects. The film has a sound social and economic fabric as well as Rabelaisian accents, and it is the most stirring sort of human drama.

While Ford has determined every inflection of the offering in his masterful direction, the acting is exceedingly good. Charley Grapewin plays Jeeter with pathetic dignity as well as shifty connivery. A real person, rather than a caricature, emerges as he pulls himself together when threatened with eviction from his barren acres, even trying to sell Dude's new car to get rent money. Marjorie Rambeau as the lusty, hypocritical Sister Bessie, buying a young husband with an automobile, is superb, and William Tracy is properly hysterical as Dude.

Then there is Gene Tierney, giving a sensitive and beautifully modulated portrayal of Ellie May, who has lost her harelip in the film, but is too old to marry at twenty-three. Ward Bond as Lov, who is deserted by Ellie May's sister, although all he did was tie her up and throw sticks and stones at her, is coarsely persuasive, and all the other players turn in the honest and convincing performances that "Tobacco Road" demanded. Here is a film which is a hundred times better than its theatrical prototype—a challenging reminder of the screen's vast potentialities as well as a fascinating entertainment.

Gene Tierney



In "Tobacco Road"



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 9 March 1, 1941

LOOKING UP

PERHAPS this is not an hour for exultation, but, anyway, there are some positive indications that the motion picture industry, all conditions considered, is not doing too badly.

There is the direct dollar indication in some recent corporation statements, recorded in the news pages of the Herald, for instance in the issue of February 15th. There is also the less statistical, but almost as obvious, atmosphere of assurance that appears to pervade the production community of Hollywood. There, again, the air is full of ambitious announcements, pretentious and expensive plans. Assuredly Hollywood does not expect a stringency.

The alarms of the not-so-long-ago, with fears about impending debacle for production and production standards with the loss of foreign revenues, seem to have been quieted. Meanwhile, continental Europe has been lost, and the British situation is laden with all the uncertainties of war and a war economy. Also that much discussed and promised flood of new business in the Latin Americas has not materialized, and in fact has been revealed to have been mainly conversation from distracted foreign sales departments whistling in the dark. With all that the scene still looks encouraging.

It was ventured on this page a long time ago that there would seem a reasonable probability that the American home markets might well be expected to support an art and industry of such competency and such potential efficiency as the screen has demonstrated itself to be under various pressures at various times.

It is emphatically apparent that there is a large category of costs in the motion picture business which is conditioned entirely and solely by "what the traffic will bear". When it bears less, those special costs can be less—without disturbance of the operation of the mechanism. It is probably not correct to assume that a creative worker, or executive, can do twice as good a job for $5,000 a week as for $2,500.

But there's no economy talk in Hollywood now. There does seem to be a new intensity of attention to both product and selling of product.

ALSO contributing to the pleasant aspects of the scene, came the Bureau of the Census report, published in the Herald of February 22nd, showing the motion picture theatre doing 67.4 per cent of the nation's amusement business—paying, incidentally, 58.4 per cent of the amusement payroll of the land. That would indicate that it takes a lot of hired hands for even a mechanized art.

There is also uplift in the showing that the amusement business increased its number of establishments by about 22 per cent between 1935 and 1939, and that meanwhile the receipts went up nearly 44 per cent. That means more business, and better business.

To the statisticians in and marginal to the industry there is special significance and satisfaction in the fact that federal count finds that in 1939 there were in the United States 15,115 theatres. This will be a relief to those who have been trying to justify and document the frequent, careless statements made from high places about "those seventeen thousand screen theatres."

AN interesting reflex of the film-international situation, if it is a situation, became manifest this week with reports from both Wall Street and Washington that important motion picture financial interests and affiliates were tossing their influence into support of the Lend-Lease bill with specific intimation that it would be expected that this same support should be made a consideration in future negotiations for getting American motion picture earnings out of Britain. It was being urged and pointed out that other American industries, serving Britain, conspicuously those in armament operations, were not having earnings impounded.

△ △ △

"TOBACCO ROAD"

THE now unfolding screen career of "Tobacco Road" is an excitingly interesting adventure in the merchandising department of showmanship.

The approach is to the wide public curiosity about both the play and about "what'll they do about it in the movies."

Essentially, as anyone could have discovered in the last eight years, on the stage it is a tale of life, love and lethargy in a hill-billy slum of the sort so long pictorially portrayed by Mr. Paul Webb in Esquire. Its Broadway stage career began by the selling of shock, in language and slight action, some three thousand-and-odd nights ago. Its fame grew, from a $3.30 top as a shocker, until it has become, and continues, "something to see" in New York, like Chinatown, or the Absinthe House in New Orleans. The fact is that if you haven't seen "Tobacco Road" you haven't been to the big town. It is said that about eight and a half millions of persons have seen the show on the stage, with the New York run and road companies.

"Tobacco Road" in the course of production between stage script and screen production underwent many a cleaning, many a revision, including one after a Pasadena preview where it is said about sixteen minutes of "realism" went into the cutter's barrel. Pasadena is not Broadway, neither is America.

So it has come that the merchandisers of the picture arrived at a selling approach capitalizing until the last hour—mystery. "What did they do about which and how?"

For New York, at least, the answer is out in the array of reviews from the lay press—extracts in the review section of this issue—which had about as many answers as reviewers. All were intensely interested, but variously entertained. The "social consciousness" boys took it the biggest, trying to find it in a category with "The Grapes of Wrath," while the rest mostly found a comedy, discussed as a translation, but meaning a derivative.

The showman's major concern is what to sell, and that seems to be curiosity. That is box office bait, too.

—Terry Ramsaye

This Week in the News

Production Costs

OVER $215,000,000 was spent in the production of American motion pictures in 1939, the last year for which figures have been completed, the U. S. Census Bureau announced Wednesday in Washington. In the past two decades production budgets increased nearly 300 percent, it was pointed out, rising from $77,000,000 in 1921.

The Government said more than $93,000,000 was paid out in executive, supervisory, clerical and star salaries, representing nearly 50 percent of all production costs. The Census Bureau also said the wages paid to skilled and unskilled manual labor amounted to less than half of the sums paid to executives and creative talent.

A total of 493 black and white and 27 color feature subjects was included in the survey. At the end of 1939 $38,301,356 was tied up in unfinished productions. Approximately $6,000,000 was expended for short subjects in the same year, it was said. Newsreels received $4,500,000 and $6,415,573, the Census Bureau said. Other figures announced were $2,100,000 for industrial films, which compares with $855,782 two years earlier and a rise from $320,000 to $825,000 in the production cost of educational pictures.

Census Bureau officials said this week that they were working on a system to show the extent of motion picture theatre business in the various states without breaking the law by disclosing the operations of individual circuits or theatres. The Government's figures in 1933 and 1935 were criticized on the ground that it was possible, in some cases, for certain companies to learn the gross of their competitors. To avoid this the Bureau has decided to publish data covering several adjoining states jointly and individual figures will be given for only the more important states.

New Stage Pact

THE new basic agreement between the Dramatists Guild and the legitimate theatre producers is to take effect Saturday, and run for five years. The present agreement expires Friday. The Guild council formally approved the new pact Tuesday. The approval is necessary also of individual stage producers, all expected to sign because otherwise they will not be allowed to produce shows written by Guild members.

A feature of the new agreement is the provision that film company may purchase in advance the picture rights to a play it is backing. Another new proviso requires membership of foreign playwrights in the Guild, before their plays may be produced. The League had objected to this.

STAR BORROWING record shows studio realization of talent value in new order of selling Page 12
ARBITRATION clearance decisions do not apply until new season; AAA names new arbitrators Page 13
MAJOR DISTRIBUTORS hit by first attacks in U. S. courts and Congress since decree Page 14
REPUBLIC, second to hold convention, announces 60; Columbia will not sell blocks-of-five Page 23
PREMIERE dates include "Meet John Doe" for March 12th; "Dictator" release March 7th Page 24
MINNESOTA a battleground for Decree vs. State Rights; legislature gets nullifying bill Page 26
AWARDS OF MERIT planned by Loew circuit for "best films" Page 27
CHILDREN'S weekend show plan gets cooperation of 300 theatres Page 29
WASHINGTON warns of further admission tax increase Page 30
ASCAP to allow flat or "per program" payment basis for royalties Page 49
BRITISH ODEON circuit rebuilding as fast as they are bombed Page 51
CONGRESSMEN thank stars of the "magic city" for visit Page 54

SERVICE DEPARTMENTS

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What the Picture Did for Me Page 62

Effectiveness of motion picture theatre exploitation in bringing unprecedented attention to national defense preparations was brought into the spotlight with the swearing-in of a recruit to the U. S. Navy on the stage of the Lucas & Jenkins Paramount theatre in Atlanta, Ga. How Manager Earle Holden otherwise attracted public notice is further told in this week's Managers' Round Table which also details added box-office activities of merit reported by other managers. Page 67

ASCAP 'Revolt'

"A SUBSTANTIAL number" of exhibitors have retained Samuel P. Halpern, Minneapolis lawyer, "to contest claims of ASCAP for royalties and license fees, and have stopped making payments pending outcome of any litigation which may result."

So telegraphed Mr. Halpern, Wednesday, from his law offices in the McKnight Building, in Minneapolis, reporting that theatres in the northwest had challenged ASCAP's royalties, of from five to 20 cents per seat, annually, in payment for reproducing on their screens the music from pictures, as originally written by ASCAP members.

Although the first stage of the American Society of Composers, Authors and Publishers-broadcasters music fight was ended this week by ASCAP accepting a Department of Justice consent decree and the way was prepared for direct negotiations between the networks and the society, Broadcast Music, Inc., continued to play for exhibitor support of its catalogue. See page 49. BMI has not attempted to license theatres but if and when it decides to do so it will, like ASCAP, derive its authority for collecting royalties from the U. S. Copyright Act.

"All objectionable practices (of ASCAP) have been resolved by the decree," Thurman W. Arnold, assistant U. S. attorney general, announced in a statement issued Wednesday. "The only matter remaining for adjustment is one of price between ASCAP and the broadcasters," he added. It was reported that the Department of Justice would intervene in the event that the Society and the radio interests failed to reach a quick agreement.

Neville Miller, president of the National Association of Broadcasters, remarked, "We hope that the Department of Justice is right. . . ."

$435,000 for 2 Plays

PARAMOUNT is said to have paid $150,000 for the motion picture rights to "Louisiana Purchase," B. G. (Buddy) de Sylva's current Broadway musical. This makes a total of $435,000 spent within a month by the company for two story properties. Paramount admitted a few weeks ago that it had paid "substantially more than $275,000" for the rights to "Lady in the Dark."

Gallup Says "Boom"

WHILE the electors of the Academy of Motion Picture Arts and Sciences, in Hollywood, Wednesday, were counting the ballots for the Academy Awards of 1940, for announcement Thursday night at the annual Academy banquet, Dr. George Gallup, of the American Institute of Public Opinion, from his headquarters at Princeton, N. J., was circulating to the country's newspapers his Institute's "survey of the best-liked picture of 1940," which awarded the laurels to "Boom Town."

The following pictures also were named in Dr. Gallup's "sample" poll which was restricted to films released between January 1st and November 30, 1940: "Knute Rockne," "Rebecca," "Northwest Passage," "Strike Up the Band" and "The Fighting 69th." The findings, with slight variations, were listed according to frequent and infrequent theatregoers and according to the vote of men and women. Men leaned toward action, women toward romance.

Meanwhile President Roosevelt was to address the members of the Academy and the American public over the three major networks Thursday night.

"Citizen Kane"

"IT'S terriffic," says the national advertising campaign of "Citizen Kane," opening in "Look," first to reach the news stands, February 25, dated March 11, with Orson Welles in 60 point and "An RKO Picture" below in 10 point.

Neither in the advertising nor anywhere else was it to be discovered just when or where the much discussed "Citizen Kane" was to be revealed to the public. The feature release schedule issued by RKO to its exchanges, a mimeographed matter, carries a release date of February 28, Production Number 118 for "Citizen Kane" with a parenthesis in red "(special handling see note.)" The note says: "Do not accept dates for 'Citizen Kane' until advised because it may be roadshown." That sheet was as of February 6, and there is no subsequent order. Meanwhile there is no synopsis, no statement.

Mr. Orson Welles has had a deal to say of his picture in "Friday," a most "socially conscious weekly," and "Friday" has had a deal to say about Mr. William Randolph Hearst. It has been somewhat more than intimated, and abundantly denied, that the story of the picture had some reference to the career of Mr. Hearst.

It was recorded in THE HERALD quite a while back that it all started in an issue as to whether Hollywood belonged to Hedda Hopper or Louella Parsons, who chances to be the picture editor of the Hearst papers. Now the issues have gone rather beyond that. Miss Hopper is or is not to put a serial story of the life of Mr. Orson Welles on the air, and Hollywood, for reasons of its own, does or does not like the idea.

Meanwhile it is to be observed that maybe Mr. Hearst, in person, does not like something because of the fashion in which his papers, both east and west paid heed in large headlines to a rather minor suit against RKO and George Schaefer, president. The suit is over. Meanwhile it has been often stated that Mr. Welles, with a personal twenty-five percent interest, is a belligerent, demanding release and exploitation of the picture.

Nothing seems clearer than that all is confusion. PM, presumably Miss Ager, says "If 'Citizen Kane' ever is shown, it'd better be good."

Now It's Features

PRODUCERS of documentary films, who, up to now, have confined their cinematic efforts to short subjects, are about to engage in feature production, through the new Film Unit, Inc., which is reported to have $200,000 budgeted for the first, plus the contributions of the time and talent of cooperative executive operation.

Principals are Sidney Kaufman, head of Realfilm Productions, New York, producer of documentaries and commercials, who, previously, was with MGM's publicity department in New York; Hans Burger, cameraman and co-producer, with Herbert Kline, of "The (Czech) Crisis"; Louis Lantz writer, variously, for stage, screen and radio; and, Georges Freeland, former film editor at Pathe Cinema Studios, in Paris. Sources of finance were not divulged.

Meanwhile, in New York, the nation's first avowedly "documentary theatre" may soon be a reality, with the Documentary Theatre Corporation, a creation of writer, cameraman and explorer Harold McCracken, awaiting incorporation by New York's Secretary of State. A lease has been drawn, for the Belmont Theatre, long a home of foreign film oddments.

Promises No Censorship

NO general censorship of radio or the press (and presumably motion pictures) is contemplated by the Administration, even in the event of war, Lowell Mellett, Director of the Office of Government Reports, told a Congressional committee in Washington, Wednesday.

Appearing before the committee to testify regarding a $1,500,000 appropriation requested by President Roosevelt for support of the Government Reports Office, Mr. Mellet told the Congressmen there was no basis for recently circulated rumors that censorship was almost immediately to be imposed.

"My belief is that no censorship is contemplated, either now or if this country should become involved in war," he declared.

Case Dismissed

THE first anti-trust suit against the majors to be dismissed since the court ruled favorably for the majors in the Westway, Baltimore (Homand) case in January, 1940, was dismissed Wednesday in Madison, Wis., by Federal Judge Patrick T. Stone who ruled that La Crosse Theatre Company, Inc., had not made a case in its $350,000 triple damage suit against Paramount, Twentieth Century-Fox, United Artists, Wellworth Theatres of Wisconsin, Inc., the Minnesota Amusement Company and Ed Ruben.

The La Crosse action was filed in July, 1938. Conspiracy to divert product from the La Crosse houses to new theatres built by Wellworth was charged. The trial opened in October, 1940, but was postponed. On February 17th the trial resumed before Judge Stone and a new jury.

A motion to allow evidence was denied.

QP Awards

THE Showmanship Awards of Quigley Publications for 1940 will be made at a luncheon on March 18th in the Florentine Room of the Beverly Wilshire Hotel in Hollywood. Walter Wanger will preside.

Studio executives, producers, directors, stars, and their representatives, will witness the presentation of the Grand Award plaques to E. C. Callow, of Warner Brothers Theatres, Philadelphia, and to J. R. Wheeler, of Balaban & Katz' Granada theatre in South Bend, Ind. Both showmen will be in Hollywood as guests of Quigley Publications.

NSS & Casanave

NATIONAL Screen Service, Inc., on Wednesday filed a suit in the New York County Supreme Court through Herman Robbins and Toby Gruen, directors, against Charles L. Casanave, vice-president and general manager of National Screen's subsidiary, National Screen Accessories, Inc., and also against the latter company, seeking an accounting of alleged secret profit made in a stock purchase and manufacturing agreement between National Screen Accessories and the American Display Company, Inc.

A summons has also been served in an action in the Westchester County Supreme Court at White Plains by Mr. Casanave against Mr. Robbins, Mr. Gruen and Elliot E. Pearlman, officers of National Theatre Service; and on Harry A. Samwick and Murray Heilwick, officers of American Display; and on National Screen Accessories, American Display and Advertising Accessories, asking for declaratory judgment setting forth that the contract between Mr. Casanave, National Theatre Accessories and American Display is valid.

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THIS WEEK IN PICTURES



By Staff Photographer



By Staff Photographer

DISCUSSION. Why the Government and the Army do not pay union wages and maintain a union shop was an unheralded audience question asked at the New York City meeting of the SMPE eastern section by Charles Downs, above, business agent of Local 644 of the Photographers Union. Emphasizing a point, at left, is Lt. Col. Melvin E. Gillette, head of the Army units producing training films.



By Staff Photographer



By Staff Photographer

CONGRATULATORY TELEGRAM is read, above, to Herman Robbins, president of National Screen Service, by Gynia Gray, singer, at the 20th anniversary luncheon given him by AMPA in New York. Leon Bamberger, right, AMPA chief executive, is listening. The guest at left is Martin Smith, ITO of Ohio president.



LATIN-AMERICAN managers for Paramount, left, met in Panama early this month at a company sales convention. Reading across they are: A. L. Pratchett, Mexico, Cuba, Central America; Henry Gordon, Panama; J. D. Rappaport, Havana; Salvador Carcel, Venezuela; Robert L. Graham, Mexico; Alvaro Reyes, Colombia; L. Constantine, Trinidad; John W. Hicks, Jr., J. P. Donohue, John B. Nathan, S. E. Pierpont, Pedro Germano, Juan Oliver, Osvaldo Urrutia, Ramon Coll.



By Staff Photographer

GUESTS at the annual Columbian's annual dinner-dance at the Waldorf Astoria in New York, above, are Mr. and Mrs. Louis Nizer. Below are Mr. and Mrs. Louis Schine of upstate New York's Schine circuit.



By Staff Photographer

SPECTATORS at the Columbian dance, above, are Gus Eysell, Music Hall assistant managing director, and Jack Cohn, vice-president of Columbia Pictures.

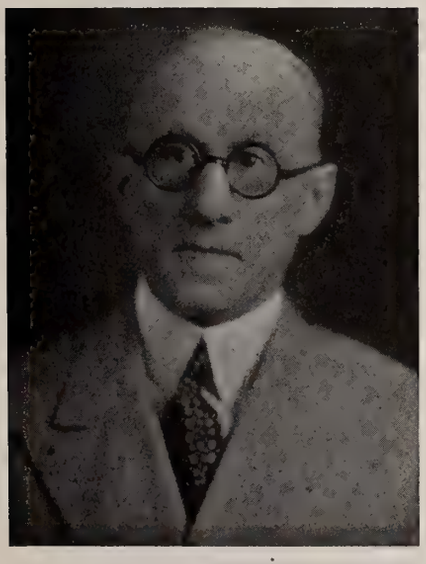


By Staff Photographer

KARL TICHELLI, below, Swiss distributor of independent American films, visits the Managers' Round Table. He reports the Swiss like westerns; that some of the German dialogue, dubbed here, is ill-fitted, and that about eight per cent of the Swiss population, mostly the lower classes, attend motion picture theatres regularly. He owns two theatres in Brig.



By Staff Photographer



JACOB UNGER, right, through his Hillside Amusement Company of Hillside, N. J., has filed the first anti-trust suit against the major distributors since the consent decree was signed. Story on page 14.

HARRY M. DUNSBAUGH, left, is beginning his 34th term as president of Youngstown, O., Local 86 of the American Federation of Musicians.

By Staff Photographer





WILLIAM LE BARON, center above, with William Goetz and Darryl Zanuck after signing to produce for Twentieth Century-Fox.

HOLLYWOOD PLACES GREATER VALUE ON STARS IN BLOCKS-OF-5 SELLING

Studios Increase Borrowing to Dress Up Blocks and Change Casting; See Difficulties Due Under After Decree Deadline

Spurred by impending consent decree regulations as they will affect the selling of feature product in blocks of five with more attention to individual features, and by such problems native to Hollywood as a scarcity of leading men, major studios have been doing an intense amount of borrowing of name players in the last six months.

Those six months, which represent the first half of the 1940-41 selling season, have seen Hollywood, with characteristic headlong flight, rush into the business of acquiring stars and still more stars, whether by creation through schooling and publicity, by contract or by borrowing. For stars, as a commodity, will be the basic ingredient in selling "blocks of five" to even greater extent than they were in selling a full season's output of product.

The borrowing of a player, of course, is but another manifestation of the Hollywood desire for name values in pictures. One such, that of doubling and tripling, even quadrupling, the normal complement of stars in a picture, was reported in MOTION PICTURE HERALD of November 23rd. Similarly, the early setting of plans for leading box office stars was reported in the HERALD of January 11th, and the increase in garnering new talent in the issue of February 15th.

All of these allied activities stem from the Hollywood conviction that the consent decree will make the borrowing of stars and featured players far more difficult than in the past. Each studio, it is believed, will be striving desperately to retain and even expand its own contract list in order to make its small blocks of pictures attractive. In addition, it will be attempting to infuse new blood into the system through the use of another studio's acting property in, perhaps, a different type of casting; as well as seeking a particular player to play a "tailor made" part, in line with usual custom.

Thus, studios are in the main ceasing to be identified with a star or group of stars, as they are lent to other producing companies. The one exception is Metro-Goldwyn-Mayer, which, with the largest roster of stars and featured players in the industry, some 25 in the former and 80 in the latter category, has borrowed to less extent than any other plant.

Indicative of the common realization among the majors of their desire for each others' wares has been the fact that borrowing is currently easier to arrange than formerly, this in turn giving every indication of a lull, before the storm of the consent decree tightens the situation.

In addition to the stars listed at right Globe Productions (UA.) borrowed James Stewart from MGM and Paulette Goddard from Paramount for "Pot o' Gold," and Loew-Lewin (UA) borrowed Glenn Ford from Columbia for "So Ends Our Night."

The Star Borrowing Record

COLUMBIA		
Ingrid Bergman	Selznick-International	Adam Had Four Sons
Rosalind Russell	MGM	This Thing Called Love
Susan Hayward	Paramount	Adam Had Four Sons
Richard Denning	Paramount	Adam Had Four Sons
Robert Shaw	20th-Fox	Adam Had Four Sons
George Brent	Warners	They Dare Not Love
Martha Scott	Sol Lesser	They Dare Not Love
John Hubbard	Hal Roach	She Knew All the Answers
Joan Bennett	Walter Wanger	She Knew All the Answers
Jane Withers	20th-Fox	Her First Beau
Jackie Cooper	Paramount	Her First Beau
Martha O'Driscoll	Paramount	Her First Beau
Rita Quigley	MGM	Howards of Virginia
Martha Scott	Sol Lesser	Howards of Virginia
Richard Carlson	Selznick	Howards of Virginia
Ann Miller	RKO	Show Business
METRO-GOLDWYN-MAYER		
Ingrid Bergman	Selznick	Rage in Heaven
		Dr. Jekyll & Mr. Hyde
Robert Cummings	Universal	Free and Easy
Jack Carson	Warners	Love Crazy
Ronald Reagan	Warners	Bad Man
Donald Crisp	Warners	Dr. Jekyll & Mr. Hyde
PARAMOUNT		
Don Ameche	20th-Fox	Kiss the Boys Goodbye
Jon Hall	Goldwyn	Aloma of the South Seas
Wayne Morris	Warners	I Wanted Wings
Anne Shirley	RKO	Little Miss Muffet
Henry Fonda	20th-Fox	The Lady Eve
Billie Burke	MGM	One Night in Lisbon
Olivia de Havilland	Warners	Hold Back the Dawn
RKO RADIO		
Robert Montgomery	MGM	Mr. & Mrs. Smith
Dennis Morgan	Warners	Kitty Foyle
George Sanders	20th-Fox	"Saint" series
Joan Fontaine	Selznick	Before the Fact
George Murphy	MGM	A Girl, a Guy and a Gob
		Tom, Dick and Harry
John Carroll	MGM	Sunny
Alan Marshal	Selznick	Tom, Dick and Harry
Robert Cummings	Universal	Devil and Miss Jones
Victor Mature	Hal Roach	No, No, Nanette
TWENTIETH CENTURY-FOX		
Dorothy Lamour	Paramount	Chad Hanna
Patricia Morison	Paramount	Romance of Rio Grande
Robert Young	MGM	Western Union
Rita Hayworth	Columbia	Blood and Sand
John Hubbard	Hal Roach	Murder Among Friends
Anthony Quinn	Warners	Blood and Sand
UNIVERSAL		
Rosalind Russell	MGM	Hired Wife
John Wayne	Republic	Seven Sinners
Virginia Bruce	MGM	Invisible Woman
Walter Brennan	Goldwyn	Nice Girl?
Robert Preston	Paramount	Lady from Cheyenne
Edward Arnold	MGM	Lady from Cheyenne
Robert Montgomery	MGM	Unfinished Business
Preston Foster	Paramount	Unfinished Business
Tim Holt	RKO	Back Street
Leon Errol	RKO	Six Lessons Madame Lazonga
WARNER BROTHERS		
Gary Cooper	Goldwyn	Meet John Doe
Edward Arnold	MGM	Meet John Doe
Walter Brennan	Goldwyn	Meet John Doe
Rita Hayworth	Columbia	Strawberry Blonde
Jane Darwell	20th-Fox	30 Days Hath September
Gary Cooper	Goldwyn	Sergeant York
Walter Brennan	Goldwyn	Sergeant York
Andy Devine	Universal	Torrid Zone

ARBITRATION CLEARANCE DECISIONS DO NOT APPLY UNTIL NEW SEASON

Attorneys Point Out Rulings Cannot Become Effective Until After Sept. 1st; AAA Names Additional Arbitrators

With clearance complaints predominating in independent exhibitors' petitions for arbitration hearings filed to date, it was pointed out this week in New York arbitration and major company legal quarters that decisions made by arbitrators on clearance do not become effective until the next contract is signed or 1941-42. Also awards made before the new season probably can be reopened in the new season on the grounds that the blocks-of-five selling system will change existing conditions in practically every exhibition situation.

At midweek 15 arbitration cases had been filed in the 31 arbitration tribunals administered by the American Arbitration Association. Nine of these involved clearance, four involved the "some run" clause, one was concerned with both clearance and "some run" and one charged overbuying.

The office of the appeal board, headed by former Judge Van Vechten Veeder, will be opened formally March 12th with a reception by the AAA.

Appointments of additional arbitrators were also announced this week by the AAA. A number of the men previously asked to serve as arbitrators under the motion picture system have been forced to decline on account of the press of defense work activity, it was reported at the AAA headquarters. New appointments were:

NEW HAVEN

(Arbitration district—Connecticut)

WARREN C. ALLEN, credit manager, Second National Bank, 135 Church St.
W. C. ARMSTRONG, Secretary-Treasurer, Rockvestos Production Co., 285 Nicholl St.
VERNAL W. BATES, President and Treasurer, L. C. Bates Company, 205 River St.
MILTON P. BRADLEY, Treasurer, Morris Plan Bank, 128 Temple St.
M. R. DAVIE, Professor of Sociology, Yale University, 133 Hall of Grad. Studies.
JAMES FLEMING, JR., Yale University Law School, professor of law.
A. G. GULLIVER, Dean, School of Law, Yale University.
HENRY W. JONES, JR., President, American Tube Bending Co., 5 Lawrence St.
HERBERT S. MACDONALD, Lawyer, Parmelee & Thompson, 205 Church St.
OSCAR MONRAD, Secretary, New Haven Chamber of Commerce, 152 Temple St.
GEORGE P. MURDOCK, Professor of Anthropology, Yale University, 130 Sch. of Grad. Studies.
MAURICE C. RESNIK, lawyer, 865 Chapel St.
DAVID M. RICHMAN, lawyer, Richman & Silver, 157 Church St.
NATHAN G. SACHS, lawyer, Chamber of Commerce Bldg.
PHILIP R. SHIFF, lawyer, 42 Church St.

SEATTLE

(Arbitration district includes northern Idaho and all but five counties of Washington.)

FRANK S. BAYLEY, SR., Lawyer, 759 Stuart Bldg.
G. H. BUCEY, lawyer, Hayden, Merritt, Summers & Bucey, 840 Central Bldg.
HENRY BURD, Professor, University of Washington.
CARL DAKAN, Professor, University of Washington.
FORD Q. ELVIDGE, lawyer, 910 Dexter Horton Bldg.
WILLIAM E. FROUDE, lawyer, Northern Life Tower.
TRACY E. GRIFFIN, lawyer, 1107 American Building.
W. C. MORSE, Hydraulic Engineer & Superintendent of City of Seattle Water Department, 323 County-City Bldg.
ROBERT PEEL, Secretary-Manager, Intermountain Association of Credit Men, Utah Oil Building.
O. B. THORGRIMSON, lawyer, 2000 Northern Life Tower.

$10 FILING CHARGE HALTS COMPLAINTS

A number of Oregon exhibitors have called at the local office of the American Arbitration Association, in charge of J. P. Nelson, in the Pittock Building, Portland, and inspected the demand for arbitration, the submission agreement and some of the other 26 legal forms, but all gracefully withdrew without filing a demand when they learned a check for $10 must accompany each petition for arbitration.

All parties concerned with the consent decree —distributors, exhibitors, the American Arbitration Association officials and Department of Justice men—are now learning more about the physical workings of the decree document which was signed November 20, 1940, by Federal Judge Henry W. Goddard ending the Government's anti-trust suit against the five theatre-owning majors.

Already a number of working points have arisen which are not definitely and clearly explained in the decree. Some of these matters have been decided, others will be left to the individual arbitrator handling the particular case and still others will be determined after the appeal board sets precedents.

It has been understood generally that no arbitration proceedings involving blocks-of-five, trade showings, local selling and a better run can be instituted until September 1, 1941, because those sections of the decree do not become operative until after August 31st. But five matters can be arbitrated now: cancellation for cause, some run, withholding prints, forcing and clearance. A majority of the cases filed to date concern clearance.

Decisions Have Little Value

However, this week distributor lawyers pointed out that a decision of an arbitrator on clearance might have little or no practical value since such awards do not go into effect until the next contract is signed and may be reopened if conditions change, as is expected under the blocks-of-five system. Some quarters had overlooked this point.

Section VIII of the decree (clearance) states, when defining the power of the arbitrator in such matters, that if it is decided that the clearance is "unreasonable" the arbitrator may make an award fixing the maximum clearance between the theatres involved which may be granted in licenses thereafter entered into by the distributor defendant which is party to the arbitration." The word "thereafter" means the next contract entered into which would be the one for the next season. The only exception to this rule is that a clearance arbitration award concerning theatres holding a franchise does not have to wait until the franchise has expired before becoming effective. This exception, however, does not limit the powers of the distributors in dealing with their affiliated theatres in any manner they wish.

Additional arbitration demands were filed this week by exhibitors in New York and Detroit.

In New York last week Herbert Scheftel, head of the Esquire Theatre Corporation, operator of the Squire theatre at Great Neck, Long Island, filed the second demand reaching the New York tribunal. He named the five consenting companies, Paramount, Vitagraph (Warner Brothers), RKO, Twentieth Century-Fox and Metro-Goldwyn-Mayer and the Playhouse theatre, Great Neck, operated by Skouras Theatres Corporation. It was asserted that the 30-day clearance granted the Playhouse was unreasonable.

Two arbitration demands were filed in Detroit by Julius D. and Milton London, owners of several neighborhood houses in that city. "Unreasonable" clearance was charged. The first demand named Warner Brothers (Vitagraph) and Paramount and was brought on behalf of the Booth theatre. Also named were the following theatres: Del. DeLuxe, Whittier, East End and Co-operative theatres of Michigan. The second complaint named Paramount, RKO, Warners (Vitagraph) and Twentieth Century-Fox. The Whittier is operated by the Komer and Goldberg company and the East End by De Lodder; De Luxe, by the Steffes estate. The second complaint was made for the Midtown theatre. Other theatres named as possible interested parties were: Coliseum, Jack Krass; Mayfair, Cohen Brothers; Majestic, Schreiber circuit and Globe, William Schuttenhelm.

Wisconsin Case Filed

The first Wisconsin arbitration case was filed this week by the Evansville Theatres, Inc., operator of the Rex theatre in Evansville, Wis., against Paramount. The Jeffris theatre in Janesville, affiliated with the Saxe Amusement Management, Inc., Milwaukee, was named. The complaint grew out of a clearance and print dispute reported in the February 15th issue of MOTION PICTURE HERALD.

The Garbose Brothers, operators of the York and Capitol in Athol, Mass. submitted the second arbitration demand in the Boston district. The five consenting distributors and all their affiliated theatres in Boston and Fitchburg, Mass., were named. It was asserted that the York and Capitol are outside the competitive area for houses in Boston or Fitchburg and should have simultaneous run with the larger cities.

In Washington on Monday the arbitration demand of the Westway theatre, Baltimore, against Loew's, Vitagraph (Warners) and Twentieth Century-Fox was filed. Unreasonable clearance is charged and the Edgewood, Alpha and Irvington theatres are named. See MOTION PICTURE HERALD, page 12, issue of February 22nd.

A list of 10 names has been sent from the Washington AAA office to the parties involved in the first complaint, filed by the Walbrook Amusement Company, Baltimore, against Vitagraph and Twentieth Century-Fox for nominations for arbitrator.

The case involves a seven-day clearance granted the Ambassador, Forest and Gwynn Theatres, operated by the Durkee circuit, over the Walbrook, which it was claimed for years had 21 days subsequent run clearance after first-run houses. Of the three theatres named, the Forest has filed notice of intervention.

Legal experts of the American Arbitration Association have decided to let the arbitrator selected rule on whether or not a demand for arbitration can be made under the decree for a theatre which is to open March 15th and does not replace one in existence before the decree was signed. The demand (No. 1—Cleveland) was filed by Louis Israel for the Ellet theatre, Akron. Some run is required and the five consenting distributors and the Co-operative theatres of Ohio were named. Such theatres may arbitrate all points in the decree except a request for a "better" run (section X). The matter will be left to the arbitrator.

MAJORS HIT BY FIRST ATTACKS IN CONGRESS, COURTS SINCE DECREE

Schine-U. S. Consent Decree Negotiations Suspended as Attorneys Fail to Agree on Future Theatre Expansion

The two most threatening attacks on the major motion picture companies since the "Big Five" agreed to the Government's consent decree settlement of the "key" New York anti-trust action—and which settlement is supposed to pave the way for a "new order" in major company operation, came unexpectedly Monday, from two fronts, in the Federal Courts and in Congress.

The first independent exhibitor's trust suit against the majors to be filed in the New York area since the decree was signed last November 20th was started by Jacob Unger's Hillside Amusement Company, operator of the Mayfair theatre, Hillside, N. J., demanding $900,000 triple damages. The eight majors and the Motion Picture Producers and Distributors of America were named in the action.

At mid-week Government sources in New York said negotiations for a consent decree settlement of the Government's anti-trust suit in Buffalo against the Schine circuit and some distributors had been discontinued and it was not expected that further discussions would be had. A court battle will decide the issues, it was reported.

The Congressional attack came when Representative Lyle H. Boren (Dem., Okla.), asked for an investigation of the motion picture industry. The scope of the survey would not only be the business affairs of the industry but also the influence of films upon our social life.

In a resolution introduced in the House of Representatives, Monday, February 24th, Congressman Boren asked the appointment of a special five-man committee to investigate the "practices and methods of doing business which prevail in connection with the production, sale, leasing, distribution and exhibition of motion picture films and the use of motion pictures as a medium for influencing economic, political and social patterns of American life."

Last year Congressman Boren, a member of the House Interstate and Foreign Commerce Committee which held hearings on the Neely bill, took an active interest in that measure. His resolution for an investigation of the industry was referred Monday to the House Rules Committee.

New Jersey Theatre Charges Conspiracy

Basing a great part of its complaint on the Government's original charges in the key anti-trust action the Hillside Amusement Company which operates the Mayfair theatre at Hillside, N. J., filed Monday in the United States District Court in New York City an anti-trust suit seeking $900,000 triple damages against the majors and the Motion Picture Producers and Distributors of America. Monopoly and conspiracy in restraint of trade were alleged.

It was asserted that the Warner Brothers Circuit Management Corporation, on account of the alleged conspiracy, had obtained a virtual monopoly in northern New Jersey and has had restraints imposed on independent exhibitors in the same area.

The plaintiff claimed that "unjust, unreasonable, unconscionable, and oppressive limitations, both as to time and area, regarding run, protection, clearance and zoning" had been imposed on the independent operators in that section. It was further charged that the Mayfair had been relegated to an inferior position in relation to Warner houses.

General charges were also made including one that the ownership of theatres by producer-distributors violates the Sherman anti-trust laws and that coercive selling methods are imposed on unaffiliated theatres throughout the country.

Paramount, Twentieth Century-Fox, RKO, Loew's, Inc., and Warner Brothers were charged with "extorting large sums of money from the plaintiff" for score charges on the alleged representations that the money was for royalties to such companies as the Radio Corporation of America, Western Electric and Electric Research Products, Inc. (ERPI). It was claimed that the alleged statements were false.

The Mayfair also claims that it had been required to pay unreasonable and discriminatory film rental charges. Attorneys for the plaintiff are Hays, Podell and Shulman.

Schine-Government Decree Talks Are Discontinued

The Department of Justice has given up hope of reaching a consent decree settlement of the anti-trust suit against the Schine theatres in Buffalo, it was reported this week. All parties were said to be preparing for the trial.

Negotiators failed to agree on provisions which would enable the circuit to expand in the future, it was asserted. The Government was said to want some form of absolute restrictions while the circuit wished to be able to develop naturally and in keeping with its best business interests. Under some circumstances the chain wished to be able to acquire new theatres.

Two weeks ago Federal Judge John Knight in Buffalo said, "There is a good chance that the Government's anti-trust suit against Schine Theatres will go to trial." The five companies which have signed the New York decree have not yet been dismissed from the Buffalo case but it was said that this would be done shortly.

Columbia has filed a number of interrogatories in the Schine case, seeking specific details and information about points charged by the Government. It was asked that answers be given by March 13th.

This week it was also reported that there would be no consent decree settlements of the Crescent Amusement Company action in Nashville or the Griffith Amusement Company case in Oklahoma City.

Objections to the Government's recent interrogatories in the Schine anti-trust suit have been filed in federal court in Buffalo by Willard S. McKay, attorney for J. Myer and Louis W. Schine, John A. May and the half dozen Schine enterprises.

On the ground that they seek disclosure of matters outside the issues raised by the pleadings and of personal financial transactions in which defendants may have engaged, which are not involved in the issues of the case, Mr. McKay asks that the court grant an order striking out the interrogatories and excusing defendants from answering them.

Mr. McKay asserted that the compilation of information sought by the Government would be "unduly burdensome and expensive to the defendants, except as to Mr. May, who has never participated in negotiation of any contract for the exhibition of feature pictures. As to J. Myer and Louis W. Schine, the interrogatories are 'vague and unclear.'" Mr. McKay further alleges the interrogatories seek to disclose "confidential and business secrets not involved in the case's issues," and in the case of Schine enterprises, in some instances, seek information concerning "matters of public record."

Under one of the subdivisions of the interrogatories, according to Mr. McKay, defendants would be required to furnish the name and other information regarding from 250 to 350 motion pictures annually for a period of 10 years for between 125 and 150 theatres.

Dismissal Motion Made In Nashville Action

Federal Judge Elmer Davies in Nashville on Monday took under advisement the motion made by Columbia, United Artists and Universal to dismiss the Government's amended complaint in the anti-trust suit against the Crescent Amusement Company and distributors. The five companies which consented to the decree in the New York case were dismissed from the Nashville action some time ago.

Louis D. Frohlich, of Schwartz and Frohlich, argued for the motion on behalf of the "Little 3." Government representatives spoke against the dismissal application. Judge Davies indicated that his decision would be made known shortly.

Also on Monday counsel for the Crescent circuit made objections to certain of the Government's interrogatories which sought detailed information about the company's assets, liabilities, operations, contracts and affiliated theatres.

According to the new Federal Rules of Procedure the appeal of the Gary Theatre Company, Gary, Ind., from the dismissal of its anti-trust suit against the majors must be dismissed by the Circuit Court of Appeals in Chicago, the brief submitted by the Warner Brothers Circuit Management Corporation asserted. It was argued that it was not necessary to consider in detail the evidence before the action is taken by the court.

"VIRGINIA" PUBLICITY STUNT BACKFIRES

A promotional stunt for "Virginia," scheduled to open March 15th at the Capitol theatre in Madison, Wis., failed to jell entirely for Edward J. Benjii, manager of the house. Mr. Benjii was instrumental in securing the introduction of a resolution in the Assembly and Senate inviting Fred MacMurray, whose home town is Beaver Dam, Wis., to visit Madison during the showing. The resolution was passed by the Assembly without a hitch but was shouted down by a voice vote in the Senate. It was reported that the Senate's action was taken to prove that pass privileges did not influence legislators.


RED HOT
Paramount
Pictures

PARAM

WHICH HAS PRODUCED IN

"ARISE, MY LOVE"

"NOR
MOUN

AND

"VIRG

OUNT

UCCESSION HITS SUCH AS

H WEST
ED POLICE"

"SECOND
CHORUS"

OW...

"
INIA"

in Technicolor!

TURN CAREFULLY...
these pages are HOT!


HOT FROM
The HOTTEST director on the screen gives you the year's VEXIEST picture!
BARBARA STANWYCK · HENRY FONDA
in
"THE LADY EVE"
with
Charles Coburn • Eugene Pallette • Martha O'Driscoll • William Demarest • Eric Blore
Written and Directed by PRESTON STURGES
BING
CROSBY ★
"ROAD
ZA
with Una Merkel • Eri
"THE ROUND UP"
LAS VEGAS NIGHTS"

HOLLYWOOD

ome these new Paramount Smashes!



en's HOTTEST trio in
TTEST musical laugh
you can remember!



The HOTTEST thrill spectacle
ever caught on film!

DOROTHY
E ★ LAMOUR
TO
IBAR"
re • VICTOR SCHERTZINGER
Directed by

"I WANTED WINGS"
starring
Ray Milland • William Holden
Wayne Morris • Brian Donlevy
Constance Moore • Veronica Lake • Harry Davenport
Directed by MITCHELL LEISEN

and don't forget "THE HARD-BOILED CANARY"

PARAMOUNT

Joel McCrea
Ellen Drew
in
"REACHING for the SUN"
with
Eddie Bracken • Albert Dekker • Billy Gilbert
Produced and Directed by
WILLIAM A. WELLMAN

Bob Hope
Dorothy Lamour
in
"CAUGHT IN THE DRAFT"
with
Eddie Bracken • Lynne Overman
Directed by DAVID BUTLER

Mary Martin
Don Ameche
in
"KISS THE BOYS GOOD-BYE"
with Raymond Walburn
Jerome Cowan • Oscar Levant and "Rochester"
Directed by VICTOR SCHERTZINGER

Madelei
Fred M
"ONE
IN
with Billie Bur
Dame May
Morison •
Produced and Directe

"THE S
OF T
John Way
Harry Ca
James Bart
Marjorie
HEN

"POWER DIVE"

SPRING and

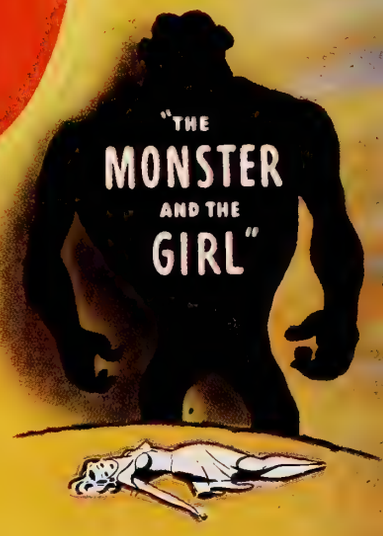
PROMISES A

Carroll
Murray
GHT
SBON"
ohn Loder
• Patricia
Tamiroff
ARD H. GRIFFITH

HNICOLOR
PHERD
HILLS"
g
Betty Field
h Beulah Bondi
muel S. Hinds
• Directed by
AWAY

Dorothy Lamour
Jon Hall
"ALOMA of the SOUTH SEAS"
with Esther Fernandez • Lynne Overman
IN TECHNICOLOR

IN TECHNICOLOR
Cecil B. DeMille's
"REAP THE WILD WIND"
Produced and Directed by
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We promised "N. W. M. P." last year... and we delivered! Now we promise every one of these **HOT HITS** including **"REAP THE WILD WIND"** *this year!* and we'll deliver!

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SUMMER!

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of all will be

PARAMOUNT'S ANNOUNCEMENT*

for 1941-1942



* A plan of providing exhibitors everywhere with a dependable source of supply! *Watch for this announcement!*

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REPUBLIC PROMISES 62 FOR '41-42, AT $15,000,000, UP 5 MILLIONS

Republic Second with Product Announcement for New Season; Col., Warners, P. R. C. Have Product, Policy Plans

Republic Pictures, in annual sales and product conference in Hollywood, on Monday came forth with the second production announcement for 1941-42, following Universal's of two weeks ago, and committing its studios to 62 features, four serials and 12 short subjects, on a budget of $15,000,000, which, the management declares is five millions more than this season's.

In a wire to Republic's home office in New York, on Tuesday, James Ross Grainger, president of the company, presiding, with Herbert J. Yates, at the convention in Hollywood, disclosed certain budgetary allotments, as follows:

Six "De Luxe" productions, on a budget of from $750,000 to $1,000,000 each.

Fourteen "Anniversary Specials," at from $250,000 to $500,000 each.

Two Gene Autry "Specials," at a minimum allotment of $500,000 each.

Ten "Jubilees," at $150,000 per picture.

No budgets were disclosed on the 30 westerns.

Sales Quotas Increased

Mr. Grainger, at Tuesday's session, told the sales force that all sales quotas for 1941-42 would be increased in accordance with the production budget increase.

While not revealing titles in the new program, Mr. Grainger let it be known that it would include the following: Six De Luxe productions; two Special Premiere films, starring Gene Autry, with Smiley Burnette and Mary Lee; 10 Jubilee productions; 15 Anniversary specials; eight Historical Westerns, starring Roy Rogers and George Hayes and Sally Payne; eight Three Mesquiteer productions starring Robert Livingston, Bob Steele and Rufe Davis, with eight Action Westerns featuring Don "Red" Barry. Two of the serials will be in 15 episodes and two will be 12 episodes. The shorts, to be released one each month, will be Harriet Parsons' series, "Meet the Stars," a Hollywood reel.

Other speakers at the convention were Herbert J. Yates, head of Consolidated Film Industries, controlling Republic; and M. J. Siegel, president of Republic Productions.

Attending the meeting were J. T. Sheffield, franchise holder in the Northwest, and the following branch managers: Ed Walton, Seattle; J. H. Sheffield, Portland; Gene Gerbase, Denver; E. M. Loy, Butte; G. S. Pinnell, Salt Lake City; Sid Weisbaum, San Francisco; Francis Bateman, Los Angeles.

The second meeting was to be held in Kansas City on Thursday and Friday. These managers were to attend: Lloyd Rust, Dallas; Nat Steinberg, St. Louis; F. R. Moran, Des Moines; C. F. Reese, Omaha; with R. F. Withers, franchise owner in Kansas City; Gilbert Nathanson, franchise owner in Minneapolis, and Sol Davis, franchise owner in Oklahoma City.

The third meeting will be held in Atlanta next Monday and Tuesday. Attending will be: A. C. Bromberg, franchise owner of the Southern division, and Managers L. V. Seicshnaydre, New Orleans; W. M. Snelson, Memphis; Henry Glover, Atlanta; J. H. Dillon, Charlotte, and H. V. Laird, Tampa.

The fourth meeting will be held in New York next Thursday and Friday. The following will attend: Managers Arthur Newman, Albany; Jack Bellman, Buffalo; Morris Epstein, New York; M. E. Morey, Boston; Sam Seletsky, New Haven; Max Gillis, Philadelphia; Sam Seplowin, Detroit; Jake Flax, Washington franchise owner; J. H. Alexander, Pittsburgh franchise owner; Nat Lefton, franchise owner in Cleveland and Cincinnati, and managers Sam Gorrel of Cleveland and George Kirby of Cincinnati.

NATIONAL THEATRES' ANNUAL CONVENTION

Spyros Skouras, president, of National Theatres, and other executives of the circuit will leave New York for Los Angeles late this week to attend the circuit's annual meeting of division managers, which will start March 6th.

Product deals for the 1941-'42 season and other matters will be discussed by 30 executives expected to attend. Winners in the Spyros Skouras drive will be disclosed.

The home office group, besides Mr. Skouras, will include Dan Michalove, Edward Zabel, Aubrey Schenck, William Powers, Harry Cox and Pete Lundgren. Others attending will be Charles Skouras, Larry Kent, Elmer C. Rhoden, Lon Cox, Rick Ricketson, Arch Bowles, Frank Newman, Al Finke, H. J. Fitzgerald, Ed Alperson and Dave Idzal.

"No Blocks-of-Five for Columbia"—Cohn

Jack Cohn, vice-president of Columbia Pictures, asserted in Chicago, while on his way to New York last week, that Columbia would not adopt the "blocks-of-five" selling provisions of the consent decree.

Columbia this week announced that, on Saturday, it would begin a "Columbia Exhibitors' Good-will Campaign," to continue until May 30th, this being the name this year of its annual sales and billing drive. Slogan of the campaign is "Good will is the best asset of *any* business." To be released, or currently ready, during this campaign, are such films as: "Penny Serenade," "Adam Had Four Sons," "They Dare Not Love," "Texas," "Blondie Goes Latin," "She Knew All the Answers," "Senate Page Boys," "Her First Beau," "Bedtime Story," "Our Wife," "Time Out for Rhythm," "Doctor's Husband," "The Lone Wolf Takes a Chance," "Ellery Queen's Penthouse Mystery," "Outlaws of the Panhandle," and "North From the Lone Star."

Consolidated Advances $1,000,000 to P. R. C.

In a joint statement last week, Consolidated Film Industries, processing company and controller of Republic Pictures, and Producers Releasing Corporation, comparatively new producing and distributing company, disclosed an agreement whereby the former has advanced to the latter $1,000,000 for the completion of its present season and its 1941-42 picture schedule, amounting to 63 pictures, 26 of them westerns.

Under the agreement, Consolidated's Hollywood, and Fort Lee (New Jersey) plants are to handle the complete negative developing, printing, titles, and insert business of P. R. C., and RCA is to do all its recording.

This week, George Batcheller, production head for P. R. C., said that the first picture under the new pact, "Federal Fugitives," had been completed, and that an additional three pictures and two westerns were to begin work in this month.

Production unit heads for the picture company are John T. Coyle, Jed Buell, T. H. Richmond, E. B. Derr, and Sigmund Neufeld, the latter in charge of westerns.

O. Henry Briggs, company president, was expected to leave Hollywood next week, for a tour of exchanges in Dallas, Charlotte, Atlanta, Washington and Philadelphia, before returning to the New York home office.

William A. Guinan has been added to the sales staff of the St. Louis exchange. He had been with Republic and Grand National.

The company has closed a contract with British Empire Films, Ltd., for distribution of P. R. C. films in Australia, New Zealand, and adjacent British territory.

To Determine Warner Sales Policy Soon

Jack L. Warner, production head of Warner Brothers' studios, asserted in Chicago Tuesday, en route to New York, that the company's new season product and selling policy will be determined shortly at conferences to be held at the Burbank studios, and that Harry Warner, himself, Hal. B. Wallis, S. Charles Einfeld, and Gradwell Sears will be the conferees.

Norman Moray, Warners' short subject sales manager, left New York Wednesday on his annual tour of the company's exchanges, at which he will discuss new shorts and mull opinions of exhibitors and salesmen, to guide in setting up the new shorts production schedule.

Paramount Adding Ten for Shorts

Ten salesmen who will exclusively sell short subjects will be added shortly, Paramount announced last week, noting the extra attention needed by short subjects under the selling provisions of the consent decree. The company statement added that the forthcoming program of shorts will be the strongest in its history, and that each short will be advertised and exploited extensively.

J. J. Curry, former branch manager for the company in Oklahoma City, has been made sales representative in the Los Angeles area, for the newly formed short subject and newsreel department of the company.

"Hedda Hopper's Hollywood" is the title of a new series of six short subjects to be made independently for Paramount release by Herbert Moulton, formerly in charge of trailer production for the company. Miss Hopper will appear in the films, and narrate.

Rufus LeMaire, formerly assistant to Pandro Berman at RKO, has been appointed by Paramount to handle special assignments under B. G. DeSylva, head of production.

Select Attractions announced last week it would have 15 features for the 1941-42 season, to be produced by Myron C. Fagan, Paul L. Stein, and Merrick-Alexander Productions.

Budget Flexibility for Theatre Ads Urged by Robbins

"Flexible advertising budgets" were proposed to exhibitors by Herman Robbins, president of National Screen Service, speaking at a luncheon observing his 20th anniversary with that company, given by the Associated Motion Picture Advertisers, at the Hotel Edison, New York, on Thursday of last week.

Mr. Robbins said, "Each exhibitor must be made conscious of his power to swell receipts." The average exhibitor, he remarked, is bound too rigidly by his budget and thinks he must keep to a certain figure no matter what picture is being played. "This," Mr. Robbins said, "is not showmanship."

National Screen Service and its affiliates has a staff of some 1,600 persons to aid in promoting the sale of pictures, and services about 14,000 theatres, Mr. Robbins said. He said he had always been a believer in Nicholas Schenck's statement of many years ago that there was nothing wrong with the industry that good box office pictures would not cure.

Trailers "Miniature Productions"

The business of making trailers has evolved through the years and they are now "miniature productions," Mr. Robbins said. "Trailers, like pictures, today, are far, far better than in previous years. All of us have left behind the era of hysterical phrases. We have left gigantic, colossal, terrific and other super-super superlatives, to the radio.

"Advertising must have news value," he continued. "We feel that the trailer is nearer to pure news than any other form of advertising. We are selling emotion, an appeal to the senses. The purpose of the trailer is to give the audience news about the feature. We are constantly striving not to exaggerate. We want the exhibitor to believe in them. We want the paying customer to believe in them."

Commenting on the special lobby display activities of his company, Mr. Robbins said that over five years ago an interest in a small company serving 500 theatres was acquired. Now the National Screen affiliate serves about 7,000 theatres with special lobby display service, Mr. Robbins said.

"The average exhibitor seems to have fallen very hard for that word 'budget,'" Mr. Robbins said. "He makes up his mind that he is going to spend so much on advertising every week and come hell or high water, big picture or sensation, the advertising budget stays put. Now we know that's now way to establish records. We know that that isn't showmanship. We know that that isn't ringing the bell. The exhibitor must go back to some degree of old time showmanship when every time he played a picture he had to go out and plaster the town with its virtues.

"Advertising is the medium that will bring patrons to the theatre," Mr. Robbins continued. "I know, you know, everybody knows that the retail merchant has taken a page out of our book and used our stuff to make his store the glamour spot. Think of the thousands and thousands of dollars spent on window displays. The theatre lobby is the show window of our business. But it's being wasted in a great many places."

On the consent decree Mr. Robbins said, "Within a few months our industry will embark on a revolutionary plan of marketing its product in accordance with some of the requirements of the consent decree. This new selling plan will entail new responsibility to keep pace with the new order of things. Many pictures from now on will really get individual specialized attention from you and from the exhibitor."

Mr. Robbins was introduced by Maurice "Red" Kann, editor of *Boxoffice*. Those on the dais included George Dembow, Charles Casanave, Vincent Trotta, Toby Gruen and Harry Samwick. Leon Bamberger, head of AMPA, presided and introduced the speakers and others including Paul Benjamin, Milton Silver and Ed McNamee.

It was announced that William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, would be the next guest speaker at the next open AMPA meeting, March 6th.

RELEASE LLOYD'S FIRST RKO FILM

"A Girl, a Guy and a Gob," Harold Lloyd's first production for RKO, has been set for March release. This picture marks his return to the screen in the role of a producer after three years. He does not appear in the film. In 1938 he produced and appeared in "Professor Beware," Paramount. In the past decade he has made five pictures, four for Paramount release and one for Fox.

P.R.C. Announces Two

Producers Releasing Corporation has added two more pictures for production this season, according to an announcement by George Batcheller, supervisor of production for the company. The pictures are "The Confession," containing a semi-religious theme, and "South of Panama," a spy melodrama to be produced by T. H. "Ted" Richmond.

Labor Shorts Planned

Labor Pictures, Inc., of Miami, Fla., formed by the Union Label Trades Division of the American Federation of Labor, in addition to producing a feature in Hollywood based on the life of Samuel Gompers, will also make a series of short subjects for theatres and schools, according to I. M. Ornburn, secretary-treasurer of the company.

MGM Will Remake Two Films

Metro-Goldwyn-Mayer has acquired the screen rights to remake two films from RKO. The pictures to be remade are Edna Ferber's "Cimarron" and "Rio Rita," the latter a musical.

Equipment for Edison Studio

According to an announcement from Leon Levy, vice-president of the Edison Motion Picture Studio in New York, new color photography equipment and cameras have been installed.

Paramount Books "U"

Universal Pictures reported in New York Tuesday that Deanna Durbin's "Nice Girl," in which she has assumed the character of an adult actress for the first time, has been booked into the New York Paramount theatre for an indefinite run to begin March 26th, the first Universal production to play this Broadway house for over ten years ("The Boys from Syracuse," which played the Paramount last July was a Mayfair Production, released through Universal.)

'Dictator' Release Set for March 7; 'Doe' March 12

Charles Chaplin's United Artists' release, "The Great Dictator," will begin its general release run next Friday, March 7th, at popular prices, both in cities in which the picture has been shown at advanced admissions and in localities in which it has not played at all.

Among the cities in which the film will play for the first time at popular prices, are Detroit, Cincinnati, Akron, Richmond, Norfolk, Nashville, Evansville, Wilmington, Albany, Philadelphia, Stamford, Scranton, Harrisburg, Reading, Camden, Canton, Trenton, Toronto, and London (Canada).

In New York City's Astor Theatre, the film on Tuesday began its 20th week. .

5,500,000 for "Wind"

Last week, the MGM home office claimed 5,500,000 patrons had seen "Gone With the Wind" at popular prices, in 580 theatres. More than 25,000,000 persons saw the picture's road showings last year. The popular price policy began January 14th. The company expects 5,000 to 6,000 bookings before this year ends.

The picture, at popular price and advanced price, has played to 3,000,000 persons in the New York area alone, the company asserted.

Next Thursday, "GWTW" is scheduled to begin its popular price run in the Loew New York circuit.

Warner Brothers' "Meet John Doe" will have its first showing at any theatre in the world on the evening of March 12th, at the company's Hollywood Theatre, in the city of that name. Seats will be reserved, and top price will be $2.20. The company claims a record number of exhibitor inquiries about the film's availability.

The Hollywood premiere of the film will be extended one day after its opening at the theatre of that name, to the Downtown Theatre, continuing thereafter at both. In New York, the premiere will be on March 13th, at the Rivoli and 51st Street theatres.

In both cities the openings will be in motion picture style: lights, celebrities, and microphones.

MGM's "Philadelphia Story," second-run at the Loew's State, New York, chief vaudeville house of the circuit, brought the largest single day's business in the theatre's history, on Saturday, Washington's Birthday. It had played six weeks—a record run—at the Radio City Music Hall, same city. On Saturday it attracted 20,198 persons to the State, which has a seating capacity of 3,327.

Simultaneous world premieres of the Harold Lloyd RKO release comedy, "A Girl, a Guy and a Gob," will be held next Wednesday evening at the Golden Gate Theatre, San Francisco, and the Hawaii Theatre, Honolulu. Mr. Lloyd and members of his cast will appear at the former theatre.

Walt Disney's "Fantasia" will open next Wednesday evening at the Fulton Theatre, Pittsburgh, with two performances daily, reserved seats.

Paramount's "The Hard-Boiled Canary" will be given a reserved seat Southern premiere next Saturday evening, at the 3,800-seat State Auditorium, Dallas. There will be stars' personal appearances, and proceeds will go to British war relief.

Warner Brothers' Strand Theatre, New York, garnered the greatest day's business in its history Saturday, with 20,234 persons seeing the company's "Strawberry Blonde."



ARTHUR MENKEN
world-famous Paramount
News camera-reporter!

EXCLUSIVE!...ART MENKEN IS FLYING TO

PARAMOUNT NEWSREEL SCOOPED THE WORLD WITH THESE EXCLUSIVE NEWS RELEASES...FIRST

SINGAPORE...THE HOTTEST SPOT ON EARTH...

ACTUAL GREEK WAR FILMS...EXCLUSIVE!...FIRST ACTUAL PICTURES BRITISH INSIDE LIBYA

TO COVER THE WAR FRONT FOR PARAMOUNT...

...EXCLUSIVE!...FIRST TIME SHOWN! PORTO RICO SEA, LAND AND AIR ACTIVITIES...EX-

THE EXCLUSIVE NEWSREEL!...YOUR PUBLIC

CLUSIVE! CIVILIAN AIRCRAFT SPOTTERS AID NATIONAL DEFENSE...EXCLUSIVE!...THE WINDSORS

WANTS THE LATEST WAR NEWS...AND THEY

IN BAHAMAS...EXCLUSIVE!...UNITED STATES ON WATCH AGAINST SUBVERSIVE PROPAGANDA

SEE IT FIRST IN PARAMOUNT...THE EXCLUSIVE

...EXCLUSIVE!...SANTO DOMINGO PRESENTS POSSIBLE WAR REFUGEE SOLUTION AT SOSUA...

NEWSREEL!...MAKING HISTORY TWICE A WEEK!

EXCLUSIVE!...SMILING IT OVER...FIRST YEAR-END REVIEW IN CARTOON STYLE...EXCLUSIVE!

NORTHWEST A BATTLEGROUND FOR BLOCKS-OF-FIVE DECREE DISPUTE

Allied-Sponsored Bill to Nullify Decree Introduced; Iowa Independents Petition for Investigation of Circuits

The Minnesota legislature may become the battleground of the "blocks of five" sales issue, it was indicated in Minneapolis this week, with the filing of Northwest Allied's long-threatened bill designed to contravene that consent decree provision, in the Minnesota legislature.

Independents elsewhere this week attacked majors on other fronts. In New York the first anti-trust suit to be filed since the "big five" settled the Government's suit by consent decree was instituted in Federal Court by a New Jersey exhibitor. See story on page 14.

In Iowa independents asked the Department of Justice to investigate two major circuits for violation of the Sherman anti-trust act. Bills similar to the Minnesota measure may also be proposed by Northwest Allied in North and South Dakota.

Public Hearings Planned

The Minnesota bill, introduced by Representatives Harry T. Nonnemacher and Arthur T. Gibbons, of St. Paul, was referred to the House judiciary committee. The sponsors and Allied are exerting pressure for early consideration. Battle over the attempt to nullify the decree selling provisions is expected to begin when the bill reaches public hearings. The measure is based on a consent decree provision which permits state legislatures to set up regulation of motion picture business within their state borders.

Sponsors say the bill is required in the interest of public welfare and public policy "by reason of arbitrary terms and conditions enforced by motion picture producer-distributors." They charge that conditions imposed by the distributor-producers subject independents to unfair disadvantages, but claim that "the long established practice of licensing feature motion pictures for a full season (one year) is essential to the best interests of the producer-distributors, exhibitors, and the public."

The Allied measure provides for the block-booking of a full year's feature product, permits cancellation of a minimum of 20 per cent of the pictures, and prohibits the conditioning of features sales on short subjects, westerns, newsreels or other product. Provision for a fine not exceeding $1,000 and one year jail terms applicable to individual officers of companies convicted of violations implements the act.

The preamble of the bill alleges that in the past independents have been: "(a) compelled as a condition precedent to licensing feature motion pictures, to also license short subjects, newsreels, trailers, serials, re-issues, foreign and western pictures far in excess of his needs or requirements; (b) unable to cancel feature motion pictures injurious and damaging to his business, and therefore compelled to play pictures undesirable and harmful to the public."

It requires that hereafter no distributor shall license pictures to an exhibitor unless the contract provides "that all the feature motion picture films, which such distributor will license during the exhibition season or the unexpired portion thereof shall be included."

The cancellation provision specifies: "that the exhibitor shall have the right to cancel a minimum of twenty per cent of the total number of feature motion pictures included in such license. Such cancellation shall be made proportionately among the several price brackets, if there be such price brackets in the license agreement. Any number of cancellations, to which an exhibitor is entitled, may be made from the lowest price bracket at the exhibitor's option. The right to cancellation shall not be effective, unless the exhibitor exercises such right by giving notice thereof, to the distributor, within fifteen days after being notified of the availability of a feature motion picture. The right to cancellation may be waived by the exhibitor before or after the making of a license agreement but such waiver shall be in writing."

The Minnesota legislature was also a spearhead of the attack against slot machine motion pictures, with a bill pending which would ban them from establishments selling beer or liquor. It also prohibits "free" operation of the machines with chips or tokens, and is described as effectively restricting the use of coin-operated picture machines throughout the state. The Minnesota divorcement bill introduced several weeks ago by Representative L. E. Berg, of West St. Paul at the request of independent exhibitors remains far down on the calendar of the House general legislation committee.

NEBRASKA BILL APPEARS DEAD

The theatre divorcement bill written by the Nebraska legislature's E. M. Neubauer, probably will never receive a committee hearing, observers at that state's capital, Lincoln, predicted this week. They added the Senator did not appear anxious to press his bill, and noted two others of his had been killed recently: a bill to tax all admission tickets 10 per cent; and another to license, via the railway commission, all distributors at $1,000 each annually.

Ask G-Men to Probe Iowa Circuit Practices

Independent exhibitors in Iowa have asked the Department of Justice to investigate Tri-State Theatres Corporation, and Central States Theatres Corporation, both of Des Moines, the Attorney General's office in Washington revealed this week. The independents allege violation of the Sherman anti-trust act. The group has also protested the erection of a new theatre in East Des Moines by Tri-States, charging that it violates expansion agreements in the New York consent decree.

Robert L. Wright, special assistant to the Attorney General, and chief of the motion picture unit of the Department of Justice set up subsequent to the New York decree said that the Department had the complaints under advisement in Washington.

Illinois Allied Opens Decree Advice Bureau

Allied Theatre Owners of Illinois at its annual meeting in Chicago last week considered a proposal by Jack Kirsch, president that it set up a central complaint bureau to instruct members in arbitration procedure and advise them of their rights under the consent decree.

Mr. Kirsch in his annual report told members that the Chicago police censor board had indicated that it will insist that all slot motion picture machines be reviewed by censors, and that a special coin machine motion picture license may be enacted by City Council.

Subordinate officers of Illinois Allied were all re-elected. Mr. Kirsch's three-year contract has two years to run. Those renamed to executive posts were Van Nomikos, vice president; Richard Salkin, secretary and treasurer; and Harry Nepo, sergeant-at-arms.

Iowa Independents Weigh Legislation

Legislation affecting the motion picture industry will occupy the lead spot on the agenda of the Independent Theatre Operators of Iowa and Nebraska at their annual meeting in Des Moines on March 10th and 11th. Leo F. Wolcott, of Eldora, president of the association; W. B. Franke, of Humbolt, vice president; and W. A. Dutton, of Manchester, are preparing the meeting's program.

Eckhardt Heads Chicago Bookers

Jack Eckhardt, of Twentieth Century-Fox in Chicago, has been elected president of the Film Bookers Club in that city, succeeding Harry James of United Artists. Other officers chosen are Sam Traynor, Baily Enterprises, Princeton, Ill., vice-president; Frank Williams, Warner Brothers Theatres, secretary; Jack Wohl, Great State Theatres, recording secretary; Jack Friedman, Capitol-Monogram Pictures, treasurer, and Al Raymer, Indiana-Illinois Theatres, sergeant-at-arms.

Cummins Loses "Ecstasy"

Samuel Cummins and his distributing company, Eureka Productions, Inc., last week last possession of "Ecstasy," the Czech film in which Hedy Lamarr stars, and which had been playing the Miami Theatre. Award of the film, and a judgment for accounting and profits was given the plaintiffs, Michael Wyngate, Inc., and Max Weingarten, by the New York Supreme Court. Fitelson and Mayer represented the plaintiffs.

Pusseguer Manages Four Theatres

P. R. Pusseguer, head office official of the Southern Amusement Company in the Lake Charles territory, has assumed management of the four theatres operated by the company in and around De Ridder, La. The four houses are the Uptown theatre in De Ridder, the Vernon at Leesville, the Crystal theatre at Many, and the Rio at Zwolle. Jimmy King, former manager of the Uptown theatre, will replace Mr. Pusseguer at Lake Charles.

CBS Loan Interest Reduced

According to information filed with the Securities and Exchange Commission, the interest rates charged the Columbia Broadcasting System, Inc., by the Bank of Manhattan and Brown Brothers Harriman & Co., on the $600,000 unpaid balance of loans for $1,000,000 contracted in 1938 and 1939 have been reduced. The interest rate ranging from 2½ to 3 per cent has been reduced to a scale ranging from 1½ to 2½ per cent.

LOEW CIRCUIT TO SELL 'BEST FILMS' OF THE YEAR WHILE THEY'RE 'HOT'

Circuit Chiefs To Give "Award of Merit" and Special Ad Attention to Outstanding Films; "Miss Bishop" First Chosen

The Loew Circuit promotion and picture merchandising departments in the home office in New York and in the field are about to undertake the selling of "the best pictures of the year" as they are released—basing selections on the circuit management's and bookers' advance estimates, instead of waiting until the end of the season for outside determinations of the year's "best." Extended attention will be given through newspapers, radio, commercial displays and tie-ups, in trailers, lobby displays and accessories, emphasizing the keynote: "Loew Award for 1941," and stressing the nature of the award to the public.

It was explained that the usual "ten best" lists are made up at the end of a year, or, at least, after a picture has had its normal run; so that the theatre-goer, in those instances, has never had the opportunity to be guided by the choices, except to see a selected picture as a reissue or in a last run house.

"Bishop" Selected

Noting that in 1940 the Loew circuit had played six of the generally accepted ten best films of the year, Loew officials feel their judgment has not been bad. In fact, in the words of a publicity release from the home office—"the circuit feels rather qualified to pick the good ones as they are shown."

The best films, to be given the "mark of merit," will be chosen by the company's regular bookers and operating officials, seeing the films several weeks before theatre display, in the projection room of the New York home office.

Richard Rowland's "Cheers for Miss Bishop," United Artists, is the first film to be given the accolade. It is expected to begin playing the circuit at the end of this month. No other films have been thus selected.

The Rowland picture stars William Gargan and Martha Scott. Loew officials, in inaugurating the new policy, said this week that such a film, with admittedly small drawing power in star names, would not receive deserved attention without the "mark of merit."

In connection with the award, Oscar A. Doob, advertising and publicity manager of the circuit, wrote his managers, thus:

"Every few months, we find ourselves with an exceptionally good picture on our hands—but a picture without star-power to sell it. Unless we have plenty of time (which we seldom do), we get less money with such pictures, than their merit deserves. Subsequent runs do a much bigger proportionate business."

After referring to the "mark of merit" plan, Mr. Doob added: "If we use careful judgment, some day the public will believe this 'sterling mark,' and respond."

Loew officials this week asserted pictures which did not receive the merit award would not suffer, because they would receive the usual careful exploitation from the chain's advertising department and its managers. They also added that the fact that the first picture given the award had no great star names, and the fact that the circuit hoped to point up such pictures, should not lead to the inference that only such pictures will be chosen. Pictures will be selected, they explained, for their entertainment values, regardless of names—and regardless of producing company, they also emphasized.

Explaining the new merit system to the circuit's managers, Mr. Doob said, "The idea must be built up; it must be supported by honesty on our part; it must prove itself to the public." He asked the managers to give the system "an all-out trial."

Booklet Details Plan

In a special booklet to house managers, explaining the merit awards, and the attendant publicity, Loew's included a sample newspaper advertisement with which it will tell the public why it has chosen "Cheers for Miss Bishop." The film industry trade papers were to carry, shortly, an insert from United Artists, in which this advertisement is reproduced.

The "emblem of merit" appearing in the newspaper ads of the "best film" series will be in all national ads, managers of the circuit have been told. They are asked by the chain's officials, to use it in all local ads, in any heralds, and, in fact, on any printed matter. And they are instructed to use it for all pictures designated for the award by the home office.

The campaign for pictures bearing the merit emblem embraces other factors than newspaper advertising. It also includes comment cards for patrons, radio 'plugging,' newspaper publicity, and trailers.

Blowups of the newspaper ad mentioned are being sent to Loew houses for lobby display. Managers have been told to add to their own posters for "Miss Bishop" the line: "We pick this as one of the ten best pictures of 1941."

Comment cards are also being given the theatres. They are to be handed to audiences during the first two days of the run. Those filled out by patrons, and adjudged best by the manager, are to be used for poster display in front of the theatre, and for publicity stories.

They also carry boxes in which the patron may check "Yes" or "No," and blank spaces in which he may explain why he checked one box.

In the new Loew publicity portfolio to its managers are also carried sample newspaper publicity stories, amenable to revision for local situations; and the managers are told that "it is important that the plan get serious consideration, and as much publicity as possible—to give it weight and prestige."

Managers have also been instructed to attach special trailers, after necessary deletions, to the regular National Screen trailer which is to be shown, as usual, a week in advance of playing, and to re-assemble the special short trailer, after use alone and with the National Screen trailer, for return to the New York office, which will then reissue them to the Loew New York houses.

FAR EAST BUSINESS BETTER, SAYS WARN

Theatre business throughout the Far East, including the Federated Malay States, Straits Settlements, New Zealand and Australia, has shown remarkable increase during the past few months, said R. E. Warn, assistant manager of the Western Electric Company in Australia, upon his return to New York after a five-year assignment in the Orient.

Equipment business there, he reported, has more than doubled in many regions, particularly in the Netherlands East Indies. New theatres are going up in both Batavia and Madan. Thailand, despite political reorganization, has also felt the increase and in Bangkok a new deluxe house, the Patanakorn, will open soon.

Warners, MGM at Hearing on Publicists

Hearings before the National Labor Relations Board on the petition of the Screen Publicists Guild to be named collective bargaining agent for the advertising and publicity employees of all major motion picture companies were opened with the examination of Warner Brothers and Metro-Goldwyn-Mayer before Dan Baker, trial examiner, Wednesday, in New York.

Testimony in the action concerning other film companies was concluded last Monday after a series of hearings lasting 15 days, starting January 23rd. The companies appearing at these hearings were United Artists, Columbia, Twentieth Century-Fox, RKO, Paramount and Universal.

"At the conclusion of testimony representatives of the companies again refused a request of the SPG for a consent election," said a statement from the SPG, which claimed the membership of the SPG embraces "more than 90 per cent of the eligible publicity department employees in the industry."

Matters in dispute will now be decided by the National Labor Relations Board.

Altec Signs Eleven Theatres

Independent Theatres, Inc., has renewed an Altec agreement for sound and repair—replacement service for their 11 theatres in Chattanooga and Memphis. H. B. Moog negotiated for Altec.

Ashmann Joins Interboro Circuit

Maurey L. Ashmann, general manager of the Five Boro Circuit, upon his return from a Southern vacation, will be connected with the Brooklyn division of the Interboro Circuit, the parent company.

Local Newsreel Company Formed

Formation of a company to distribute and sell "sectional newsreels" has been announced by Archie Spencer who represents the American Vending Company, distributors of soft drink vending machines in Chicago. The new corporation has been named Teletone News Co., and has opened offices at 10 South La Salle street in Chicago.

According to Mr. Spencer, the company will make newsreels of events that occur in six middlewest states, Illinois, Indiana, Wisconsin, Iowa, Missouri and Michigan. The Teletone News Company makes a tie-up with the local daily newspaper which is given credit for the presentation of the newsreel on the screen. Members of the Illinois Daily Newspaper Markets, Inc., a non-profit organization set up to publicize and promote daily papers in Illinois, has agreed to the plan, according to Mr. Spencer.

The paper in each local community will contact the exhibitor with a representative of the Teletone company and attempt to sell the newsreel.

Teletone News will have a cameraman in Chicago and one in Springfield, Illinois. Subjects to be shot will be suggested and recommended by the local newspaper, subject to approval, however, of the Chicago office and Mr. Spencer, who identified himself as business manager of the new company.

The cost to the exhibitor will be comparable to the price of the national newsreels now being issued, according to Mr. Spencer.

"With the elimination of block booking under the terms of the consent decree with the exhibitor being relieved of the necessity of being forced into buying short subjects and newsreels we feel that a good many exhibitors will discontinue the national newsreels," the manager said.

Mr. Spencer said approximately forty-eight exhibitors in as many Illinois cities had indicated their readiness to buy or already have purchased the newsreel which will be released about May 1st.

Deals to have the Monogram exchanges in the other states that Teletone will serve distribute the newsreels are now being worked out, it was reported.

New RKO Theatre Opening

John J. O'Connor, vice-president in charge of RKO theatres, Fred Meyers, head of the booking department for the company, and Harry Mandel, publicity manager, previewed the new RKO-Reade's Trent theatre in Trenton, N. J., prior to the reopening of the house last Saturday, February 22nd. RKO will handle the booking and operation of the theatre which is jointly operated by the company and Walter Reade.

Whitney in New York

John Hay Whitney arrived in New York Sunday after several weeks in Hollywood where he conferred with producers and industry leaders on Pan-American cooperation. He is motion picture division chairman of the office of the United States Coordinator of Commercial and Cultural Relations Between the American Republics. Mr. Whitney is expected to return to the coast shortly.

Two Reading Theatres Undergo Changes

J. Lester Stallman, general manager for the past three years of Warner Brothers' Astor and Strand theatres, Reading, Pa., resigned to become manager of the same houses on May 1, when the Warner lease expires and the operation of the houses return to Harry J. Schad, owner. In addition to the personnel changes, Mr. Schad announced, an improvement program costing about $100,000 will be made at both theatres. Mr. Stallman has been a theatre executive for 22 years, spending 10 years with the Stanley Company of America and another ten years when the circuit was taken over by the Warner Brothers, and two years with the Cities Theatres organization in Reading. For some time before coming here, he was Warner district manager in Atlantic City.

With the resignation of Mr. Stallman, Warners announced the appointment of Wilmer B. Huffman, house manager in West Chester, Pa., as Reading city manager to handle the circuit's interests in that city. Warner circuit has taken control of the State Theatre, formerly held under a joint lease with the Wilmer & Vincent circuit and operated by the latter circuit. Reconstruction work and interior improvements at the State are under way, and it will be operated as a first-run house. Mr. Huffman has been with the circuit for 12 years in a managerial capacity in many cities in the territory.

Book Club Endorses Short

The first motion picture ever to receive the official endorsement of the Book of the Month Club is Metro-Goldwyn-Mayer's "Happiest Man on Earth," according to the company. The film is the first short subject to be adapted literally from a short story. The short, a picturization of an O. Henry Memorial Award winning story by Albert Maltz, was previewed last Friday, February 21st, at the Club's headquarters in New York by the same judges whose literary recommendations are followed by thousands of readers.

"Captain Marvel" Tieup

Republic Pictures has announced a cooperative campaign to promote its forthcoming serial, "Adventures of Captain Marvel," based on the Fawcett Publication "Whiz Comics" cartoon strip. Fawcett will use full-page advertisements in the April, May and June issues of "Whiz Comics," announcing the film version, and a contest will be sponsored by the publishing company. The picture features Tom Tyler, Frank Coghlan, Jr., William Benedict and Louise Currie.

Randforce-Altec Sign Contract

The Randforce Amusement Corporation has renewed an agreement with the Altec Service for the 42 Randforce houses on Long Island, N. Y. Bert Sanford negotiated for Altec.

New Exchange for RKO

RKO is building a new exchange in Philadelphia at the cost of approximately $70,000. The new exchange building will contain offices, storage rooms and a preview room.

1,000 Theatres Aid Greek Drive

More than 1,000 theatres have pledged their participation in the Greek War Relief Week, March 25th to 30th with benefit performances and special lobby collections, Adolph Zukor, chairman of the amusement industry division of the Greek War Relief Association announced this week. He indicated that exchange districts in every section of the country were rapidly filling their quotas.

Jules J. Rubens, chairman of the Chicago division, informed Mr. Zukor that 263 theatres in Illinois would take collections in their lobbies for Greek relief. Mr. Rubens also reported that committees were working in Michigan, Indiana and Wisconsin and predicted that the division would top its quota.

Two special midnight shows have been given to date in behalf of the fund. The first was presented by Warner Tri-State at Johnstown, Pa., under the direction of Harry Kalmine and the second in Memphis, Tenn., at Loew's Palace under the direction of Cecil Vogel. They are the first of several hundred special shows scheduled between now and March 30th.

"Fantasia" Benefit for Drive

In Pittsburgh the premiere of Walt Disney's "Fantasia" at the Fulton theatre on March 5th will be dedicated to the Greek War Relief drive. John Walsh, theatre manager, and Milton Chamberlain, RKO representative, are arranging for the benefit in cooperation with Harry Kalmine, of Warner Tri-State theatres, and chairman of the industry's Greek Relief drive in the Pittsburgh territory. John H. Harris, general manager of the Harris Amusement Company, is also working with the Greek Fund, which is headed by Arthur Braun, president of the Farmers Bank. Steve Contos heads the arrangements committee for the premiere.

Allied Motion Picture Theatre Owners of Western Pennsylvania endorsed the Greek Drive at their meeting at the Hotel Roosevelt, Pittsburgh, last week. Fred Herrington, executive secretary of the AMPTO in Pittsburgh, sent a letter to all members asking them to arrange for collections in their theatres, to be followed by an organization campaign for funds.

Iowa distributors and independent theatre operators at a luncheon in Des Moines on February 22d formed plans to raise their quota of $13,000 for the Greek War Relief fund. E. J. Tilton, Warner manager; G. Ralph Branton, general manager of Tri-States circuit; Leo F. Wolcott, president of the Independent Theatres Operators Association, and A. H. Blank, division chairman of the Greek Fund, arranged the meeting.

Kansas City exchange area exhibitors and distributors met on February 25th to plan their drive in behalf of Greek aid. Elmer C. Rhoden, division manager of Fox Midwest Amusement Corp., and T. R. Thompson are co-chairmen of the Kansas City division of the motion picture branch of the Greek Relief Association.

Southern California circuit and independent theatres will sponsor the Greek cause during the week of March 25th to 30th. Charles Skouras, president of the Southern California Greek Relief Fund, presided at the organization meeting of motion picture theatre operators in Hollywood on February 24th.

The legitimate theatre division of the amusement committeee will be headed in New York by Sam H. Harris, and William Corum, newspaper columnist, will lead the sports division, it was announced.

Nabhan Elected Commerce Head

W. G. Nabban, a California theatre man for many years, has been elected president of the Dunsmuir, Calif., Chamber of Commerce for 1941.

300 N.Y. THEATRES COOPERATE ON WEEKEND SHOWS FOR CHILDREN

Schools' Motion Picture Group Started Plan Six Years Ago with Four Houses; "Selection Not Censorship" Is Object

Exhibitor cooperation in a plan to have programs suitable for children booked on week-ends was reported this week by the Schools Motion Picture Committee to have increased from four to over 300 cooperating theatres in the New York area since the plan went into operation six years ago.

Theatres working with the committee supply advance outlines of programs scheduled for Friday, Saturday and Sunday. The organization checks over the programs with recommendations made by its own reviewers and approved shows are listed in two New York newspapers each Thursday, the *Times* and the *Post*, and on Friday in the *Herald-Tribune*.

From 60 to 85 theatres usually have programs considered suitable for children each weekend, according to Mrs. Irving A. Heyman, secretary of the Schools Motion Picture Committee.

Posted in Schools

The organization, it was pointed out, does not expect all programs to be suitable for children but its policy is that theatres should give particular attention to week-end bookings and when such shows are acceptable for children parents should be informed. In addition to having the lists in three daily newspapers approved programs are put on bulletin boards of a number of New York schools and the information also is distributed in other ways.

Recently plans for extending the work were discussed at a meeting in New York of the Better Films Council and National Board of Review. It was pointed out that both exhibitors and groups interested in child welfare would benefit if a policy similar to that of the Schools Motion Picture Committee is extended elsewhere. In many cities endorsement of programs deemed suitable to children would be of great value, it was said. From the exhibitor's point of view it was asserted that extra attention is given his week-end programs by special listings in newspapers and other places and increased attendance by adults and children may result.

Mrs. Heyman pointed out that the organization's activities were all positive. "We do not condemn pictures but endorse those found suitable for young people from eight to 14 years of age," she pointed out. Certain pictures considered acceptable for the age group above 12 are starred in the lists.

The whole program, including trailers, newsreel and shorts as well as the feature, must be considered entertaining for children before the show is included in the committee's list.

Features are usually reviewed at the time of the screening for the National Board of Review. Newsreels are seen through the cooperation of the newsreel companies and W. G. Van Schmus, managing director of the Radio City Music Hall. The National Screen Service permits the committee's reviewers to attend a showing of trailers once a week at its New York headquarters. Mrs. Heyman said that the organization was very pleased with the cooperation shown by the companies and by exhibitors.

In 1935 when the work was begun four independent theatres in New York agreed to participate. Now the principal circuits as well as independents furnish lists of week-end bookings in advance to the group and attempt, when possible, to have programs acceptable to the committee. If the feature is one that can be approved some 300 theatres, will, on request, edit the newsreel, if necessary and many independents will substitute shorts and edit trailers, according to the committee.

Each week a list, based on the voting of members of the reviewing committee which totals about 100 parents from affiliated and private schools, is sent to the booker of the chief metropolitan circuits, including Loew's, RKO and Skouras theatres, and to the independent houses. Features are classified in two groups, approved and not approved. Shorts are subdivided into three groups: approved, passed and not approved. When the feature is on the approved list and the short is only "passed," the committee will list the whole program but theatres selecting special programs of shorts for children's shows, such as special Saturday morning programs, are to select the shorts from the approved classifications.

Bookers Get Lists

The lists are used by theatre bookers, according to Mrs. Heyman, and the group believes that a greater number of houses are playing week-end programs suitable for children than was the custom five years ago. Further, it was said, before the lists were published it was difficult for parents to know to which theatre they should send their children. At least one theatre in almost every area of New York City has a week-end program approved by the committee. Of course every cooperating theatre does not have a program which can be endorsed every week.

The Schools Motion Picture Committee is a voluntary organization. Expenses are met by contributions and an annual benefit. The benefit this year will be held March 1st at the Plaza theatre and "Young Mr. Lincoln," Twentieth Century-Fox film, will be shown.

New York was perhaps the hardest city in the country to start such a committee, Mrs. Heyman said, asserting that similar organizations would be a help to local organizations and exhibitors in other parts of the country. Recommending week-end programs is an activity which could be adopted by every Better Films Council or similar group, she remarked.

The policy of the commitee is expressed as follows: "Our aim is not that of censorship but of critical selection. If we merely censored, our only standard would be harmlessness, whereas we try to list films suitable for young people which are made with such intelligence and artistic finish that they are equally entertaining to children and to adults."

Chief standards listed were described in this way, "We object to the glorification or romantic portrayal of criminals and gangsters; we remove only such close-ups of horror or brutality as would be offensive to the normal adult."

Other officers of the Schools Motion Picture Committee are Mrs. Alonzo Klaw, chairman; Mrs. Wm. Barclay Parsons, Jr., vice-chairman and Mrs. George Francklyn Lawrence, Jr., treasurer. The organization has an office at 130 East 57th street from which additional information is supplied to those who write or phone in for data on certain programs.

SMPE TO HEAR OF ANTI-SMOKE DEVICE

Earl Morin of the State Police Department in New Haven, Conn., will present for the consideration of the convention of the Society of Motion Picture Engineers at the Sagamore Hotel in Rochester, N. Y., May 5th to 8th, a paper on a new automatic damper release designed to prevent smoke panic in theatres.

The State department has been active in developing the idea of preventing smoke of any origin, whether from internal or exterior sources, from being blow into the air-conditioning systems of theatres, a condition likely to cause panic.

Testimonials for Sweigert, Smith

Earle W. Sweigert, former Paramount branch manager in Philadelphia, who was elevated to district manager over Philadelphia, Washington and Pittsburgh, and Ulrik F. Smith, Philadelphia sales manager who was promoted to branch manager, were given a joint testimonial dinner in Philadelphia at the Warwick, February 21st. Approximately 250, including delegations from New York and Washington attended. Edgar Moss, Twentieth Century-Fox district manager in Philadelphia, was chairman. Mr. Sweigert marks his silver anniversary with the company next year while Mr. Smith started with Paramount 26 years ago.

Others on the dias included J. Unger, Paramount eastern division manager; Oscar Morgan, Paramount short subjects sales manager; William Sussman, Twentieth Century-Fox eastern division manager; John Nolan, chief film buyer for Comerford Circuit in Pennsylvania; Lester Krieger, Warner Theatres booker in Philadelphia; Joe Eagen, of Wilmer and Vincent in New York; Al Boyd, Sam Steifel, William Goldman and Jay Emanuel, independent circuit operators; James P. Clark, president of Horlacher Film Delivery; Sidney E. Samuelson, business manager of Eastern Pennsylvania Allied; Lewen Pizor, president of United MPTO.; John Smith, Mr. Smith's father and former exhibitor; and F. A. Giannini, Mr. Sweigert's oldest exhibitor friend.

With Mr. Smith becoming branch manager, Reba Margolis, formerly in the contact department at the Philadelphia exchange, has been appointed his secretary with Antoinette Chernika filling the vacancy in the office staff. In addition, Bill Brooker, exploiteer covering the Philadelphia and Washington areas, extends his promotions to take in the Pittsburgh territory.

A farewell dinner was to be tendered Herbert A. Copelan, former general manager of Warners' Atlantic City theatres, Friday, at the Shelburne Hotel. Copelan resigned earlier in the month and leaves for Florida next week to head an independent circuit there.

Censors' Split Decisions

The Board of Regents of New York State, at its monthly meeting in Albany, February 21, upheld the Motion Picture (Censorship) Division in refusing a license to "Life on the Hortobagy," but at the same time sustained the appeal on "Kidnapping Gorillas," granting an exhibition license for the latter.

"Life on the Hortobagy" was submitted by Eureka Productions, while "Kidnapping Gorillas" was offered by Jewel Productions, both New York distributors.

WASHINGTON WARNS OF FURTHER TICKET TAX RISE FOR DEFENSE

Treasury Reported Planning to Lower Exemption or Raise Levy; State Legislatures Get Bills on Taxes, Sunday Shows

The nation's exhibitors must anticipate possible new Federal taxation for defense, Washington observers cautioned this week, verifying a suspicion already expressed by some exhibitor leaders.

They reported U. S. Treasury officials, heartened by returns from the new admissions taxes with the 20 cent exemption, were considering obtaining more money from exhibition; either from elimination of the exemption, or by raising the tax rate. It was added that during the first six months of their application, the new taxes had brought the Government $26,000,000 more than it gained for a similar period last year from country's theatres.

The Government officers were also said to be considering taxing radio licenses.

Meanwhile, approximately 400 bills affecting the film industry in some manner, have been reported introduced in the legislatures now current. More are expected from them, and from the Florida legislature, which convenes in April; Louisiana, scheduled in May; and Georgia, to sit in June.

In the past week and a half, several bills important to exhibition have failed of passage, or have been introduced in several legislatures.

Georgia Rejects Sunday Bill

The Georgia Senate last week defeated a bill to legalize the showing of motion pictures on Sundays, in communities where 25 per cent of registered voters have petitioned for such showings. An amendment to prohibit Bank Night was rejected, before vote.

At present, Georgia exhibitors can operate on Sunday if some of their profits are given to charity.

The vote was close, the bill being defeated by only four votes; and it was made after heated debate. Senator Gross charged that if the state granted concessions such as exemplified by the bill, it "sooner or later would be in the same shape as Sodom and Gomorrah."

The bill had been approved by the House.

By unanimous vote last week, the Indiana General Assembly indefinitely postponed the Associated Theatres Owners of Indiana's bill to curb "fly by night" entertainment, through bonding and registration of transient promoters. The bill was in committee several days. Public hearings had been held on it. The ATOI had said it was aimed at protection of theatres, not at film libraries. The postponement means the bill will not pass this session, because the legislature is jammed with other bills, and it ends March 10th.

A bill taxing theatre tickets is to be introduced into the Iowa legislature. It asks a one-cent tax on all theatre tickets up to 50 cents, two cents on those up to one dollar. Another, already in the House, asks for the imposition on distributors of a $1,000 annual license fee, and a $1 per reel tax on all films. Still another would have a special tax on Bank Night.

The first bill ever presented to abolish the state's two-hundred-year-old "blue laws" and provide local option awaited action by the Delaware House this week, after passage by the Senate. The bill, introduced by Senator Paul Rinard, Wilmington, empowers legislative bodies of all incorporated municipalities to enact ordinances to prohibit or regulate "worldly employment, labor or business, on Sunday."

In the New York State legislature, a statewide sales-tax bill, carrying a five per cent levy on theatre admissions over 51 cents, is expected to die in committee.

Last week, in that legislature, Senator Charles Perry introduced a bill to prevent unauthorized recordings. The National Association of Performing Artists sponsors the bill, which has been redrawn to meet objections of radio broadcasters.

Projection Bill Hearing

Exhibitors and projectionists were represented Thursday, February 20th, at hearing in the Judiciary Committee public hearing room of the Connecticut legislature, Hartford, on the so-called "two men in a booth" bill, defeated in six past sessions.

The exhibitors, from both of the state's exhibitor units, the MPTO and the Allied, met before the hearing at the Hotel Bond, Hartford. Presiding were Arthur Lockwood, of the first organization, and A. M. Schuman, of the second. All then attended the hearing, at which Mr. Lockwood, Representative Irving Jacocks, Jr., an exhibitor of Branford; D. Hess, of Moosup and Groton; and Joseph Reed, operator at Washington Depot and Bantam—cited state records of theatre fires in recent years, to prove none began in booths, and that the only two fires of consequence had burned the theatre buildings, but left the booths standing.

The projectionists, backing the bill, were represented by Thomas F. Fitzsimmons, their legislative agent; George Brazil, president of the Connecticut Association of Operators and Stagehands; John Eagan, of the state branch of the American Federation of Labor; and James Finn, editor of *The Projectionist*.

Because their text was not filed in full by Tuesday, February 18th, two bills, filed in skeleton, on new safety devices for projection machines, were thrown out by the legislature.

The Nebraska legislative sky cleared last week with the rejection of two film industry-baiting bills which, it was estimated, would have cost the industry more than $500,000 annually.

The most serious of these bills was that which would have placed a one-cent tax on each "10 cents' worth of ticket, or fraction thereof." The second bill would have had film exchanges licensed by the state railway commission, at $1,000 per year, and which would have charged them $1 for every reel distributed. Both bills were the product of Senator E. M. Neubauer.

Defender of the industry at the committee hearing was Bob Livingston, of the Capitol, Lincoln, who noted theatres were the poor man's amusement center, and he would bear increased taxes.

Senator Neubauer is also the author of a theatre divorcement bill, which has not had committee hearing yet, and which, according to observers in Lincoln, probably will not.

In the Pennsylvania House, Representative Joseph M. O'Brien last week proposed a bill requiring 51 per cent of the registered voters of a community to sign a petition for a referendum on Sunday shows before the referendum may be held. Present state law allows a referendum to be held with the signatures of only five per cent of a community's registered voters on a petition for such.

Sunday Referendum Invalid

Judge Robert E. Burnside last week declared a Sunday motion pictures referendum in McDonald, Pennsylvania, invalid. It was asserted 364 voters of Allegheny County were not able to vote.

A South Carolina legislative sub-committee is recommending changes in tax structure. One change would eliminate all admission tax exemptions. Another would amend the rate and method of assessments, in the tax upon film theatres, to provide a graduated license tax based upon population.

The Arkansas House is considering a bill to tax gross receipts of music and pinball coin machines five per cent, and to tax one penny each game of pool, billiards, or dominoes.

The Massachusetts legislature has tabled a bill to make mandatory the playing of the national anthem after each theatre performance. Motion picture interests are reported to have convinced the state solons the bill would merely confuse and disturb house management.

Under an 1885 statute exempting opera houses from certain taxes, the 400-odd theatres in Missouri may obtain exemptions, it was pointed out this week, after the state Supreme Court reversed a Circuit Court ruling against the St. Louis Amusement Company. That circuit had claimed exemption from a tax by St. Louis County on four of its theatres, adverting to the 1885 statute. The County Circuit Court ruled against the company, which then took its case to the higher court.

Andrew Hayforth and William Huhtala, Minnesota Representatives, last week pushed into their legislature a bill to prohibit "dime in the slot" motion picture machines in places selling either liquor or beer. The bill also would prevent showing of films as entertainment without revenue.

This last provision hits at use of 16-mm. machines for "featurettes," usually in taverns.

Wisconsin exhibitors seem to have defeated, for the time, a daylight saving bill in their legislature. After hearing exhibitors, the Senate Committee on Local and State Government last week recommended that the measure be postponed indefinitely.

The state's exhibitors are also watching the Westfahl bill, to give every non-agricultural worker in the state a 40 cents per hour minimum wage. The present state minimum wage law applies to women and minors, and lacks specific hourly wage provisions.

BRITISH CHEERED, THEATRE CLOSED

The police department in Belgrade, Yugoslavia, ordered a theatre in that city closed Monday following a disturbance by patrons when scenes in a newsreel showed King George and Queen Elizabeth inspecting bombed sections of the Mersey River in England, according to a dispatch telephoned to the New York Times *from Belgrade. As the scenes were flashed on the screen the audience frantically applauded and whistled. The film was interrupted and a warning was flashed upon the screen that the reel would not be shown if the demonstration continued.*

However, despite the warning, the demonstration of applause and cheers continued and the newsreel was again withdrawn. Five minutes later the police department ushered the patrons from the theatre.

20th CENTURY-FOX

is proud to announce the release of TOBACCO ROAD. By its very history as a play, it comes to the screen as one of the greatest theatrical properties of all time. 20th Century-Fox is happy that you who will play this attraction will derive profits measured only by its importance.


At Last ....
It's on the Sc
TOBACC
with CHARLEY GRAPEWIN · MARJORIE RAMBEAU · GE TIER


een!
O ROAD
PRODUCED BY
DARRYL F. ZANUCK
SCREEN PLAY BY
NUNNALLY JOHNSON
A 20th CENTURY FOX PICTURE
Directed By JOHN FORD
WILLIAM TRACY
Dana ANDREWS
Ward BOND
SUMMERVILLE
MITCHELL
TILBURY

Sensible of the importance of this property, 20th Century-Fox protected its production as a motion picture with every possible value. The result is an authentic triumph for the motion picture art. You, as an exhibitor, will be proud to share in one of this industry's historic accomplishments.

Litho U.S.A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A QUARTER OF A CENTURY AGO, on the evening of January 27, 1916, a President of these United States, Woodrow Wilson, addressed this motion picture business, for the first time, on the subject matter of grave problems of the world and of the industry.

Many parallels are contained in that and in the scheduled address, Thursday night, of Franklin Delano Roosevelt, to the Academy of Motion Picture Arts and Sciences, on the occasion of the Hollywood dinner for the Academy's Annual Awards for meritorious performances of its stars and pictures of 1940, marking the second Presidential address to the industry in its history.

Both Presidents are to be known as World War presidents. Mr. Wilson administered his office during World War I; Mr. Roosevelt, in World War II. Both were Democratic Presidents. Both turned speaking attention to the industry as the industry leaders, on both occasions, were turning attention to a "new order" in their business.

Mr. Wilson personally traveled from the White House in Washington to the Hotel Biltmore at the invitation of the industry, to a banquet to launch the Motion Picture Board of Trade, which had been formed but a few weeks previously, and, through this, "to celebrate the amalgamation and the cooperation of each branch of the industry, for progression, protection and promotion—progression in the creation and maintenance of proper business ethics among ourselves." . . .

Now comes the second direct address by a President to the motion picture. He, also speaks at the industry's invitation, and also as the motion picture industry is again about to establish "a new order"; but an order that was forced by the strong arm of the United States Government, its Department of Justice and applied by the Federal Courts, taking the form of that consent decree settlement of the Government's prosecution of the industry in anti-trust matters.

Whereas President Wilson spoke to a comparatively small handful in motion pictures, in the grand ballroom of the Biltmore Hotel, President Roosevelt, by virtue of the very photo electric cell which gave the motion picture its voice, with sound pictures, addressed on Thursday, over the air, millions of listeners sitting tuned to their radio dials at their firesides. He spoke from the White House.

The Industry of That Day

Then, as now, the motion picture industry, like all others, was talking in 1916 of war in Europe and defense, patriotism and Americanism. New York's 1916 mayor, James Purroy Mitchel, who was later to die in an Army plane, pleaded with the industry at the Biltmore for preparedness in a military way.

Nostalgically we turn the pages of this trade press to read of President Wilson's visit in 1916 to an industry whose pages have turned rapidly down through the years over scores of those present on that January night. To most readers of this day, many names of those who sat at dinner with Wilson, will be unknown; to many others, the story of the evening's guests will be read as a "Who's Who" of motion pictures of a quarter of a century ago. The list of those present follows, in full; it is a list of stars and statesmen, producers and promoters; pioneers and picture people of all other kinds and description:

Mrs. Nellie Anderson. N. Anderson, L. W. Atwater, W. W. Atkinson, Herbert B. Atha, Mrs. Herbert B. Atha, Charles Abrams, J. J. Allen, J. Allen, Carl Anderson.

Hunter Bennett, C. E. Beecroft, Mrs. J. Stuart Blackton, Rex Beach, Belle Bruce, George Baker, Harold Bolster, Graham Baker, Capt. R. A. Bartlett, Miss Carolyn Bertch, Jack Brawn, Louise Beaudet, Van Dyke Brooke, Fred J. Beecroft, Eugene V. Brewster, Frank G. Barry, Mrs. Frank G. Barry, Harry D. Brewster, Leon J. Bamberger, George Balsdon, Fulton Brylavski, Mrs. George Blaisdell, Mr. Brown, Raymond S. Binder, Mrs. J. W. Binder, F. J. Bird, William Barry, J. A. Berst, George F. Blaisdell, Mrs. George F. Blaisdell, King Baggot, Albert H. T. Bauzhaf, George L. Barrows, Harry Benham, Mrs. Harry Benham, Whitman Bennett, Mr. Benton, Mrs. Benton, Charles Berner, Mrs. Charles Berner, Horace Boucher, Joe Brandt, William Brandt, Mrs. William Brandt. J. E. Brulatour, Mr. Burns, J. F. Byrnes, C. T. Bittner, William Bigall, L. F. Blumenthal, Mr. Henry Birrell, Alma Bertsch, Marguerite Bertsch, Mrs. Henry Birrell.

Naomi Childers, Howard Chandler Christy, Ethel Corcoran, F. K. Cannock, Charles R. Condon, Merritt Crawford, Harry J. Cohn, Charles T. Cahill, Paul H. Cromelin, John A. B. Cromelin, S. S. Cassard, J. F. Coufal, Clarence J. Cane, H. B. Cole, J. P. Chalmers, J. F. Chalmers, Miss E. J. Chalmers, Miss Katherine F. Carter, V. R. Carrick, Mrs. V. R. Carrick, Louis A. Cassanova, Robert W. Chambers, Mrs. Robert W. Chambers, Harvey A. Cochrane, Mrs. Harvey A. Cochrane, Mrs. Bainbridge Colby, George Cooke, R. H. Cochrane, Mrs. R. H. Cochrane, P. D. Cochrane, Mrs. P. D. Cochrane, Harry Cohn, Jack Cohn, Mrs. Jack Cohn, Morton R. Cross, Mrs. Harry A. Cochrane, Mr. M. B. Clausen, Mrs. M. B. Clausen, Mrs. Katherine Carter, R. T. Chatterton, Mr. Harry A. Cochrane.

Brylawski and King Baggott

Also, Frank Daniels, Mrs. B. S. Daniels, Harry Davenport, Edward L. Dohlny, Mrs. Edward L. Dohlny, W. H. Donaldson, Mrs. W. H. Donaldson, C. W. Deming, E. E. DeHart, W. A. Douglas, Lynde Denig, A. O. Dillenbeck, William Devereau, Basil Dickey, Mrs. Basil Dickey, G. K. Dillenback, Mark M. Dintenfass, E. B. Dunn.

Joseph W. Engel, Dr. William Engel, John A. Eckert, Edward Earl, Mrs. Edward Earl, M. H. Ellison, Miss M. Effinger, Arthur Edson, H. T. Edwards, Mrs. H. T. Edwards, J. A. Eslow, Mrs. J. A. Eslow.

Mrs. S. M. Field. Mr. Samuel M. Field, Mr. J. H. Finn, Miss Farrin, Felix S. Feist, Mrs. Felix S. Feist, R. T. Furman, John C. Flinn, Hugh Ford, Arthur S. Friend, Daniel Frohman, Kyran A. Fisher, M. Fischler.

Mr. J. C. Graham, R. G. Garrick, L. J. Gasnier, John W. Grey, J. E. Graef, Thomas Geistweit, Mrs. Thomas Geistweit, Miss Edith Geistweit, Frederick E. Gunnison, Lambert Guenther, W. C. Graham, Jesse J. Goldberg, Walter E. Greene, Joseph Golden, E. Kendall Gillett, Mrs. E. Kendall Gillett, H. Gainsborg, Lee Gainsborg, Paul Gulick, Miss Dorothy Gibson, Philip Gleichman, Mrs. Philip Gleichman, Charles W. Goddard, Mrs. Charles W. Goddard, Lew Golden, Samuel B. Goldfish, Ben Goetz, Mrs. M. Goldsmith, Earl Gulick, Paul Gulick.

C. B. Henkel, David Horsley, Mrs. Jewell Hunt, William Humphrey, Mrs. William Humphrey, E. H. Harris, Guy L. Harrington, Miss Florence Herrington, Miss E. M. Heinemann, Mrs. Mary E. Hewitt, George Herrington, Miss Clara Herrington, Lewis Hooper, F. F. Hartich, M. L. Haggerty, J. H. Hallberg, Mrs. J. H. Hallberg, E. D. Horkheimer, C. B. Harmon, Mrs. Alfred Hanan, Alfred Hanan, Charles N. Harding, Harry S. Harkness, William Hilkemeier, Fred Hawley, Edgar B. Hattrick, Miss Edna Harris, Lucius J. Henderson, Mrs. Lucius J. Henderson, Nathan Hirsh, Mrs. Nathan Hirsh, Kenneth Hodkinson, W. W. Hodkinson, Hugh Hoffman, M. H. Hoffman, Mrs. M. H. Hoffman, E. J. Hudson.

Hattrick, Hodkinson and Earl Hudson

Also, Mrs. Walter W. Irwin, Ralph Ince, Mrs. Ralph Ince.

Mrs. A. E. Jones, A. E. Jones, Miss Jones, D. M. Jones, Owen Johnson, Mrs. Owen Johnson, Eulalie Jensen, Arthur James, Herman Jans, Arthur Jacobs, William A. Johnston, Mrs. William A. Johnston, George H. Jordan.

Joseph Kilgour, Maxwell Karger, Allen Kander, Arthur Kane, A. A. Kaufman, George Kean, Charles Kessell, Dorothy Kelly, Stanley Kingsbury, Harley C. Knowles, E. W. Kramer, S. B. Kramer, Otto Krauss, Mr. G. Koenigswald, Mrs. G. Koenigswald, Mr. Arthur Leslie.

Miss Florence LaBadie, Capt. Harry Lambart, Rogers Lytton, Edwin M. La Roche, D. H. Lester, W. E. Lundgren, A. J. Lang, Edmund Lawrence, Harris Merton Lyon, Mrs. Carl Laemmle, Tracy H. Lewis, Al Lichtman, Mrs. Al Lichtman, Julien Loeb, Mrs. Julien Loeb, J. Lamy, H. C. Levine, Otto Lederer, Siegmund Lubin.

Eugene Mullin, Roy L. McCardell, Mrs. Dudley Field Malone, Mrs. Edwin Markham, Cleveland Moffett, Mrs. Hudson Maxim, Antonio Moreno, Mary Maurice, Harry Morey, Elmer MacIntosh, James Morrison, Gary McGarry, John H. McCooey, Miss Estelle J. Murphy, Charles Maddock, Felix Malitz, Joseph Miles, E. L. Masters, R. W. MacFarland, Lesley Mason, Mr. Mayelle, A. MacArthur, John F. Miller, Miss Violet Mersereau, Mrs. Mersereau, Claude MacGowan, Mrs. Edward A. McManus, J. J. McCarthy, Mrs. Harry Maillard, Hy. Mayer, R. O. Moon, Matt Moore, P. J. Morgan, Mrs. P. J. Morgan, Harry Myers, J. A. Milligan, Aubrey Mittenthal, Harrry Mittenthal, John Miller, H. S. McLeod, Kenneth Macgowan, W. J. Moore, J. F. McElveen, Mrs. Tom Moore, Mr. Tom Moore.

Terry Ramsaye and Adolph Zukor

Virginia Norden, Wilfred North, Mr. Nouberg, Walter H. Norden.

Mr. L. N. Olmstead, Lee A. Ochs, Evart Overton, Ingvald C. Oes, Henry Obstfield, Walton W. O'Hara, Mrs. Walton W. O'Hara, William Oldknow, Henry Otto.

Also, Mr. David Picker, Mrs. David Picker, H. H. Poppe, A. Popini, Mrs. V. B. Prophet, Kate Price, P. A. Parsons, Carl H. Pierce, Mrs. Carl H. Pierce, Paul Panzier, Samuel Paquin, Raymond Pawley, F. G. Perkins, P. A. Powers.

L. J. Rubinstein, Mrs. L. J. Rubinstein, Terry Ramsaye, J. B. Ritchey, A. F. Rock, Mrs. A. F. Rock, Charles Richman, Ronald A. Reader, I. T. Rogers, B. A. Rolfe, S. L. Rothapfel, Mrs. S. L. Rothapfel, Harry L. Reichenbach, Mrs. Harry L. Reichenbach, M. Ramirez-Torres, Saul E. Rogers, Frank H. Richardson, L. J. Reynolds, Mrs. L. J. Reynolds, Harry Rapf, Mrs. Harry Rapf, Arthur B. Reeve, Mrs. Arthur B. Reeve, John M. Riehle, Edward Roskam, Mrs. Edward Roskam, Joe Rosenthal, Watterson R. Rothacker, Mrs. Watterson R. Rothacker, Nat W. Rothstein.

Carl F. Siemon, Mr. P. B. S. Smith, Mrs. P. B. S. Smith, Mr. D. J. Sullivan, Mrs. D. J. Sullivan, Mrs. W. E. Shallenberger, G. H. Sheldon, Penrhyn Stanlaws, Mrs. William Cummings Storey, Victor Smith, Mrs. Victor Smith, William Shea, S. M. Spedon, William Stuart, Miss Mary Stuart, Anita Stewart, Mrs. M. Stewart, Paul Scardon, Max Spiegel, Edward Spiegel, Edward M. Saunders, Charles K. Stern, William Steiner, Victor Shapiro, A. I. Siegel, R. B. Simonson, Rufus Steele, Mrs. Rufus Steele, J. F. Skerritt, W. C. Smith, Frederick Stine, Mrs. Frederick Stine, George B. Seitz, Mrs. Rufus Steele, George A. Smith, William M. Seabury, Mrs. William M. Seabury, Peter Schmid, Winfield R. Sheehan, Robert J. Shores, Mrs. Robert J. Shores, R. Sanborn, E. E. Schauer, B. P. Schauer, J. M. Shear, F. W. Singhi, Edgar Sisson, Mrs. Edgar Sisson, Arthur M. Smallwood, Miss Agnes Smith, Miss Sarah Smith, Harry G. Sommers, Julius Stern.

Mr. Edwin Thanhouser, Mrs. Edwin Thanhouser, T. H. Thompson, Rose Tapley, Harvey F. Thew, W. C. Toomey, Albert Tuchman, Mr. Samuel Trigger, E. A. Turner.

Theodore Uhlemann.

Mr. F. E. Van Amberg, F. E. Van Amberg, Louis Joseph Vance, Mrs. Louis Joseph Vance, Wally Van.

Dr. Thurston S. Welton, Mrs. Thurston S. Welton, C. W. White, H. W. Williams, Mrs. C. J. Williams, C. J. Williams, Earle Williams, Lillian Walker, Dr. J. Victor Wilson, Arthur S. Whyte, A. C. Wyckoff, James M. Wood, Miss Margaret E. M. Wood, H. A. Wyckoff, Mrs. H. A. Wyckoff, Thomas G. Wiley, H. E. Willsie, Mrs. Honora Willsie, Lloyd D. Willis, John Wylie, John Ward, Alfred Wattenberg, Mrs. Alfred Wattenberg, Dickson Watts, Walter Weinstein, Ben Wells, Leo Wharton, Mrs. Leo Wharton, H. C. Weir, Mrs. H. C. Weir, William Welsh, Mrs. William Welsh, Edward C. White, Ben Wilson, Harry Wolff, Mrs. Harry Wolff, Otis F. Wood, George White, E. O. Weinberg.

M. Zierler, Adolph Zukor.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Tobacco Road

(20th Century-Fox)

Picturization of a Phenomenal Play

After making and breaking theatrical marks in metropolitan New York and various road stops around the country, this stage portrait of a backwoods clan from the "dirty white trash" caste has been transposed finally to the screen. Cautious exhibitors who may have heard rumors of the purple reputation of the original and, as a result of censorial and pulpit fulminations, may have been hesitant about the screen version, may put their fears to rest. Although still definitely adult program fare, the film translation, as compared with the original profane stage depiction of the "Lester" tribe and its collective woes, wants and wickedness, is almost Sunday school fare.

Emphasis is placed mainly on the family's economic wants with but the barest suggestion concerning the members' other worries or urges. The pig pen patois, which sent mixed stage theatre audiences into gales of ribald laughter has been rigorously gagged.

Equally put under rein have been the stud farm antics and concerns of the "Lesters," especially the grasping gestures and the early morning toilet pantomime of "Jeeter," the family head. The golden-haired daughter, "Pearl," whose refusal to bed with her husband, "Lov," caused some colorful stage dialogue discussion, has been eliminated from the script entirely but for a reference or two. "Ada," the mother, is allowed to finish the picture alive instead of becoming a victim of her husband's wife selling transactions.

The other daughter of the household, "Ellie May," is still on the make for her sister's husband but on the screen her amorous antics are more those of a love-sick adolescent than an oversexed barnyard brat. "Sister Bessie," the neighborhood's religion dispenser, has had her religious spiel and spouse seeking endeavors toned down and, although she does marry "Dude Lester," a mate young enough to be her son, her anxious anticipations of connubial consummation have been considerably iced down and there is no situation in the picture's rendition to compare with the stage scene wherein the Lesters form a collective gallery to spy on this private and personal transaction.

For showmen interested in stage statistics, which may be shaped into customer copy, it is a matter of record that the stage play first displayed its wares on New York's Broadway in 1933 and at the moment of writing is still on hand to run simultaneously with the picture's engagement. Besides its New York run, the play, according to report, has visited 291 cities in 42 states and has traveled a circuit the length of 110,000 miles. It has been claimed that 8,350,000 people have seen the stage show.

The characters and the conditions pictured in this vehicle, will cause obvious comparison with a preceding film production concerned with another underprivileged lot, "The Grapes of Wrath." As measured by the canons of the "Lester" mores, the "Joads" of "The Grapes of Wrath" may be considered social register folk.

The exhibition of the "Lester" lot is stark and sordid enough but the display is such as to irritate the spectators into judging the characters concerned to be deserving of their sad state, because they are so unwilling to improve their station.

Charley Grapewin assumes the fattest role of his career in the part of "Jeeter." Marjorie Rambeau, as bouncing "Sister Bessie" is capital as is also Elizabeth Patterson as the drudge mother and wife, "Ada." Gene Tierney plays an almost mute "Ellie May," minus the famed stage dressing for the part of a hair-lip, and has little to do except to curl up temptingly against a tree trunk. Ward Bond makes "Lov" a cry baby grownup and William Tracy screams and shouts the part of "Dude" until some of the audience may be driven to distraction.

The single themed situation for the screen treatment hinges upon the necessity of the "Lesters" raising one hundred dollars for payment of rent on their ramshackled family homestead. About to enter the district's poor farm, "Jeeter" and "Ada" are given temporary relief upon the donation of six months' rent from a family friend. However, every indication is given that with the passing of this time reprive, the "Lester" fortunes will be the same as before.

Seen at a late afternoon performance at the Roxy Theatre in New York City where the audience watched the presentation in non-committal silence.—JOSEPH F. COUGHLIN.

Produced and released by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, John Ford. Screenplay by Nunnally Johnson. Adapted from the stage play "Tobacco Road" by Jack Kirkland. Based on the novel by Erskine Caldwell. Producers, Jack Kirkland and Harry H. Oshrin. Musical director, Alfred Newman. Director of Photography, Arthur Miller. Art directors, Richard Day, James Basevi. Set director, Thomas Little. Film editor, Barbara McLean. Sound, Eugene Grossman, Roger Heman. P.C.A. Certificate No. 6979. Running time when seen in New York, 84 minutes. Release date, March 7th. Adult audience classification.

CAST

Jeeter	Charley Grapewin
Sister Bessie	Marjorie Rambeau
Ellie May	Gene Tierney
Dude Lester	William Tracy
Ada Lester	Elizabeth Patterson
Dr. Tim	Dana Andrews
Peabody	Slim Summerville
Lov	Ward Bond
George Payne	Grant Mitchell
Grandma	Zeffie Tilbury
Chief of Police	Russell Simpson
County Clerk	Spencer Charters
Teller	Irving Bacon

The New York Press on "Tobacco Road"

HERALD-TRIBUNE—Howard Barnes

"All that 'Tobacco Road' might have been on the stage, all that it should have been to justify its record breaking run, is brilliantly realized in the screen adaptation. . . . The trio responsible for 'The Grapes of Wrath' last year has combined courage and artistry again to achieve a masterpiece."

THE TIMES—Bosley Crowther

"Right off the answer is no—and you who have entertained doubts that the screen version . . . might somewhat resemble the stage play may rest assured that it does not. As a matter of fact, it barely resembles a believable slice of life and just comes under the wire as an amusing but pointless film."

THE MIRROR—Lee Mortimer

"Though thoroughly denicotinized—and deloused—Darryl Zanuck's 'Tobacco Road' still satisfies . . . slick bit of film production. . . ."

THE DAILY WORKER—David Platt

"Its documentary quality focuses the attention of the nation on the plight of millions of distressed Americans and cries out for a defense program whose most important plank shall be first to render aid to the two-thirds of the population who are ill-fed and ill-housed."

DAILY NEWS—Kate Cameron

Miss Cameron gives the picture three of her four possible stars, and remarks: ". . . the picture resolves into a broad comedy. It's easy to laugh at these victims of the hookworm, because little sympathy has been woven into their story . . ."

THE SUN—Eileen Creelman

"All cleaned up, theme as well as characters prettified almost out of recognition . . . there is curiosity about the picture . . . if they had hopes of seeing the nastiness of the play repeated in the film they were disappointed. . . . 'Tobacco Road' is a nice clean comedy about a group of shiftless people . . . without injecting any social significance . . ."

THE POST—Archer Winsten

"More than anything else, what kept 'Tobacco Road' alive on the stage . . . was its ability to shock. In a hookwormy backwoods Georgia fashion it had vitality. The rigorous excision of that vitality in the movie version . . . is what helps the picture at the Roxy fall so flat."

JOURNAL-AMERICAN—Rose Pelswick

"Carefully whitewashed, minus the profanity and spade calling of the stage production on which it is based . . . emerges as a leisurely bucolic tale, a slowly paced narrative of life on a poverty stricken Southern farm."

WORLD-TELEGRAM—William Boehnel

"I think you should know, too, that on the screen 'Tobacco Road' is as pure and innocent as a two-year-old and that the only concern it has with the problem of these destitute Georgia farmers is a single line in which old Jeeter tells the banker who has come to collect the rent . . . that the rich should be made to give some money to the poor so they can till the soil. . . . Most of the acting is good. . . . The camera work is superb."

PM—Cecilia Ager

"I haven't seen 'Tobacco Road,' the play; I haven't read the book. But if you want to know what I think of 'Tobacco Road,' the movie—I think it's fine . . ."

The Lady Eve

(Paramount)

Adam and Eve Up to Date

Addressing to a consideration of sex under veneer the talent for humor which he turned upon politics in the rough for his "The Great McGinty," and upon luck on the loose for his Christmas in July," Preston Sturges offers in "The Lady Eve" a comedy for adults which stimulated a press audience of 250 to gales of laughter and to ecstacies of prediction that it would do the same for millions of theatregoers. The picture has in common with those successes the uncommonness of approach, viewpoint and treatment, of means and method of expression, which distinguish the Sturges way from the Lubitsch touch, the DeMille manner, the Pasternak gloss and all the other styles of past and present which have accounted for consistency in profit-making throughout the history of the screen.

In other hands the story of "The Lady Eve" might have emerged in any rut of routine from the risque to the dull. In Sturges' hands it is made to sizzle, to sparkle, sometimes to amaze, always to amuse and entertain. It is permitted at no time to be taken as other than comedy or as fashioned for purposes other than the theatrical.

The performances of the players contain surprises as well as diversion for the customers. Barbara Stanwyck exercises the wiles of Eve of tradition in the technique and raiment of 1941, surpassing in expertness and appearance most of the actresses who have made their reputations as sirens. Henry Fonda steps out of the earnestness in which he has specialized to participate in slapstickery, as the butt of the same, and again, at the close of the film, to manifest the attributes of Adam to Miss Stanwyck's Eve. Charles Coburn as a card-sharp, Eugene Pallette as a capitalist out of harmony with his setting, William Demarest as a body-guard and Eric Blore as a confidence-man add portrayals that give the picture depth, vigor and vitality.

Most of the action takes place on shipboard and on a millionaire's estate. Topics dealt with are topics adults deal with and the dealing with is done as adults do it. No effort has been made to interest children. (A serpent is used in two or three episodes at the beginning of the picture but the plot does not go back to it.)

Paul Jones, producer of the other pictures mentioned, continued here this association with Sturges.

Previewed in the Paramount studio theatre to the reaction above noted. — WILLIAM R. WEAVER.

Produced and released by Paramount Pictures. Written and directed by Preston Sturges. Sound mixer, Harry Lindgren. Film editor, Stuart Gilmore. Art director, Hans Dreier. Photographer, Victor Milner. P.C.A. No. 6801. Release date, March 31, 1941. Running time, when seen in Hollywood, 95 minutes. Adult audience classification.

CAST

Jean	Barbara Stanwyck
Charles	Henry Fonda
"Colonel Harrington"	Charles Coburn
Mr. Pike	Eugene Pallette
Muggsy	William Demarest
Sir Alfred McGlennan Keith	Eric Blore
Gerald	Melville Cooper
Martha	Martha O'Driscoll
Mrs. Pike	Janet Beecher
Burrows	Robert Greig
Gertrude	Dora Clement
Pike's Chef	Luis Alberni

Ellery Queen's Penthouse Mystery

(Columbia-Darmour)

Crime Melodrama

"Ellery Queen's Penthouse Mystery," second in the series of crime melodramas about and by Ellery Queen, which Larry Darmour is producing for Columbia release, concerns the attempts of criminals to hijack jewels sent from China to the United States to raise money for starving refugees. Slow in starting and lagging through much of its running time, the piece has little action.

Ralph Bellamy again plays the title role, of a detective-author. The cast regulars, Margaret Lindsay as his secretary, Charley Grapewin as the police inspector, James Burke, also appear, in addition to Anna May Wong, Eduardo Cianelli, Frank Albertson, Noel Madison and others.

The wide following of the "Ellery Queen" radio program and novels will be an added source of boxoffice patrons to draw upon for this.

James Hogan directed.

Previewed at RCA projection room.—V. K.

Produced by Larry Darmour for Columbia release. Directed by James Hogan. Original story by Ellery Queen. Photographed by James S. Brown, Jr. Edited by Dwight Caldwell. Assistant director, Carl Hiecke. P.C.A. Certificate No. 7008. Running time, when seen in Hollywood, 65 minutes. Release date, March 21, 1941. General audience classification.

CAST

Ellery Queen	Ralph Bellamy
Nikki Porter	Margaret Lindsay
Inspector Queen	Charley Grapewin
Sergeant Velie	James Burke
Lois Ling	Anna May Wong
Count Brett	Edward Cianelli
Sanders	Frank Albertson
Sheila Cobb	Ann Doran
Gordon Cobb	Noel Madison
Doc Prouty	Charles Lane
Walsh	Russell Hicks
McGrath	Tommy Dugan

Nice Girl?

(Universal)

Deanna Durbin Matures

The answer to the question asked by the title of this Joe Pasternak production in the tradition of Deanna Durbin films is, of course, affirmative, and although the story has the townspeople wondering whether it is or not, for quite a while, the audience is not left in the dark on the matter for a moment. Thus, although the material is of a maturity beyond the young lady's previous assignments, the picture retains the charm and freshness which has distinguished all of them.

That the star's talent for acting is maturing may be noted by reference to the cast of associates assembled for her this time. Franchot Tone plays a city man of whom the small town girl becomes enamoured, although she recovers from this emotion and resumes her romance with the small town beau played by Robert Stack. Robert Benchley plays the girl's father with his flair for comedy tinctured now and again with seriousness. All members of the cast have their opportunities and contribute their shares to the whole in a manner to distribute interest and emphasis with profit to the enterprise, a characteristic of the Pasternak method.

Although Miss Durbin sings five songs in the film, there is less accent on her musical talent than has been given it in most of her pictures, more accent upon her acting talent. The film ends with a patriotic sequence in which Miss Durbin sings "Thank You America" to a company of soldiers in the aviation corps, a touch of timeliness showmen may merchandise.

Direction is by William A. Seiter, art direction by Jack Otterson, both adding much of pleasantness and sparkle to a story which is in itself compounded of situations used many times for many purposes.

Previewed for the press at the studio following a dinner party to which the guests came through what Southern California calls "a deep dew," arriving damp and in no mood for disappointment. The film sent them home with the feeling that wet feet and such matters were a small price to pay for the entertainment enjoyed.—W.R.W.

Produced and distributed by Universal. Producer, Joe Pasternak. Director, William A. Seiter. Art direction, Jack Otterson. Photographed by Joseph Valentine. Edited by Bernard W. Burton. Music by Stephen Foster, Aldo Francheti and Andres De Segurola, Jacques Press and Eddie Cherkose, Walter Jurmann and Bernie Grossman. P.C.A. Certificate 7101. Release date, February 21, 1941. Running time, when seen in Hollywood, 95 minutes. General audience classification.

CAST

Jane Dana	Deanna Durbin
Richard Calvert	Franchot Tone
Hector Titus	Walter Brennan
Don Webb	Robert Stack
Oliver Dana	Robert Benchley
Cora Foster	Helen Broderick
Nancy Dana	Ann Gillis
Sylvia Dana	Anne Gwynne

Flying Wild

(Monogram)

Espionage Melodrama

Monogram's "East Side Kids" are featured in "Flying Wild," a melodrama dealing with saboteurs and spies stealing plane plans from the factory in which the youths work. After a series of adventures marked by suspense, action and comedy, the gang discovers the criminals and captures them. Many of the events are implausible.

Leo Gorcey and Bobby Jordan are features in the billing, and supporting them are Joan Barclay, Dave O'Brien, George Pembroke, Sunshine Sammy Morrison, David Gorcey, Donald Haines, Eugene Francis, Bobby Stone, Herbert Rawlinson, Dennis Moore, Forrest Taylor and Bob Hill.

Sam Katzman produced the picture, the fifth in the "East Side Kids" series, with Pete Mayer as his associate. William West directed.

Previewed at Monogram projection room in Hollywood to a press and professional audience which enjoyed the offering.—V. K.

Produced and released by Monogram Pictures. Sam Katzman, producer. Director, William West. Assistant directors, Art Hammon and Herman Pett. Photographer, Fred Jackman, Jr. Film editor, Robert Golden. Sound, Glen Glenn. Production manager, E. W. Rote. P.C.A. No. 7071. Release date, March 10, 1941. Running time when seen in Hollywood, 63 minutes. General audience classification.

CAST

Muggs	Leo Gorcey
Danny	Bobby Jordan
Skinny	Donald Haines
Peewee	David Gorcey
Louie	Bobby Stone
Scruno	Sunshine Sammy Morrison
Algie	Eugene Francis
Helen	Joan Barclay
Mr. Reynolds	Herbert Rawlinson
Dr. Nagel	George Pembrooke

Father's Son

(Warner Bros.)

Life with Junior

This homey, wholesome, domestic visit to the household of the "Emory" family provides lifelike moments of general family entertainment. Taken from a tale by Booth Tarkington, the Father-son (not to mention mother) discussion is itemized with pictorial evidence that could have happened to any normal family. The elaboration of the parental problems is done simply. John Litel and Frieda Inescort are a typical husband and wife and young Billy Dawson is a healthy, energetic youngster. Scenes of Father trying to read his evening paper, as his young offspring flies his mechanical aeroplane around the living room, kid roughhouse with the corner gang and family sessions at the dinner table are some of the incidents that give the narrative a fresh and true-to-life appearance.

"Master Emory" is an engaging youngster until he devises a plan to reconcile his feuding

(Continued on page 41)

THE HOLLYWOOD SCENE

Product Up

Marked by the heavy rain characteristic of the season, inevitably referred to by a Chamber of Commerce minded citizenry as "high fog," the week nonetheless saw an upsurge in production activity.

Compared to the five pictures completed last week, 11 were finished during the past seven days, and 10 were started, one more than the week before. However, the number shooting dropped by one, to 41.

The same number of films were being prepared, 15, while the number being edited, jumped from 67 to 72.

The week's tabulation:

COMPLETED

COLUMBIA
Under Age
North from the Lone Star
GLORIA PROD. (UA)
New Wine
MONOGRAM
Sign of the Wolf
PRODUCERS RELEASING
Federal Fugitives
PARAMOUNT
Power Dive
RKO
Repent at Leisure
20TH-FOX
The Cowboy and the Blonde
UNIVERSAL
The Lady from Cheyenne
Model Wife
WARNERS
Miss Wheelwright Discovers America

STARTED

COLUMBIA
Chain Gang
MGM
Lady Be Good
MONOGRAM
Tumbledown Ranch in Arizona
PARAMOUNT
Pioneer Woman
Hold Back the Dawn
Nurses Don't Tell
RKO
Tom, Dick and Harry
REPUBLIC
Two Gun Sheriff
UNIVERSAL
Hit the Road
The Black Cat

SHOOTING

COLUMBIA
She Knew All the Answers
Her First Beau
Senate Page Boys
MGM
Billy the Kid
A Woman's Face
Blossoms in the Dust
Love Crazy
Dr. Jekyll and Mr. Hyde
The Uniform
PARAMOUNT
One Night in Lisbon
Caught in the Draft
Kiss the Boys Goodbye
Skylark
RKO
Sunny
Before the Fact
REPUBLIC
Sis Hopkins
Mr. District Attorney
In Old Cheyenne
20TH-FOX
Blood and Sand
The Great American Broadcast
UNIVERSAL
The Flame of New Orleans
Oh, Charlie
Unfinished Business
Double Date
WARNERS
The Bride Came C. O. D.
Affectionately Yours
Sergeant York
Three Sons O' Guns
Highway West
The Gentle People
The Nurse's Secret

One short subject was started and none were finished.

△

Jean Gabin, French stage and motion picture star, was reported to have left Marseilles for Hollywood over last weekend.

RAZOR RESEARCH

Deep in the recesses of RKO Radio's barber shop, in the same building which houses that studio's commissary, works one Johnny Tringali.

Mr. Tringali, professionally, is a wielder of brush and razor, shears and strop. But, like many another, he, too, has his dreams, here translated into the realm of by-lines and printers' ink.

Mr. Tringali is what used to be called a "go-getter", before a certain coterie down Washington way made the group into economic royalists, actual or incipient. And so, in the Barbers' Trade Journal *there is to appear a monthly column authored by Mr. Tringali.*

The column's title: "Shavings from Hollywood".

In the Blood

"Scattergood Baines," first film based on Clarence Buddington Kelland's famous character of the good, grey sage of Coldriver, is now in national release, and plans have been set by Pyramid Productions for a mid-March start on the second of the series which RKO is releasing.

According to Jerrold Brandt, youthful head of the producing company, and son of the late Joe Brandt, the new picture may be titled after the forthcoming Baines book, "Scattergood Pulls the Strings," due to reach the book stores early in March. If done, it would not be out of the ordinary so far as the series is concerned, exploitation and promotion on a national scale having marked the project since its inception.

Already familiar to exhibitors is the plan whereby the Wrigley company is buying some 2,000,000 tickets to the picture, as previously reported in the pages of MOTION PICTURE HERALD. The film was also given premieres in Montpelier and Burlington, Vermont, attended by state and civic leaders and by title rolist Guy Kibbee, who has been signed to a three picture a year contract by Pyramid, for purposes of the series.

The showmanship marking the entry of the Brandt pictures (there will be three this season, another three in 1941-42) would seem to be a matter of inclination as well as inheritance. Son of the co-founder, with Harry and Jack Cohn, of the C.B.C. Sales Company, which later became Columbia Pictures, with the elder Brandt as president before selling out in 1932, the Pyramid head got his first film experience in the cutting room at Universal, which company Joe Brandt had also helped found.

Entering Universal after graduation from the University of Pennsylvania's Wharton School of Business Administration, Jerrold went on from there to Columbia, where he stayed in the cutting room and as an assistant director until January, 1940.

Leaving Columbia in order to work on the deal which was to bring him the Kelland stories, he concluded the agreement in May, when rights were purchased to all the "Scattergood" tales, past, present and future, for $100,000. At present this amounts to approximately 100 stories, including three books. Save for a very few which appeared elsewhere, all the material has been published in the American Magazine, which now boasts a circulation of better than 2,250,000. Over the last 23 years, a minimum of three of the "Baines" yarns have appeared there annually.

Meanwhile, Mr. Kelland continued to write some half dozen of the stories a year, besides his other work, already known, film-wise, through Columbia's picturization of "Arizona" and "Mr. Deeds Goes to Town," among others.

With preparations at the Pyramid offices on the RKO Pathe lot continuing in behalf of the second "Scattergood" feature, the producer reported further exploitation for the first. The radio program using the Kelland character, heard five times weekly over 78 CBS stations, will mention the picture for a six week period, with the film's director, Christy Cabanne, "discovering" the character of "Scattergood" on the air. Local spot announcements will also be used. Showmanship does not appear to have been separated for long from the Brandt name.

▽

Darryl F. Zanuck as Chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, has requested the producing companies' approval to the adoption of a standard method of lens calibration.

In communication to the studio executives, Mr. Zanuck said the Research Council's opinion that the adoption of an arbitrary standard of lens calibration employed on studio production cameras would completely eliminate the difficulty of the large variation of calibration, resulting in many scene retakes, at its source at comparatively small cost.

▽

Lewis J. Rachmil, art director for the Hopalong Cassidy pictures produced by Harry Sherman at Paramount, has been made an associate producer of Sherman productions.

The Paramount studio publicity department has added Murphy McHenry, former publicity director for Edward Small and Richard A. Rowland, to its roster.

Mark Hellinger, associate producer for Warner Brothers, has submitted his resignation to studio officials. He said he probably would remain until his next assignment, "Hard to Get," is completed.





"The Hardys are in town!"



"The Hardys are in town!"



"The Hardys are in town!"

"THE HARDYS ARE IN TOWN!"





LEWIS STONE
MICKEY ROONEY
FAY HOLDEN
Ann Rutherford
Sara Haden
Ian Hunter and
KATHRYN GRAYSON
Directed by GEORGE B. SEITZ
Screen Play by Jane Murfin and Harry Ruskin
A Metro-Goldwyn-Mayer Picture



THE BEST YET AND THAT MEANS TERRIFIC!

ANDY HARDY'S PRIVATE SECRETARY

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 37)

parents. The couple had separated when Mother objected to Father's discipline of Junior for the boy's rough and tumble conduct. "Mrs. Emory," even under a separate and less contentious roof, grieved for her original domicile and it is Sonny's scheme to fake a kidnapping that brings the pair together. When Mom learns of the trickery behind the plan, she puts into practice the ancient child guidance slogan of "not sparing the rod," etc.

Seen at the Palace Theatre on New York's Broadway, on a bill with "High Sierra." An afternoon audience found some material in the domestic revelations to chuckle over.—JOSEPH F. COUGHLIN.

Produced and distributed by Warner Brothers. Director, D. Ross Lederman. From a story by Booth Tarkington. Director of photography, Allen G. Siegler. Art director, Charles Novi. Dialogue director, Harry Semour. Film editor, Frank Magee. Gowns, Milo Anderson. Sound, Dolph Thomas. Makeup, Perc Westmore. P.C.A. Certificate No. 6867. Release date, February 1, 1941. Running time, 57 minutes. General audience classification

CAST

William Emory	John Litel
Ruth Emory	Frieda Inescort
Bill Emory	Billy Dawson
Lunk Nelson	Christian Rub
Della	Bernice Pilot
Vestibule	Philip Hurlic
Junior Stewart	Sammy McKim
Berries Sweeney	Sonny Bupp
Danny	Scotty Beckett
Mrs. Stewart	Myra Marsh
Tex	John Dilson
Gus	George Lloyd
Mrs. Sweeney	Inez Gay

The Dream of the Butterfly

(Esperia Film Co.)

"Madame Butterfly" Parallel

The tragic tale of the little Japanese maid who loved well but none too wisely the handsome American naval officer of Puccini's opera, "Madame Butterfly," is heard in part in this Italian importation and is connected closely with a similar story that befalls the lady lead of the picture. The production is given a lavish mounting and the cast as a whole performs adequately. The highlight of the show is the extensive reproduction of scenes from the operatic masterpiece and besides this musical spread there are recorded brief strains from the music of Chopin, Donizetti, Grieg, Liszt, Schubert and Straus.

"Rosa Belloni," a rising Italian operatic star, falls in love with "Harry Peters," a struggling pianist. When her love goes off to America to pursue his career, "Rosa" fails to tell him the news of her pregnancy for fear that such information will supset his concert plans. After many years of separation, the lovers re-meet on the occasion of a performance of "Madame Butterfly," but "Peters," in the the meantime, has taken to himself an American bride and fathered a child as well. "Rosa," aware of the heartbreak comparison between herself and the heroine of the Puccinni work, performs the role with additional dramatic force and realism.

A crowded afternoon house at the Cine Roma Theatre in New York City awarded the film loud and extended applause at its conclusion.—J. F. C.

A Grandi Film Storici production. Distributed. by Esperia Film Distributing Co Director, Carmine Gallone. Music, Puccini, Chopin, Donizetti, Grieg, Liszt, Schubert and J. Straus. Musical adaptation and direction, Luigi Ricci English titles, Armando Macaluso. No P.C.A. Certificate No. Release date, February 12, 1941. Running time, 96 minutes. Adult audience classification.

CAST

Rosa Belloni	Maria Cebotari
Harry Peters	Fosco Giachetti
Mary Peterson	Germana Paolieri
Riccardo Belli	Luigi Almirante
Little Harry	Gioacchino

The Hard-Boiled Canary

(Paramount)

Musical Novelty

This is a film for lovers of music, orchestral, instrumental and vocal, featuring above the professional actors in the cast some scores of children trained at the music center in Interlachen, Michigan, plus Richard Bonelli, Richard Hageman and Irra Pettina of grand opera. The music is of the classical school for the most part, including a sequence in which "Carmen" and "Faust" are sung in alternation and, for a time, in unison. From the purely musical point of view, the film affords a plenitude of entertainment.

Screen talent present, providing the story framework on which the music is strung, includes Allan Jones and Susanna Foster, both of whom participate in the singing, Margaret Lindsay, Lynne Overman, Grace Bradley and William Collier, Sr., who do not. (Deems Taylor appears briefly in the opening sequence, as Deems Taylor).

In contrast to the classical character of the music which gives the picture its major appeal, the opening sequence depicts a burlesque show with a striptease performance in progress which is interrupted by a police raid. Present is the young man whose father founded the music camp. He rescues a burlesque girl, takes her to the camp and enrolls her as a student. Her conversion to school ideals is accomplished by the children and she saves the school, economically, by starring in an operatic novelty which stimulates the school sponsors to continue their support of the enterprise.

Production and direction are by Andrew L. Stone.

Previewed at studio.—W.R.W.

Produced and distributed by Paramount. Production and direction by Andrew L. Stone. Photographed by Theodore Sparkuhl. Edited by James Smith. Musical numbers by Coehto Tovani, Meyerbeer, Johann Strauss, Franz Liszt, John Phillips Sousa, Aton Rubenstein, Franz Schubert, Johannes Brahms, Grieg, Bizet, Gounod, Ann Ronell, Frederick Hollander, Ed Rose and A. Olman. P.C.A. Certificate No. 6475. Release date, March 7, 1941. Running time, when seen at studio, 80 minutes. General audience classification.

CAST

Michael Maddy	Allan Jones
Toodles LaVerne	Susanna Foster
Sylvia Worth	Margaret Lindsay
George Thomas	Lynne Overman
Maidie Duvalle	Grace Bradley
Dr. Joseph E. Maddy	William Collier, Sr.
Heimo Haitto	Heimo Haitto
Kaye Connor	Kaye Connor
William Chapman	William Chapman
Dolly Loehr	Dolly Loehr
Patricia Travers	Patricia Travers
Richard Bonelli	Richard Bonelli
Richard Hageman	Richard Hageman
Irra Petina	Irra Petina

Outlaws of the Rio Grande

(Producers Releasing Corp.)

Tim McCoy Western

The chief trigger man in this gun and galloping extravaganza is Tim McCoy who from his many past experiences in such situations can draw a firearm or smack an opponent to the dust as quickly as any of the rising younger generation of the saddle set. In his present predicament, Tim appears as a border marshal who is out to bag a gang of counterfeiters, unmask their leader and revenge the death of a pal. The objective is finally accomplished after travail.

Peter Stewart staged the battle bouts and over-hill-over-dale racing events for producer Sigmund Neufeld. Virginia Carpenter figures as the non-essential girl element, who for a time appears to be allied with the outlaw clique but subsequent twists of the plot reveal her as a fearful daughter forced into her unwelcome alliance by the fact that the gang of cutthroats have captured her father. Ralph Peters, as a sidekick of McCoy's, supplies moments of comedy relief. Charles King, Karl Hackett and Rex Lease are a few of the bronco busters involved in the prairie proceedings.

Previewed in New York.—J. F. C.

Produced by Sigmund Neufeld Director, Peter Stewart. Director of photography, Jack Greenhalgh. Sound, Hans Weeren. Settings, Ernest Graber. Assistant director, Melville de Lay. Film editor, Holbrook N. Todd. Production manager, Bert Sternback. P.C.A. Certificate No. 7066. Release date, March 7, 1941. Running time, 53 minutes. General audience classification.

CAST

Tim	Tim McCoy
Rita	Virginia Carpenter
Trigger	Charles King
Monty	Ralph Peters
Marlow	Karl Hackett
Luke	Rex Lease
Pancho	Phillips Turich
Brett	Frank Ellis
Bob	Ken Duncan
Alvarado	Thornton Edwards
Castro	Joe Dominguez

Prairie Pioneers

(Republic)

Western

The Three Mesquiteers vary the formula somewhat in this one. Two of them have a tiff and are not on speaking terms for most of the picture. The setting is California in the days of the pioneers and the plot centers around disputes between the landed Spanish and the newly arrived Americanos, a situation fanned by the adroit manipulations of a half-Spanish, half-American villain interested in furthering his nefarious plans.

The Mesquiteers are Robert Livingston as "Stony Brooke," Bob Steele as "Tucson Smith" and Rufe Davis as "Lullaby Joslin." The girl is Esther Estrella as "Dolores Ortega" and the villains are Davidson Clark as "Carlos Montoya" and Ken MacDonald as "Fields."

The Mesquiteers are collectively of little avail in stemming the plans of the villains during the greater part of the film but when "Stony" and "Tucson" finally settle their little argument things perk up and the boys go to town in rounding up the bad element and in freeing "Dolores'" brother, about to be shot for a trumped-up murder conviction.

Reviewed in a projection room in New York.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Louis Gray. Directed by Lester Orlebeck. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by Ernest Miller. Editor, Ray Synder. P.C.A. Certificate No. 7023. Running time, 58 minutes. Release date, Feb. 16, 1941. General audience classification.

CAST

Stony Brooke	Robert Livingston
Tucson Smith	Bob Steele
Lullaby Joslin	Rufe Davis
Dolores Ortega	Esther Estrella
Roberto Ortega	Robert Kellard
Don Miguel	Guy D'Ennery
Carlos Montoya	Davison Clark
Wade	Jack Ingram
Fields	Ken MacDonald
Nelson	Lee Shumway
Martha Nelson	Mary MacLaren
Morrison	Yakima Canutt
Al	Jack Kirk

Blondie Goes Latin

(Columbia)

Comedy with Music

A showman setting out to broaden the appeal of the "Blondie" series, which appears to have been also the intent of the producer, can announce that "Blondie Sings—Dances the Conga" and that "Dogwood Swings the Drums." He

(Continued on following page)

REVIEWS OF FEATURES AND SHORTS

(Continued from preceding page)

can add, if reaction of a preview audience is indicative, that they do it well.

The picture in which this broadening of the base of appeal is achieved is in some measure a departure from series precedent. There is less emphasis on the domestic side, and on the business activities of the head of the house and his employer, more accent on romance—husband and wife suspecting each other of external interests—and there is song, dance and floor-show entertainment. The scene is a ship bound for South America, all the Bumsteads being aboard as guests of "Dagwood's" employer, although "Dagwood" is not supposed to be and therefore masquerades as lady drummer in the ship's band. "Baby Dumpling" and the dog are also aboard but figure somewhat less prominently in the story than they have in past films.

Frank R. Strayer again directed, Robert Sparks producing.

Previewed at the Alexander theatre, Glendale, to a press turnout secretly conveyed by bus to the destination and to a midweek audience which had braved a "most unusual" downpour to attend the theatre without knowledge that a preview was to be witnessed. This damp gathering indicated by loud and repeated laughter that they were glad to be present.—W.R.W.

Produced and distributed by Columbia. Producer, Robert Sparks. Director, Frank R. Strayer. Story by Quinn Martin. Photographed by Henry Freulech. Edited by Gene Havlick. P.C.A. Certificate No. 6845. Release date, February 27, 1941. Running time, when seen in Glendale, 68 minutes. General audience classification.

CAST

Blondie ..... Penny Singleton
Dagwood ..... Arthur Lake
Baby Dumpling ..... Larry Simms
Daisy ..... Himself
Lovey Nelson ..... Ruth Terry
Don Rodriguez ..... Tito Guizar
J. C. Dithers ..... Jonathan Hale
Alvin Fuddle ..... Danny Mummert
Mailman ..... Irving Bacon
Little Girl ..... Janet Burston
Hal Tren ..... Kirby Grant

It Happened to One Man

(RKO Radio)

British Melodrama

Based on the English play "A Gentleman of Adventure" by Roland Pertwee and John Hastings Turner, this British-made production is an interesting study of a financial wizard whose unscrupulous brokerage activities bring disgrace upon his family and imprisonment for himself.

Directed by Paul L. Stein, the firm version stars Wilfrid Lawson who has been seen in such recent productions as "Allegheny Uprising" and the English-made motion picture which James Roosevelt is distributing in this country, "Pastor Hall."

Lawson is seen as "Felton Quair," sent to prison for his financial manipulations and who, upon his release, finds that his family have turned again him. He leaves the country only to return with a new found romance and a legitimate business idea. "Quair" accidently runs afoul of his wife while trying to establish his new business. Believing that the only thing to do is to expose himself to his partners and stockholders he does, and again leaves the country to establish his business elsewhere, this time for the approval of his son who has remained faithful.

In the supporting roles are Nora Swinburne as the wife who leaves her husband, Marta Labarr, as the third party in a marital triangle, and Ivan Brandt in a role of an English landowner and farmer who encourages the legitimate business idea until the true identity of "Quair" is revealed.

Reviewed at the Little Carnegie theatre in New York at an early afternoon showing attended by only a few persons, who watched the picture attentively.—GEORGE SPIRES.

Produced in England by Victor Hanbury and released in the United States by RKO. Paul L. Stein, director. From a play by Roland Pertwee and John Hastings Turner. Screen play by Paul Merzbach and Nina Jarvis. Running time, 80 minutes. No P.C.A. number. Release date, not set. Adult audience classification.

CAST

Felton Quair ..... Wilfrid Lawson
Alice ..... Nora Swinburne
Yvonne ..... Marta Labarr
Leonard Drayton ..... Ivan Brandt
Ackroyd ..... Reginald Tate
Jack Quair ..... Brian Worth
Admiral Drayton ..... Edmond Breon
Betty Quair ..... Patricia Roc
Lord Kenley ..... Athole Stewart
Ronnie ..... Thorley Walters

SHORT SUBJECTS

Information Please, No. 6

(RKO Pathe)

The Experts Gather

Although not of legendary stature yet, the permanent board of experts of the "Information Please" series are heading in that direction. Like old wine they improve with age and now that they are no longer novices in front of a camera they appear less sheepish and more informal and it is that informality that contributes much to the continued interest in the series. Composed entirely of visual queries the session has more audience appeal and inherent participation than any of its predecessors. Jan Struther, author of "Mrs. Miniver," joins Oscar Levant, John Kieran and Franklin P. Adams in countering the verbal thrusts of Clifton Fadiman.—Running time, 11 minutes.

Eyes on Brazil

(RKO Pathe)

Good Neighbor Report

Photographed and narrated by Julien Bryan, who photographed "Siege," this is an interesting subject on Brazil. Whether it is documentary or propaganda depends on the viewer's viewpoint but at any rate the subject matter covered is much in the news and is ably presented. The theme could be summed up in a Brazilian nut shell as follows: The populous and prosperous southern district of Brazil is predominantly German and Germany has not forgotten that fact, while on the other hand, Brazilians admire and are friendly to the United States. Which way will Brazil turn?—Running time, 11 minutes.

Proof of the Pudding

(Metropolitan Life - Paramount)

Food for Health

The Metropolitan Life Insurance Company continues its series of health subjects, distributed and presented under the sponsorship of local health authorities, with this one-reel short on the values of foods. Produced by Paramount in Technicolor for the insurance company, the film shows graphically and by the example of white rats and a typical low budget family, the values of common foods and the proportions necessary to maintain and protect good health. Technical and medical terms and explanations are avoided. The film was shown for three days this week in the Radio City Music Hall with a leader announcing that it was sponsored by the New York City Board of Health. It will be distributed by Metropolitan Life in a state-by-state campaign.—Running time, 10 minutes.

Third Dimensional Murder

(Metro-Goldwyn-Mayer)

Metroscopix

This is the third third-dimensional short subject MGM has made and it is the first that has story continuity. It is one of those subjects where the viewer needs glasses, one red lens and one green, but it is well worth the effort of holding on to the cardboard lenses for the viewer becomes a part of the proceedings. It is rather unnerving, especially for the timid soul, as the mystery is, so to speak, dropped right in the lap of the audience. No matter that one is aware that the happenings on the screen still come out of the can, the law of self-preservation is responsible for much ducking and screaming when a variety of objects are "tossed" at the audience. It's a lot of fun. Running time, 7 minutes.

More About Nostradamus

(Metro-Goldwyn-Mayer)

Miniature

A sequel to the short subject "Nostradamus" made two years ago, this interprets and dramatizes additional passages from the fourteenth century seer's "Prophetic Centuries." Among the predictions of Nostradamus as interpreted by the subject were the first World War and the present conflict. It is an interesting subject. Carey Wilson, narrator, at the end asks the audience: "What do you think?" Running time, 11 minutes.

Trailing the Incas

(Central Films)

Peru

Philip M. Brown's latest subject in his series of travel films is Peru, featuring the works of the Inca Indians dating back hundreds of years. Narrated by John Martin, who also handled the narration in preceding subjects, the habits and ways of the Peruvian natives today are shown while the camera brings to the audiences the Inca cities and the masonry construction that have weathered hundreds of years. Photography by Jules Bucher enlightens the subject with interesting studies of the Peruvians at work and play. The film, printed on tinted stock, runs ten minutes.

International Forum, No. 1

(Columbia)

Round Table of Screen

First of a projected series, this two-reel subject has Dorothy Thompson, Wythe Williams, William L. Shirer and Linton Wells, commentators of radio fame, in what is planned as an informal discussion of current war events. Parts of their discussion are illustrated with animated maps and with interspersed newsreel footage. Plans for the series indicate the cast of commentators will be varied in each release. —Running time, 18 minutes.

Variety Reel

(Republic)

Meet the Stars

This is the third of 12 short subjects entitled "Meet the Stars," Harriet Parsons is making for Republic release. There are four settings: a kid fashion show at the Mark Twain Restaurant, between scenes at Republic studio, Louella Parson's Ranch and the *Redbook* Award at Ciro's. In the latter setting Doug-

SHORT PRODUCT PLAYING BROADWAY

Week of February 22

CAPITOL
- Beautiful Bali ..... MGM
- Schoolboy Dreams ..... Columbia
- Feathers ..... Columbia
- *Feature: Go West* ..... MGM

CRITERION
- You, the People ..... MGM
- *Feature: Maisie Was a Lady* .. MGM

MUSIC HALL
- March of Time, No. 9 ..... RKO Radio
- *Feature: Mr. and Mrs. Smith* . RKO Radio

PARAMOUNT
- Seeing Is Believing ..... Paramount
- Western Daze ..... Paramount
- *Feature: You're the One* .... Paramount

RIALTO
- Training Police Horses ..... 20th Cent.-Fox
- Johnny Messner and His Orchestra ..... Paramount
- Fightin' Pals ..... Paramount
- *Feature: Meet Boston Blackie* . Columbia

RIVOLI
- Picture People, No. 5 ..... RKO Radio
- Mr. Mouse Takes a Trip ... RKO Radio
- *Feature: Back Street* ..... Universal

ROXY
- The Home Guard ..... 20th Cent.-Fox
- The Modern Highway ..... 20th Cent.-Fox
- Sentinels of the Caribbean .. 20th Cent.-Fox
- *Feature: Tobacco Road* ..... 20th Cent.-Fox

STRAND
- Elmer's Pet Rabbit ..... Vitaphone
- Points for Pointers ..... Vitaphone
- Take the Air ..... Vitaphone
- *Feature: Strawberry Blonde* .. First National

las Churchill, representing the magazines, introduces Bette Davis, previous winner, who in turn presents the 1940 award to Martha Scott for "Our Town." Some three-score Hollywood celebrities are seen. Running time, 9 minutes.

2,000 Years of France

(French Cinema Center)

History of France

Herein is presented a history of France accompanied with a running commentary of the numerous events in the chronology of the country from the time of the construction of its huge castles and fortifications to protect the country from invasion, through the days of Joan of Arc and the Battle of Orleans and the period preceding the present war. Highlight of the production is the annual church celebration of St. Joan of Orleans with the masses and street parades celebrating it.—Running time, ten minutes.

Timber

(RKO-Disney)

Donald Duck

Donald Duck in the tall timber country is something to see. Matched with the powerful Pierre, timber foreman, Donald has all the footmarks of a city-bred weakling. And Donald takes a terrific beating trying to handle an axe and a long saw but, oddly, it is Pierre who takes the worst beating. That Donald sure has luck. It is another entertaining subject from the Walt Disney studio.—Running time, 8 minutes.

U. S. USING FREE FILMS TO PROMOTE TOURING

Federal Bureau Reports Capacity Attendance at Daily Shows Promoting U. S. Traveling

Motion pictures definitely have proved their value as a number one promotional medium for the United States Travel Bureau, officials of the New York office assert, and the division of the Department of the Interior devoted to stimulating domestic tourist trade is going ahead with plans to expand the Bureau's program of free travel film exhibitions.

An average weekly audience of 1,500 persons has visited the free lunch hour film show presented since October in "Travel America Hall" at 45 Broadway, New York. Films are shown by the bureau from 11:30 A.M. to 2:30 P.M. daily except Saturday and Sunday, and are also shown in other cities.

No Actual Selling Done

Horton S. Allen, Jr., acting supervisor of the New York office, reports that audiences are made up of employes of banking, stock and business firms in lower Manhattan and constitute a fruitful field for travel exploitation. The United States Travel Bureau however engages in no actual travel selling, confining its efforts to an information service and good will promotion.

Its film service, with screenings in the New York, Washington and San Francisco office, and through a free film library available to schools, clubs and other organizations plays an active part in the travel promotion campaign. Programs include 16 mm. scenic travelogues of various cities, states and national parks, sports films of skiing, hunting, hiking, canoeing and other recreational areas, rail, air and water transportation histories, and localized historical and cultural reels.

The bureau's budget is limited and it buys no commercial travel pictures. The National Park Service, state and city publicity bureaus and Chambers of Commerce, and commercial organizations provide most of the pictures, without charge.

Railroads, steamship lines, and larger travel bureaus provide films of scenic areas reached by their services. The Bureau presents the pictures, with credit as to their source, but without any form of commercial boost. It does not sell tickets or recommend routes or methods of travel. Officially its functions are defined as "Supplying impartial information concerning the historical, scenic, and recreational attractions of the United States."

Based on a study of audience reactions and questionnaires returned by visitors to "Travel America Hall," Mr. Allen reports that next to the Park Service's scenic color films, pictures filmed professionally for the railroads are the most popular offerings in the travel repertory.

Mr. Allen reports that only rarely do small town Chambers of Commerce, resort managers and other amateur film makers succeed in producing an acceptable travel picture. More successful are pictures professionally scored and edited by producers specializing in commercials. The Santa Fe, Southern Pacific, Illinois Central and other railroads, chiefly in the West, have produced excellent scenic films of areas reached by their lines.

The best of the travel pictures are manufactured by independent commercial producers and are based on a scenario depicting a holiday tour with narration and pictures closely approximating professional standards set by the Fritz Patrick, and Magic Carpet travelogue films.

In conjunction with the Pan-American Union and the United States Park Service the Travel Bureau is utilizing part of a $30,500 grant from the Cultural Relations Division of the State Department to prepare travel films and literature for distribution to Latin America. The bureau will rescore American travel pictures with Spanish narration for free distribution through the State Department and Pan-American Union.

National Decency Legion Classifies Eleven Films

Of the eleven films classified by the National Legion of Decency in its listing for the current week seven were unobjectionable for general patronage, one was found unobjectionable for adults, and three were classified as objectionable in part as follows:

Class A-1, Unobjectionable for General Patronage: "Andy Hardy's Private Secretary," "A Dangerous Game," "Great Mr. Nobody," "In Old Colorado," "Phantom Cowboy," "Prairie Pioneers," and "Scattergood Baines." Class A-2, Unobjectionable for Adults: "Flight from Destiny." Class B, Objectionable in Part: "The Devil Commands," "The Monster and the Girl" and "Tobacco Road."

Legion Reclassification

The National Legion of Decency in New York Wednesday, issued the following statement concerning a revised version of Columbia's "This Thing Called Love."

"The many and important cuts which were made in the original version of the film have been deemed sufficient to warrant a change in classification from 'C,' or Condemned, to 'B,' or Partly Objectionable. The cut version of the film has been rated, as Partly Objectionable because of the original theme—emphasis on which, however, has been considerably lessened.

"Inasmuch as Legion classifications are national, it was necessary that the Legion be sure that the revised version would be the version exhibited throughout the United States. This assurance was given in a spirit of cooperation by Jack Cohn, executive vice-president of Columbia Pictures Corporation, in a signed letter to the Legion under date of February 25th, reading as follows:

"'In accordance with your request, this company has made all the changes in its production, 'This Thing Called Love,' requested by the National Legion of Decency. Wires have been sent to every one of our branches, as well as our Studio, notifying them of these changes, and that they are effective immediately.

"'Mr. Hode has informed me that these changes will alter the Legion's rating on this picture from C to B.

"'May I, on behalf of Columbia Pictures, express my thanks to the National Legion of Decency for its cooperation in the foregoing.'"

Cummings Corrects Reports

Reports that Evert R. Cummings, until recently district manager for A. H. Blank's Tri-States-Paramount theatres of Nebraska and Iowa, would take over a "circuit" of theatres in the northwest, have been grossly exaggerated, Mr. Cummings told Motion Picture Herald. "I have merely been dealing for two small theatres in a single small Oregon situation," he said, "and the deal hasn't been closed yet."

Atlas Increases Holdings in RKO

Atlas Corporation, investment trust, headed by Floyd B. Odlum, increased its holdings in RKO preferred and common stock during the last six months of 1940, to become one of the largest holders of RKO stocks and bonds, the annual Atlas report and portfolio of holdings released yesterday indicated.

On December 31, 1940, Atlas owned 39 per cent of the outstanding RKO common stock and 28 per cent of the preferred. The holdings in RKO consisted, at the end of 1940, of 35,481 shares of preferred valued at $1,525,694; 1,001,126 shares of common, valued at $3,754,224, and 327,811 RKO option warrants valued at $102,441. Atlas also held 7,000 shares of Keith-Albee-Orpheum valued at $728,875.

14 Per Cent in Amusements

The report also indicated that 14 per cent of the Atlas Corp. investments was in the common stocks of amusement enterprises at the year's end. During the final six months of 1940 Atlas also purchased 10,000 shares of Walt Disney Productions, preferred, retained 7,000 shares of general Theatre Equipment Corp., and disposed of all of its Paramount first and second preferred issues. Of the $268,075 realized from the Paramount preferred, $205,000 was converted into 20,000 shares of Paramount common, representing a $63,075 decrease in Atlas Paramount holdings.

Atlas increased its holdings in RKO by approximately $500,000 over the six month period beginning June 30, 1940, acquiring 5,600 shares in the picture corporation. The RKO common holdings include 120,000 shares to be given Atlas under allowances made by the court for services during reorganization. They represent an increase of approximately 168,000 shares and a rise in valuation of approximately $1,250,000 over the Atlas holdings in RKO as of June 30, 1940.

RKO option warrants held by Atlas did not change in number during the six months, but decreased in value by about $22,000. Atlas options on the Keith-Albee-Orpheum preferred stock for 23,800 shares, certain, or for 27,000 shares, conditional, are priced at $112.50 per share. They expire April 30, 1941.

Atlas' holdings in Paramount at the end of the year consisted of 20,000 shares of common valued at $205,000, or $63,075 less than the preferred holdings as of June 30, 1940. Atlas disposed of 3,400 shares of Paramount first preferred six per cent, valued at $231,200 and 5,000 shares of second preferred valued at $36,875 for a total of $268,075.

The 10,000 shares acquired in Walt Disney was valued at $97,500 as of December 31st. Atlas' 7,000 shares of General Theatres Equipment common rose approximately $20,000 in value during the six months.

In addition to the entertainment holdings, the portfolio also showed that Atlas owned 26,980 shares of Hearst Consolidated Publications, Inc., preferred stock, with a market value on December 31st of $148,390. It makes Atlas one of the largest investors in the Hearst publishing enterprises.

Mr. Odlum reported a net 1940 income for Atlas of $251,022, including a $1,739,243 net realized profit on securities. The net asset value of 2,723,047 common shares at the end of 1940 had increased to $12.26 each compared with $11.43 a share on June 30, 1940, and $12.80 per share on December 31, 1939. Atlas paid dividends of 50 cents a share in 1940 and declared a 25 cent dividend with the publication of the portfolio. The 1940 dividends amounted to $1,305,015 on preferred stock and $1,424,607 on the common.

De Rochemont On Democracy

Richard de Rochemont, an executive of the "March of Time," speaking on democracy before the Doctors' Club of Brooklyn on Tuesday night, warned the medical practitioners that the country's greatest danger today was the "inner corrosion of our will" and urged greater individual enthusiasm for, and understanding of the democratic ideal.

Citing widespread apathy towards the problems of government and defense of the democratic ideal, Mr. de Rochemont urged the doctors, as men accustomed to leadership, to "try to save democracy by giving it a good name among our own friends, to begin with, and then in our own town, and in all America." He added that in the defense of democracy men find the best definition of what it means. "When your heart is really in defending it you will find you have no trouble in defining it," he said.

Mr. de Rochemont cited his long residence abroad and the opportunity which he had to observe how individual apathy destroyed the French dynamic conception of democracy, leading to the country's downfall last Spring. He warned also of "the careful, vicious work of the men whose personal interests were placed in danger by the rise of a truly democratic spirit" and declared that they were at work in the United States in the same manner as in prewar France. American democracy has the vitality to survive, nevertheless, he concluded.

Durning Elected To Atlas Board

Harry M. Durning, at a meeting of the board of directors in Jersey City, N. J., on Friday, February 21st, was elected a member of the board of the Atlas Corporation. Atlas is one of the largest stockholders in RKO.

Mr. Durning, Collector of Customs of the Port of New York, is chairman of the Finance Committee of the New York Fire Insurance Company, and a director of several other large corporations. He is also a special partner in the brokerage firm of Moore & Schley.

Lichtman Adds Theatres

The Litchman theatre chain is taking over the Gem theatre in Petersburg, Va., it has been reported in Washington, D. C., in addition to new enterprises in Portsmouth and Newport News, Va., and in Washington, D. C. The Gem brings the circuit total up to 23 houses and new thetres now under construction will bring the total number of theatres up to 26 by June.

ITOA Ball Saturday

The eighth annual Independent Theatre Owners Association "Movie Ball" will be held at the Hotel Astor in New York on Saturday, March 1st. Music will be supplied by Eli Dantzig and his orchestra and Zito and his rhumba band. Tickets, at ten dollars a person, are obtainable at the ITOA offices in the Hotel Astor.

Three Receive MGM Awards

Metro - Goldwyn - Mayer has awarded Honor Roll Buttons to J. W. Nelson of the Capitol theatre, North Bay, Ontario, Canada, and Edward McBride and Joe Longo of Loew's State theatre in Providence, R. I., for their exploitation campaigns on "Escape," and "The Philadelphia Story," respectively. Mr. Nelson is the first Canadian exhibitor to have a campaign reproduced in MGM's cooperative service sheet.

Circuit Mortgages Jersey Theatres

The Stanley Company of America has received a mortgage on 25 theatres from the Connecticut Mutual Life Insurance Company in New Jersey. It was a blanket mortgage and as such the mortgage was filed with the register in each county in which the Stanley company has a theatre.

According to the information released by the Connecticut Mutual Life Insurance Company, the blanket mortgage is secured by the 25 theatres in seven New Jersey counties. The loan is for fifteen years, expiring February 15th, 1956.

Aside from the fact that the mortgage covers so much area, the 4½ per cent interest rate aroused the attention of mortgage bankers.

The mortgage has been secured by the following theatres:

Essex County: Regent, Newark; Ritz, Newark; Roosevelt, Newark; Central, Newark; Tivoli, Newark; Stanley, Newark; Royal, Bloomfield; Capitol, Belleville, and Sanford, Irvington.

Hudson County: Ritz, Jersey City; Central, Jersey City; Stanley, Jersey City; Lincoln, Union City; Roosevelt, Union City, and Hudson, Kearny.

Union County: Ritz, Elizabeth and Union, Union.

Bergen County: Oritani, Hackensack, and Warner, Ridgewood.

Morris County: Baker, Dover.

Passaic County: Montauk, Passaic; Playhouse, Passaic; Regent, Paterson, and Fabian, Paterson.

Atlantic County: Warner, Atlantic City.

Theatre Managers Shifted

T. Grayson Poats, former manager of the Ritz theatre in Columbia, S. C., has been transferred to Rockingham, N. C., as city manager for three houses. Succeeding Mr. Poats at the Ritz theatre is Curtis H. Mees, who has been manager of the Strand theatre in Columbia, and replacing Mr. Mees is Jack Jordan, formerly assistant manager of the Palmetto. Tom Allen, formerly assistant manager of the Ritz, succeeds Mr. Jordan at the Palmetto. Mr. Allen's post at the Ritz theatre has been assigned to Frank D. Bryant of Marion, S. C.

AMPA To Nominate

Members of the Association of Motion Picture Advertisers, Inc., at a luncheon at the Hotel Edison in New York on Thursday were scheduled to elect a nomination committee which will select a slate of officers for the ensuing year. Plans were also scheduled to be discussed for AMPA's Silver Jubilee dinner and dance April 4th at the Hotel Edison.

New Drive-In Amplifier

A new in-car loudspeaker for Drive-in theatres has been developed by RCA Photophone. The loudspeaker hangs inside the door of the car, and connects by means of a 15-foot weatherproof cable to the plug-in receptacles of the theatres. The unit has a volume control attachment.

Welworth Closes with Altec

The Welworth circuit, with ten theatres in North and South Dakota, in Minnesota and Wisconsin, has signed a service contract with Altec.



If ever a picture was made

to Make Money, it's

That Hamilton Woman!

THE KIND OF PICTURE THAT HAS M



THE GOSSIP ABOUT
THAT HAMILTON WOMAN
IS SPREADING
TO MILLIONS . . .

. . . thru national radio hookups; 4 full-color magazine covers; wire-service publicity stunts to crack headlines in cities large and small; a quarter of a million dollars worth of tie-ups with national advertisers . . . including the largest single tie-up ad ever effected for a motion picture, sponsored by Chesterfield and inserted in 2,000 newspapers with a combined circulation of 43,000,000!

E THE PICTURE BUSINESS GREAT . .

. . a heaven-sent piece of casting which brings together the world's most publicized couple in a hit that's big and exciting not only in its romance but in its whole plan of profit for <u>you</u> from its first great story idea . . through every phase of its stirring production . . to the hard-hitting promotional campaign that will bring it to your marquee in a blaze of glory!

ALEXANDER KORDA presents

Vivien LEIGH  *Laurence* OLIVIER

That Hamilton Woman!

Directed by Alexander Korda

with ALAN MOWBRAY • SARA ALLGOOD • GLADYS COOPER • HENRY WILCOXON

Original screenplay by Walter Reisch and R. C. Sherriff

Released thru UNITED ARTISTS



These Stars **attracted an unprecedented rush of newspaper correspondents to Hollywood to watch their news-making performances under the personal direction of Alexander Korda, working for the first time with the unlimited facilities of American production close at hand. Hundreds of full pages in black and white and in color have been these journalists' advance publicity tribute to the importance of THAT HAMILTON WOMAN!**

FLAT OR PER PROGRAM FEES FOR THEATRES, OTHER ASCAP USERS

But ASCAP Points Out Need for Additional Charge on Individual Use; BMI Will Continue Licensing Operations

Exhibitors and other public users of copyrighted music next year will have the option of paying a blanket fee to the American Society of Composers, Authors and Publishers, as is the present custom, or else paying for the music on a "per program" basis, the alternate method having been established by the Department of Justice's consent decree which ASCAP accepted last week.

Broadcast Music, Inc., the radio industry's music organization, which at present has not attempted to collect fees from motion picture theatres, will also offer the same double system of charges, if it is still active as a public performance licensing agency.

The "per program" method of payment, however, is not expected to be used generally by exhibitors because fees for such a system would amount to much more than the "blanket" charge now made. ASCAP officials in New York pointed out there would be additional expense involved in keeping the necessary records required by a "per program" payment for the public performance of its members' music.

Decree Filed in Court

This week formal peace was made between ASCAP and the Government with the filing of the consent decree in New York before Federal Judge Henry W. Goddard, of motion picture consent decree fame. This action was taken after ASCAP members had unanimously accepted the decree and bound themselves to its terms at a special meeting held on Thursday of last week at the Hotel Astor.

On Wednesday the Government filed a new suit against ASCAP in New York and moved to dismiss the 1935 action. The decree will settle the new suit. Judge Goddard tentatively set Monday, March 3rd for a hearing.

Preparations were also made for renewed negotiations with broadcasters to restore to the air ASCAP music which has been banned by the networks and other stations since January 1st. Last weekend the Society named a special committee to make necessary changes in the contract and conduct discussions with representatives of the radio industry. Broadcasters were also reported to be preparing to resume negotiations with ASCAP.

The ASCAP decree will become effective 90 days after it is approved by Judge Goddard. Nine months after that date the clause requiring the society to grant "per program" licenses to theatres and other users of music would become operative.

The BMI decree, similar to the ASCAP decree, many clauses being word for word in both documents, goes into effect 90 days after a certified copy of the approved ASCAP decree is presented by the Department of Justice, unless within 20 days BMI asks the court to modify the document so that the "restraints and requirements are substantially identical" for both BMI and ASCAP.

Under the decree ASCAP may not be the exclusive performing right agent and members, under certain conditions, may negotiate for fees for their own works, if they so choose. However, all fees go into the general fund and will be distributed by the society.

Both ASCAP and BMI agreed to the following paragraph which is aimed at preventing discrimination, as in favor of one theatre and against another, in the matter of music performance licenses:

"Defendant shall not enter into, recognize as valid or perform any performing license agreement which shall result in discriminating in price or terms between licensees similarly situated; provided, however, that differentials based upon applicable business factors which justify different prices or terms shall not be considered discrimination within the meaning of this subparagraph; and provided further that nothing contained in this subparagraph shall prevent price changes from time to time by reason of changing conditions affecting the market for or marketability of performing rights." (Section II, paragraph 2.)

Both ASCAP and BMI are given the right to charge whatever fees they wish if licensing on a "per program" method is desired. It was reported that the cost to a motion picture theatre would be anywhere from two to four times that under the present system based on the number of seats in the house.

No Charge by BMI

BMI to the present has not tried to license theatres, seeking their support in the fight against ASCAP, but under the U. S. Copyright Act it has the power to collect for public performances of its music. This includes the playing of any number in a motion picture theatre. Just now, chiefly because BMI has been busy with the radio question, no attention has been given to licensing theatres. But doubtless the matter will arise if the organization continues to act as a performing rights society.

Some BMI controlled music will be in James Roosevelt's "Pot o' Gold," it has been announced. Harry Engel, BMI manager in Hollywood, said this week that the first complete use of BMI in a motion picture would be in "Puddin'head," a Republic production. Other companies were also reported to be considering the use of some BMI music to take advantage of the radio plugging assured for such numbers. The fact that BMI does not exercise at present its right to collect from theatres for public performance of its music will not affect that right it was pointed out.

Judge Goddard is expected to listen to any objections against the ASCAP decree at a public hearing next Monday, March 3rd.

Attorneys were instructed Monday to include in the text of the decree a letter of ASCAP to the Department of Justice which makes legal any licensing system approved by both ASCAP and the broadcasters for the radio use of music controlled by the Society.

Victor O. Waters, special assistant to the attorney general, was expected to file a new suit against ASCAP and hand up the decree immediately as settlement of that action. The Government also would withdraw its six-year-old complaint against the Society.

The committee appointed by ASCAP to negotiate with the broadcasters includes the following: Gene Buck, president; E. C. Mills, chairman of the administrative committee; John G. Paine, general manager; Walter Fischer, Oscar Hammerstein II, J. J. O'Connor and Herman Starr, vice-president of Warner Brothers in charge of music interests.

Approved by Members

At the special membership meeting of ASCAP held on Thursday of last week at the Hotel Astor in New York about 650 members heard Charles Poletti, lieutenant governor of New York and special counsel, explain the document and then all the members signed a "rider" binding themselves to the terms of the agreement. One clause of the decree which was received with applause by the members was the announcement that "the self-perpetuating board of directors was to be eliminated. It was pointed out, however, that the members would elect directors only as present terms expire. Eventually not less than one-twelfth of the total membership of the board of directors will be elected annually, according to the decree.

Lieutenant Governor Poletti on Tuesday issued a statement explaining his activity as special counsel for ASCAP in the consent decree negotiations. It had been reported that the law firm with which Mr. Poletti is associated had received a $50,000 fee. A bill was introduced Tuesday in the New York legislature which would make it illegal for the chief executives of the state to participate in other business while in office.

BMI announced last week that its attorneys were studying the ASCAP decree but said, "The signing of a decree by ASCAP had no effect, direct or indirect, upon the continued activity of BMI. A settlement by ASCAP of its differences with the Department of Justice will not remove the need for BMI's existence." The radio music group also reiterated its position last week that there had been no noticeable increase or decrease in the size of the radio audiences or marked changes in listening habits since ASCAP music had been off the networks. This time the Cooperative Analysis of Broadcasting (Crossley) survey was cited as the authority.

A substantial number of authors, composers and publishers, grouped for the purpose of fixing fees for the playing of copyrighted music would be a monopoly and restraint of trade, under the provisions of a bill introduced in the Oregon State Senate by Senator Cow McKenna.

In South Dakota a bill has been introduced in the state legislature which would require organizations collecting copyright fees to pay a 25 per cent tax on the gross income. The measure was modeled on the Wisconsin anti-ASCAP law.

ASCAP-RADIO WAR ANALYZED

"Music, Radio Broadcasters and the Sherman Act," were discussed from the legal viewpoint by Marcus Cohn, of the Federal Communications Commission, in an article in the January issue of the Georgetown Law Journal. *This was said to be the first exhaustive, legal treatment of the subject. Topics covered included legal background, a history of ASCAP, the position of the National Association of Broadcasters and their efforts to fight the Society, ASCAP and the Sherman Act. Broadcast Music, Inc. and the activities of the Department of Justice in the music question were also explained.*

"The charges of the performers of copyrighted music against ASCAP reduced to essentials, are the sincere cry of every business man: he has to pay too much for the raw material," the article said.

IN BRITISH STUDIOS

By AUBREY FLANAGAN

Ealing Propaganda

A contribution of no small measure to the national effort has been made by Ealing Studios whose decision to make no more propaganda films for the Ministry of Information has already been reported. The Studios has allotted £35,000 to launch the production of a series of propaganda films which they will market in the ordinary way and not give to the cinemas as the M.O.I. does with its five minute films.

Two of these, "Mastery of the Sea" and "Young Vetetrans" have already been made and reviewed in MOTION PICTURE HERALD.

Others in process of production or due for an early start include:

"International Situation." This traces the solitary stand of Britain against Hitler's hordes. It will especially stress the practical support the United States are giving Great Britain.

"The Swollen Bullfrog of the Pontine Marshes." A biography of Il Duce Benito Mussolini.

"High Strategy." A strategical study of the war as seen by the High Commands.

"Battle of Steel." In this the narrative traces the economic battle and the part played by the factories of both sides.

"Price One Penny." Herein the newspaper receives its belated Odyssey, and the story of the daily press, its reception, treatment, and dissemination of news in the face of the bombs and the blackout is told.

A film on the blockade.

Feature films of a propaganda trend include "Ships With Wings" and "Portrait of a British Foreman."

"Kipps" the Twentieth Century Picture which is one of the most ambitious films to be made here for 20th Century-Fox distribution is to be the subject of a Transatlantic broadcast when it receives its London premiere. Recordings have already been made in the Studio and elsewhere and will be woven into a coherent feature which the B.B.C. will relay to New York when the film is shown—probably in February.

The film has now concluded its actual shooting. The final week was spent on location in Bath where Redgrave, Max Adrian and local residents played costume scenes against the actual Royal Crescent background, which throughout the film has been an architectural "stand in" for "The Leas" Folkestone, currently reserved for more important national business.

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"The Serving Army", which has been directed by Ralph Keene, shows how, with mobile canteens and quickly organized refreshment bars, members of the "Army" brought comfort and cheer to the fire fighters, rescue squads and stretcher bearers of the bomb-scarred streets of London and the industrial towns of Britain.

The "Tilbury" Shelter, one of the most noted in East London and which has a nightly population of 15,000 is shown for the first time on the screen in this film. Here the Salvation Army have one of their bands and a big canteen providing hot food and drink.

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The regular issue of a Polish screen magazine is planned by Concanen Films, at the head of which is actor-producer Derrick de Marney. The magazine will be a record of the work of the Polish forces here and elsewhere and will be issued with a Polish commentary aimed at the refugee population here.

Collaboration

Many distinguished authors, musicians and radio personalities are collaborating with the Strand Film Company in the production of propaganda films. Among those connected with films recent and in production are authors Grahame Greene, St. John Ervine, Cecil Day Lewis and George Blake.

B. B. C. commentators, news readers and announcers, including Bruce Belfrage, Alan Howland, Alvar Lidell, Joseph Macleod and Robert MacDermot, will be responsible for commentaries. The musical background of the films will be directed by Muir Mathieson and composed by William Alwyn and Richard Addinsell.

The Strand Film Company are to start 1941, their sixth year, with thirteen films in production.

"The Serving Army", a documentary film dealing with the work of the Salvation Army during the "Blitz", has just been completed by Strand. This film is to be shown in the U. S. with "Major Barbara", and Strand Films have had to rush their production through so that it will arrive in the States at the same time.

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Most popular radio programme in Britain since the early part of 1940 has been the B.B.C.'s Sunday musical and comedy feature "Hi Gang!" In this Bebe Daniels and Ben Lyon, Vic Oliver, and musical maestro Jay Wilbur have woven a pattern of swing music and inconsequential comedy which has been one of Britain's most agreeable wartime palliatives.

"Hi Gang!" with Messrs. Lyon and Oliver and Miss Daniels is to be made into a film by Gainsborough Pictures and will be released by General Film Distributors. Marcel Varnel, the French director with a big comedy reputation under the Gainsborough banner is to direct.

▽

Some of the most ambitious sets ever erected in a British studio have been a feature of the Warner Brothers film "Atlantic Ferry" currently in production at the Teddington Studios. Most recently used of these has been one representing Liverpool Docks in the sail-steam transition era of British shipping aetat 1940.

British Journalism

With his "Quiet Wedding" now being screened by Paramount Paul Soskin has set to work on his next film, an epic of British newspapermen and newspapers against the background of the country at war. The period covered embraces the Munich Conference and the 1941 Fire of the City of London.

The story is by Frank Owen, editor of London's *Evening Standard* and one of the most distinguished figures in Fleet Street. It is hoped that David Niven will secure temporary release from his Army duties to play the lead in the film. Though no director has been assigned it is believed that Leslie Fenton may be the privileged man.

"Soldiers of Fleet Street," the tentative title selected for the film, indicates the dramatic flavor of the picture, which will on its wide canvas tell a dramtic story which will take in its stride not only how British journalism did its bit on the Front Line of Britain against all the might of Nazi Germany, but a graphic chronicle of Britain's whole war effort and history. The Ministry of Information are giving their wholehearted collaboration and lending library material hitherto preserved in the Senate House archieves.

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With five weeks to his credit—a brief span in bombed and Blitzed Britain—Herbert Mason has put the final touches to Twentieth Century's "Once a Crook" the comedy in which Gordon Harker, Cockney, and Sidney Howard, Yorkshireman, are teamed, with evergreen veteran of Metropolitan characterization Wally Patch in full time support.

Harker now leaves to tour Garrison theatres throughout Britain and Howard goes into a revival of "Shepard's Pie"—musical with a West End history and repute.

Doubtful compliment to studio employees with the gesture of stillman Johnnie Jay, touring offices and taking photos of faces that appealed to him. Victims heard later he was compiling a Rogue's Gallery of criminal faces for Dartmoor Prison sequences.

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With "This England" almost ready for trade show, "Love on the Dole" completed, "Pimpernel Smith" in its third week and "Old Mother Riley Cleans Up" nearing completion, British National is busiest production company in the country.

Leslie Howard is not only producing and directing "Pimpernel Smith," but is also the star. During last week a big crowd scene was staged at Denham, representing the British Embassy in Berlin just prior to the war.

At Elstree, John Baxter, having completed Walter Greenwood's "Love on the Dole," is now finishing the latest "Old Mother Riley" subject, a story of crooks and a haunted castle.

Strict Nazi Film Control in France

by AUBREY FLANAGAN
in London

Rigid control and censorship of the French film industry by Nazi military authorities in occupied France has been established, according to information reaching London. Under Nazi control foreigners have been excluded from positions of importance in the industry. The distribution of newsreels and instructional films supervised by Nazis is being extended and the type and trend of French films is being influenced.

The new regulations state explicitly that censorship will not be merely passive but has been designed to guide the work of producers. Nothing likely to embarrass the French or German governments or the Nazi military command will be permitted in French newsreels or productions. The position of Marechal Petain must be treated with scrupulous care and there must be no mention of the German army, navy or air force, or the disposition or movement of troops. No allusion to General de Gaulle or to Great Britain is permitted and there must be no polemics about the armistice with France.

If reference is made to diplomatic news, the only versions to be quoted are those issued by the German official news agency or given in German broadcasts in French. Similar prohibitions are enforced in respect to theatres and music halls. No news originating in unoccupied France may be used without the approval of the German military press bureau.

Famous Players Canadian Estimates $800,000 Profit

Famous Players Canadian Corp., in a preliminary report for the past fiscal year reveals an operating profit of approximately $800,000, higher than for the previous year. Increased taxation will more than counterbalance the increase, it was said in Toronto.

The gross .profit equals $2.09 per outstanding share of common stock, on which the company paid a total of $1 in dividends during 1940, the same as in 1939.

"Train" Distribution Set

Distribution of the English made production, "Night Train," in Central and South America, excluding British territories, will be handled by Twentieth Century-Fox, the company which is releasing the film in the United States, Walter J. Hutchinson has announced.

Mexican Serial Planned

Production of Mexico's first serial, "Las Calaveras del Terror" ("Skulls of Terror"), is being prepared in Mexico City by Carlos Ezquerro of California Films. The 12-chapter serial will be released in the Spring.

RKO Signs Hardwicke

RKO Radio has signed Sir Cedric Hardwicke to a three-picture acting contract on the company's programs for the 1941-42 season.

Odeon Circuit, Showing British Spirit, Rebuilds Theatres as They're Bombed



ALL SNUG: Usherettes sleeping in the Odeon Circuit's Balham Theatre, South London, during an air raid.

"WE'LL rebuild our theatres as they're knocked down." That is one British exhibitor's challenge to Hitler's Lufftwaffe.

Giving some insight into British cinema operations today, Rita Cave, of the press department of the Odeon Circuit, writes from London of the optimistic determinaton of British exhibitors to continue, regardless of physical damages to their properties. Miss Cave's letter, sent to her friend, Mrs. Wilder Tileston, of Theatre Patrons, Inc., in New Haven, Conn., follows, in part:

"We look on it as our job to provide entertainment for the people of Great Britain in these dark days, and Mr. Oscar Deutsch, speaking to a gathering of executives of the Odeon Circuit, told them that he would continue to keep his theatres open through thick and thin, that he would rebuild them as soon as they were knocked down, and that is exactly what is being done. Bradford (an industrial town in the north) had its Odeon gutted; within seven weeks it was open and running again, as though nothing had ever happened.

"That brings us to London. Our West End Theatre in Leicester Square was badly knocked about—doors torn off, ceilings down. It opened again in a month, with the premiere of 'Hired Wife'; in fact, our construction staff was at work on the damage at 8:00 A. M. on the morning following the raid, for construction materials had been laid in in advance. One item alone was the replacement of over 3,000 electric lamps.

"We are receiving stories similar to the following practically every day, from all over the country: A fireman who is in charge of a crew who were sent down to (name of town censored) on the night of one of their worse raids was working in a street, at 8:30 in the morning, where the only building in the immediate neighborhood not seriously damaged was the Odeon. Many fire hoses were in action and spraying water all over the steps of the theatre. In the middle of this a charwoman arrived complete with the usual tools of her trade and proceeded to scrub the steps of the Odeon. The fireman said to her: 'You need not do that; we will do it for you.' She replied, 'It's my job and I am going to do it, bombs or no bombs.'

"Another story came from Leicester, which is a town of 250,000 population within 25 miles of Coventry. This town had been almost free from bombardment until a couple of months ago, when it had a fierce attack on two consecutive nights.

"The Fire Chief warned the manager of the Odeon there that he could not possibly save the theatre, as a large factory within 50 yards was a sea of flame, into which 'Jerry' had dropped further bombs. At the last moment the wind changed, and the house was saved. The manager had a staff of 18, and every one stood by until the theatre was out of danger—some of them were on the roof watching for incendiaries and would not budge until ordered to do so. The manager stood by until 4:30 A. M. on that day and 4:00 A. M. the next. That is the spirit of every man and woman. . . .

"We have 70 theatres in Greater London and, although in most cases business is still bad, we have noticed in others an up-grade in returns. In fact, people begin to visit the cinema again immediately there is a decrease in enemy activity. . . .

"We look forward in hope and quiet confidence to the day when again the neon lights will blaze out from our theatre towers.

Film Workers Continue Trek To the Army

Film workers in every field of the motion picture business continue to march into the Army and other defense services. Five employes of Twentieth Century-Fox have been inducted into the Army and are on active duty in different camps. Anthony Filigno, of the company's Seattle office has been made a booker for one of the Northwestern camps. R. Yentes of the New York branch is at Fort Ethan Allen; J. Hackeny, Atlanta office; F. Gattis, Dallas; P. Ferges, New York, and Richard Skillman, home office contact department, are company employes in training. Delbert Dungan, Toronto office, has joined the Canadian Army.

Billy Peay, of the Lee theatre in Richmond, Va., who recently joined the Navy, is at the Norfolk Naval Base training to be an aviation mechanic. George Summers of the Neighborhood theatre home office in Richmond, and Dabney MacKenzie of the Capitol have gone to camp with the National Guard.

Theatremen, Reporters Go

Lew Mentlik, former New York trade paper reporter and motion picture reviewer is at Camp McClellan, Alabama, for a year's service with the Army. Mel Rainey, secretary to David Wallerstein, division supervisor for Balaban & Katz in Chicago, has volunteered for Army service, and will go to Camp Custer in Michigan. Bert Donovan, assistant manager of the Regent theatre in Syracuse, N. Y., has been called to the Army and is at Fort McClellan. Sam Farber, checker for Ross Federal Service in Syracuse, has enlisted.

Edward Fitzgerald, assistant booker at the Paramount New Haven exchange, has resigned for Army duty at Fort Blanding, Florida. Abe Baker, assistant booker for Columbia in Indianapolis has been called to service. Jack O'Connell, assistant manager of the Roger Sherman has enlisted in the National Guard Company C, to be inducted February 24th from New Haven, Conn., while William Nutlie, shipper at the Paramount exchange in New Haven, Robert Schaefer, son of Lou Schaefer, manager of the Paramount theatre, and chief usher Stanley Winchinski of the Roger Sherman have also been inducted for military training.

Pathe Employee Leaves

In New York, Jack LeVien, of the Pathe News contact department has been ordered to active duty with the Second Armored Division at Fort Benning, Ga. He has held a reserve commission in the 61st Cavalry. He will start his service with the regular Army as a second lieutenant and will become a first lieutenant in March. He has been given a year's leave of absence from Pathe News. Meanwhile, Sidney Edelstein and Roger Lewis, both of Warners' New York home office publicity departments, are at Fort Dix for a year's training.

Leon "Lee" Fisher, publicity director at the Palace theatre in Columbus, Ohio, is at Camp Shelby, Miss. George Holden, Producers Releasing Corp., shipping clerk, has joined the Army for a year's training. In Houston, Tex., John Boyd, manager of the River Oaks theatre, has been called for active duty with the Army. His post will be filled by Pat Daley of the Metropolitan downtown staff. John Byars, assistant manager of the North Main theatre in Houston, will take over Mr. Daly's former job.

In Fort Knox, Ky., Harold D. Gibbons, now with the 47th Signal Corps, found himself back in the theatre business when Army officials assigned him to the projectionist's shift at the Fort Knox theatre.

William Stubs, of the service staff of the Carillon theatre in Richmond, Va., has joined the Army Aviation Corps, and is now located at Chanute Field, Illinois. In South Boston, Mass., Mervin Matze and Clarence Greene, Princess service staff members, have left for Maryland with the National Guard. Lieut. Warner (Pat) Brandt, son of Walter Brandt, Vitagraph salesman, has reported for duty at Camp Peay, Tenn.

Saleman Feted

Thomas W. McKean, of the Warner Brothers office staff in Indianapolis, Ind., has left for Army service at Hattiesburg, Miss. Joe Minsky, Vitagraph salesman in Cleveland, Ohio, was guest of honor at a stag dinner staged by the men of the motion picture business of that city before he went into active Army service. Howard E. McAllister, projectionist at Warners' Ohio theatre at Mansfield, before being called to active duty with the naval reserves, is serving as radio operator on U.S.S. Humphreys, a destroyer.

Cecil Felt, operator of the Bluebird theatre in Philadelphia, one of the first exhibitors to enter military service from that area, was tendered a dinner by the Philadelphia Variety club at the Bellevue-Stratford Hotel. The Showmen's club played host a few days later to Mr. Felt at a farewell party for him. In Holyoke, Mass., Arthur F. Benard, Jr., assistant manager of the Strand theatre, has resigned to enlist in the Marine Corps. Donald Barksdale of the Henrico theatre service staff at Highland Springs, Va., left with the National Guard for Fort Meade, Md. Walter McLay, of Warners' service staff in Cincinnati, Ohio, has enlisted in the Air Corps, while at La Crosse, Wis., the La Crosse theatre company has already contributed four employes to the country's military forces. They are Emil Mitley, Ray Bender, Lowell Hanson and Carl H. Eyler.

IN NEWSREELS

MOVIETONE NEWS—No. 48, Vol. 23.—North African campaign....Haile Selassie strikes back....Britain introduces convoy boats....Willkie interviews King George....Queen Elizabeth examines U. S. gifts....DuQuoin, Ill,. explosion....Beauties take screen test under water at Florida....Arizona rodeo....Fashions ....Sports.

MOVIETONE NEWS—No. 49, Vol. 23.—Bombers go to Canada....New Orleans Mardi Gras....Tunney directs athletics at naval base....Elk and buffaloes in Montana....CCC boys train....Mesquito boats tested ....Sports....Bathing beauty parade.

NEWS OF THE DAY—No. 246, Vol. 12.—Selassie to aid British....British fliers down Fascist planes....British sub-chasers....Queen thanks U. S. for gifts ....Pensacola trains man....Fashions....Sports.

NEWS OF THE DAY—No. 247, Vol. 12.—New naval school....Mesquito boats tested....British practice offensive drill....New Orleans Mardi Gras....Fashions ....Sports.

PARAMOUNT NEWS—No. 51.—Speed aid for Britain ....Queen views U. S. gifts....Windsors attend charity affair....Selassie takes charge....Dominican republics study refugee situation....Sports.

PARAMOUNT NEWS—No. 52.—Test Navy "Mesquitos"....Bomber for RAF....British mystery voyage....War objectors do their bit....Windsors in Nassau....Florida beauty contest....U. S. cables Hitler....Sports.

RKO PATHE NEWS—No. 51, Vol. 12.—Britain's Queen inspects U. S. gifts....Destroyers join two-ocean navy....Air corps study captive balloons....Camouflage art....“Pirates” invade Florida....Ethiopian troops in review....Tin can tourists hold convention....Underwater movie tests....Sports.

RKO PATHE NEWS—No. 52, Vol. 12.—National indoor skating championships....Mesquito boats tested ....Railway gun is tested....Seventh-Day Adventists do medical work....Women join colors....New Orleans Mardi Gras....Brazilian beauty contest....Sports.

UNIVERSAL NEWSREEL—No. 956, Vol. 13.—Selassie returns home to fight....Briton visits U. S. plane plant....Army camouflage art....Coins tested at mint ....Ten pups born to Irish setter....Mermaids in underwater show....“Pirates” invade Tampa....Dodgers begin spring training....DeMaggio gets in trim....Eats 93 pancakes in contest....Sports.

UNIVERSAL NEWSREEL—No. 957, Vol. 13.—Mesquito fleet trains....Army tests balloon barrage....Bomber off to England....New Orleans Mardi Gras ....Fashions....Sports.

Variety Clubs Lay Plans for Annual Meetings

All 24 Variety Clubs of the country will be represented at a meeting March 22nd at the Hotel Traymore, Atlantic City. Arrangements will be made for the national convention, John H. Harris, chief barker, announced last week.

The meeting will be attended by ten men from the Philadelphia tent, who will be hosts, together with the Variety men of Atlantic City.

In Pittsburgh, C. C. Kellenberg, chief barker of the city's Variety Club, Tent 1, announced last week, before leaving for a Florida vacation, that the club's annual banquet would be on November 2nd.

In Columbus, Virgil Jackson, newly elected chief barker of the local tent, has named the following committee chairmen: Al Redman, house; C. Harry Schreiber, membership; Jacob Luft, finance; P. J. Wood, welfare; John Barcroft, publicity; Lee Hoffheimer, golf; James Hale, activities; Lou Holleb, mobile unit; Mr. Holleb and Ben Almond, delegates to the national convention.

The second annual installation dinner of the Cincinnati Cinema Club was held Friday night, February 21st, at the city's Variety Club. Inducted into office were Rudolph Knoepfle, president (reelected); Peter Niland, secretary (reelected); Mark Cummings, first vice-president; Joseph McKnight, second vice-president. Toastmaster at the affair was Judge Otis Hess, of the Municipal Court.

Jack Stewart, president of the Detroit organization of film and film accessory salesmen known as the "Reel Fellows," declared in Cincinnati over the weekend that such clubs would be formed shortly in Kansas City, St. Louis, Minneapolis, Des Moines and Omaha. The Detroit Club is the third such. Others are in Cincinnati, and in Chicago.

The Washington Club, office employee group, formed last week by Albany exchange workers, has elected Daniel Houlihan president.

The new Boston Variety Club, Tent 23, held its first meeting at the Hotel Statler headquarters last week, with Martin Mullin, chief barker, presiding; and he at the same time announced the acceptance of the club's charter by the national organization.

Enlargement of present quarters is being sought. Officers of the tent are Mr. Mullin; Al Kane, assistant chief barker; Ted Fleischer, second assistant chief barker; Harold Stoneham, doughguy; and William Erbb, property master.

The St. Louis Variety Club is planning a series of benefit shows, for its new project: the "adoption" of the Midwest Polio Association, as its sole charity for the next five years. The first show will be at midnight in the Fox Theatre, that city, March 29th, with all seats at $1 each. The association comprises infantile paralysis victims. In charge of the midnight show are Ralph McGowan, Les Kaufman, Joe Smith, George Wiegand, Ben Rader, Harry Hynes, Sr., and C. D. Hill.

Lynn Farnol In Business

Lynn Farnol, former United Artists director of advertising and publicity, announced this week the opening of an office at 250 Park Avenue, New York, for public relations. Publicity for motion pictures such as for roadshow engagements and special campaigns will be handled, Mr. Farnol said. He has been appointed eastern publicity representative for Samuel Goldwyn and has been retained by the "Gardens of Charleston."



An open letter to the Motion Picture Industry

History repeats itself—with Greece and Fascism enacting the roles of David and Goliath.

The heroic valor of the Greeks in their defense of democracy, has aroused the admiration of every liberty loving American. This little country—and it's a very small country—has stood up and fought Fascism to a standstill. It has put new heart into all little countries.

Today, we of the Amusement Industry, are asked to do our small part. The suffering, the struggles of millions of valiant men, women and children, will be lightened by knowing that here in the United States are fellow humans who want them to win and furthermore—are willing to do something about it! John H. Harris and Gradwell L. Sears have very kindly volunteered to aid me in organizing all exhibitors and distributors for this great cause. We have set aside the period of March 25-30 as the days to raise the funds through the active participation of all theatres everywhere. As Chairman of the Amusement Industry Division of the Greek War Relief Association, I appeal to you to do your share in making our drive a complete success.

The Greeks love liberty so much they're willing to die for it. The least we of this thrice blessed country can do is to help the women and children of these gallant defenders of democracy. We have nothing to lose if they gain. We have nothing to gain if they lose.

Sincerely,

Adolph Zukor

ADOLPH ZUKOR, *Chairman*

CONGRESSMEN THANK STARS OF THE 'MAGIC CITY' FOR VISITING CAPITAL

Praises to Hollywood's "Envoys of Goodwill, Cheer and Happiness" Spread on Congressional Record in House, Senate

"After the Ball Is Over" was the descriptive caption affixed by Congressman Lawrence J. Connery, of Massachusetts, to his speech from the floor of the House, the other day, in reminding his colleagues that "Washington has not forgotten those (stars, producers and Hollywood studio executives) who helped to make January a memorable month in the National Capital," by their presence and talent contributions in the Presidential Inaugural and Roosevelt Birthday Ball celebrations.

Senator James M. Mead, of New York, spoke in similar vein, at greater length, from the floor of the Senate, also in "Tribute to the Artists Participating" in both of celebrations.

Their remarks were spread on the Congressional Record, as follows:

by Hon. LAWRENCE J. CONNERY

Democratic Representative from Massachusetts

Mr. Speaker, once a year those stars who twinkle on the screen to banish dull care and transport us for a fleeting hour to the magic land of make-believe descend upon Washington, and we are grateful for it.

In the January which has become a recent memory, the pomp and ceremony which accompanied an historic third-term inaugural was heralded by a star-studded gala in historic Constitution Hall. Another constellation of those touched by fame and the precious wand of popular fancy came, in generous caravan from the far West, to make the fifty-ninth birthday of President Roosevelt an occasion to be cherished in memory.

Mr. Speaker, I think it is a splendid thing that in the tense and serious business of government, and keeping America on the broad highway of peace, we are able to relax, and in this momentary pause, enjoy a few moments with those whose lives and careers are dedicated to war upon gloom. Hollywood, we bend low in graceful tribute to your youth, your abundant beauty, and your talent.

We Americans have always worshipped the golden calf of physical magnetism and expended adulation on those who have achieved both fame and success in a highly competitive field of endeavor. Some of the captious like to list it among the expressions of our national weakness as an evidence that our fancy is fickle and our favor freely bestowed. I have neither apology nor debate with those who find no relish in the glorious land of illusion. Let me be numbered among those who love the stage and its people; among those who can find diversion and sometimes education in the realm of shadowland; who enshrine in a personal gallery those heroes and heroines of camera creation who can play upon heartstrings and emotions. Hail to our living stars. May they grow in number and in brilliance.

Mr. Speaker, these annual January birthday parties in Washington have become an institution with amusement seekers. As they have grown in prestige and appeal, so also do they serve to honor a great American and the cause that is closest to his heart. Since 1934, when the beloved Will Rogers shed his wit and wisdom over 3,500 merrymakers at the Shoreham Hotel, they have expanded, until now they enlist a galaxy of entertainers for the peacetime army that is fighting the dread infantile paralysis.

Out in the great production center in the far West, the motion-picture industry annually responds to the appeal which fills our Washington programs with such glamour and glittering talent. Nor am I unmindful of the magnificent role that the beloved First Lady plays as a troubadour of joy, cheerfully touring the hotels, cutting the birthday cake, and as the gracious White House hostess dispensing hospitality to our honored guests. Here is democracy at work, and we propose to preserve its precious manifestations.

Hollywood, we are grateful. For the time and the trouble which the anointed of your magic city took to make January a treasured month on our calendar, many thanks. For the close-up glimpses of your royalty, for the autographs, a salute. To the envoys of good will, cheer, anad happiness, a dozen curtain calls and bravos. Washington says, "Come again."

by Hon. JAMES M. MEAD

Democratic Senator from New York

Mr. President, as the parades end, the flags come down, and Washington turns once more to serious business of government, I should like to pay a short and well-deserved tribute to the artists and the industry that added color and glamour to the historic third-term inaugural, and to the more recent celebration of President Roosevelt's fifty-ninth birthday.

These are serious days in the world, each 24 hours bringing its fresh development, its disturbing new crisis. I like to feel that we are united in a common purpose, to keep peace in America, and to end the strife which has brought misery and woe to innocent humanity. It is difficult to read the current headlines and conjure a smile. Yet in this world of cold reality we must all relax, for a world without some happiness is a universe without hope.

Washington has passed through a pleasant January, one that leaves treasured memories and fond recollections. All true Americans were massed behind our honored President at that solemn moment when tradition was shattered and he became our first third-term Chief Executive. We cherish the official symbols and the time-honored customs established by our forefathers; but beside the pomp and ceremony of the inaugural were the glittering things of spectacle—the parade, the bands, the music, the distinguished guests, the flags fluttering in a wintry breeze, the radio commentators, the crowded stands, the souvenirs, and all the gala components of a historic and enjoyable occasion.

Washington turned to Hollywood, as it has in the past, for its entertainment. In response to a friendly beckoning, the motion-picture industry released a galaxy of its most glittering stars—young men and women upon whom the mantle of popular fancy has fallen in graceful folds.

I do not propose to dwell long upon the inaugural gala at Constitution Hall on January 19, other than to say it was one of the greatest shows I have ever been privileged to witness, offered before an audience in carefree mood that included those high in official, diplomatic, and Washington society.

Stars Listed

During these two recent celebrations we enjoyed the great baritone voice of Nelson Eddy; the matchless fun and newly discovered musical genius of Mickey Rooney; the incomparable Charlie Chaplin in his famous Dictator speech; the golden notes of Rise Stevens, of the Metropolitan Opera; Raymond Massey delivering Lincoln's immortal words; the first lady of the theatre, Ethel Barrymore; Irving Berlin singing God Bless America, his own composition; the Golden Gate Singers; the National Symphony Orchestra; and, presiding over it all, Douglas Fairbanks, Jr., with gems of wit, poise, and polish. Many were the bows and as the monster American flag floated down over a delighted audience only that Svengali of stagecraft Joe Schenck and his aide-de-camp Carter Barron could translate the applause into "well done."

When the inaugural passed into history the headlines turned to the President's birthday celebrations, big events in Washington, made so by the generous helping hand of an industry which provides money and manpower from the production center in the far West. Again Washington turns to Hollywood.

These annual, big January 30th's are highlights of the year on the Washington amusement map. Ever since they were inaugurated in 1934, screen stars have provided the appeal that lures thousands of dollars into the treasury of the Infantile Paralysis Foundation.

In 1940, I am told, the Washington program netted $62,000 in one night for the cause that is closest to Franklin D. Roosevelt's great heart. Here is proof of the potency of marquee names that spell box-office power. To be sure, Mrs. Franklin Delano Roosevelt is an added attraction, since the gracious First Lady shares with her honored guests the evening's spotlight, alternating in six hotels and making sure they all receive a full quota of audience and camera appreciation.

How, ask envious metropolitan cities, does Washington do it? How does it contrive to induce these stars to drop production and come east for one night? What influence detours the greatest names of the screen world into the National Capitol on January 30? Our local entertainment executives provide these answers:

Well, it is not done with mirrors. The fact that the great White House at 1600 Pennsylvania Avenue throws open the doors and spreads the table for visiting celebrities helps considerably. No star in Hollywood is too great to ignore a Roosevelt invitation. They all appreciate and covet an invitation to place their feet

FEDERATION CHARITY THANKS INDUSTRY

Speaking on behalf of 116 medical and social welfare agencies, the thanks of the New York and Brooklyn Federations of Jewish Charities were extended to the motion picture industry by Benjamin J. Buttenwieser, president of the New York Federation, and Hugh Grant Straus, president of the Brooklyn Federation, for the aid and services the industry rendered.

Joseph M. Proskauer, campaign chairman, called the campaign the most successful in more than two decades. He gave particular praise to David Bernstein and Major Albert Warner, co-chairmen of the amusement industry division, and members of the various committees for their efforts.

Hollywood Gets Congress Thanks

(*Continued from opposite page*)

under the big table in the state dining room. Yet more is required.

Out in the capital of screen production there is a genuine desire to have the industry's representation both worthy and imposing. From the "Mr. Big" of every studio, to the humblest starlet who hopes to win a place in the Washington caravan, there is a splendid cooperation. This year the Washington round-up was directed by Joseph M. Schenck of Twentieth-Century-Fox, who was vice chairman of the Infantile Paralysis Foundation. He had the assistance of every studio head in the organized industry. Louis B. Mayer helped. So did Ned Depinet. So did Y. Frank Freeman, of Paramount, and Jack Warner.

So there gathered at the White House for luncheon on Thursday afternoon, January 30, with the President and Mrs. Roosevelt in the honor seats such stars as Deanna Durbin; Lana Turner; Wallace Beery and his daughter Carol Ann; Preston Foster; Charlotte Greenwood; Constance Moore; Kay Aldridge; Jean Hersholt; George Raft; Al Ritz; Maureen O'Hara; Stirling Hayden; Glenn Ford; and Benny Goodman, with Tommy Harmon—football's 1940 immortal—and Clifton Fadiman, of Information Please, as added attractions, and Jay C. Flippen from Broadway to supply fun, with Lauritz Melchior of the Metropolitan Opera, provided pleasant entertainment.

I think I speak for the people of Washington when I say that they are grateful for this annual influx of glamour. We are grateful not only because it helps a humanitarian cause but for more selfish reasons: We like these personal appearances and these close-up peeps of those who give us such an abundance of fun and diversion through the year.

I think it is a wholesome thing, too, that these stars with fancy salaries can get a close-up of the men and women on Capitol Hill who legislate for a great industry as well as a great nation. They can see that we are not ogres trying to exact the last penny for Uncle Sam in amusement and income taxes, but conscientious legislators who try their very best to spread the burdens of government so that all, rich and poor, will bear a proportionate share.

Washington, then, says "Thanks to Hollywood and to Broadway. May you prosper in the right, and bring us bigger and better Januarys, not only helping the cause to better health for the afflicted but providing flashes of genius to soften and brighten a world that is overburdened with war and bitterness."

New York Allied Holds Third Meet

A third meeting of the newly formed New York State Allied was held Wednesday afternoon at the Hotel Lincoln, New York City, with organizer E. Thornton Kelly in attendance, as well as the New York City contingent, led by Max Cohen, of the Lido Theatre, Brooklyn.

Discussed were further organizational plans, and the proposed statewide meeting to be held within two months. Mr. Cohen and Robert Goldblatt, of North Tarrytown, are New York area representatives; Leonard Rosenthal and Abe Stone are from the Albany area; and two more are to be chosen at a meeting in Buffalo March 18th, to represent that territory—all six then are to function as an executive committee until regular officers are elected at the statewide meeting.

Allied of New Jersey will hold its annual convention in June, at Atlantic City.

CONEY ISLAND 'TONE' HIT BY BROADWAY GROUP

Theatres, Merchants and Police Enlisted in Campaign to Restrain "Shooting Galleries"

Renewed efforts by the Broadway Association, of merchants, general business and theatremen, and the city police, to "clean up" the Times Square and midtown entertainment sectors, were indicated this week as the Association sought the aid of theatre operators, motion picture and legitimate, and others, to banish "honky-tonks" from the area.

Shooting galleries, open-front fruit drink, hot dog, and souvenir stands, and stage and picture theatres specializing in girl shows and sensational or sexy films are again targets of the campaign to improve the tone of the amusement sector.

Robert K. Christenberry, president of the association, and general manager of the Hotel Astor is reported heading the new drive. He has enrolled a majority of the Broadway theatre operators in the Broadway Association and is reported to have secured their pledges to join in a cooperative plan to regulate the size and type of displays, use of bunting, flags, street barkers, etc., in an effort to banish Coney Island atmosphere.

Circuit Heads Members

Stanton Griffis, chairman of the Paramount executive committee, Oscar A. Doob, advertising and publicity chief of Loew's theatres, Walter Reade, head of Walter Reade Theatres, Max A. Cohen, of Cinema Circuit Corp. and Ray Whittaker, of the Shubert Theatrical Enterprises, are members of the Broadway Association's board of directors. It is the first time theatres and motion picture houses have been substantially represented in the organization which was originally founded by Broadway hotelmen, merchants and realtors.

William Morris, Jr., theatrical agent, is chairman of the Times Square committee of the association. Also active on the committee are Robert Weitman, manager of the Paramount theatre, Joseph Bernhard, president of the Warner theatre circuit, George Skouras, head of Skouras theatres, Mr. Doob, Mr. Whittaker, and John Sullivan of the Tyson ticket agency.

H. Frederick Bright, managing director of the association, and contact man for the promotion of the Association's "better Broadway" idea says the theatre committeemen and directors are unanimous in endorsement of the contention that emphasis on "quality entertainment" will improve Times Square business. The Broadway Association is one of the first cooperative efforts by theatremen to launch a joint campaign for the mutual betterment of the local industry, and its box office revenues. There is general agreement that the "honky-tonk" attractions, most of them of a transient nature, compete with established entertainment, and by attracting undesirable elements, deter many people from visiting Broadway shows.

Police cooperation has been pledged in the drive by Commissioner Valentine and Mayor LaGuardia. Deputy Commissioner Francis J. Kear is the department representative delegated to cooperate with the association's efforts to keep undesirables out of the amusement sector.

No substantial increase in arrests has been reported since the start of the association campaign last Fall. Routine patrol of the area by plainclothesmen and uniformed officers continues however, and they are reported to be less lenient on peddlers, and violators of license restrictions. The Association is exerting quiet but persistent pressure on city officials to increase the number of officers assigned to the area and achieve stricter enforcement of ordinances. They have also asked magistrates to curb peddling, begging, and petty racketeering in the area by handing out stiff sentences when arrests are made.

Paul S. Moss, license commissioner, announces that his bureau offers "full cooperation" to the Broadway Association and the Police Department in seeing that license regulations are fully met by Broadway establishments. He says special attention is being paid to violations of regulations which limit the size and type of advertising displays, prohibit the changing of motion picture titles, and ban the use of "pullers-in" and misrepresentative advertising. It is reported to be license bureau policy to issue warnings for violations, but to avoid the helpful publicity of arrests or court action. Violators of regulations reportedly find it very difficult to renew or obtain future permits.

Commissioner Moss denied a published report that certain Broadway theatres were violating the Sunday operation law by opening their doors before noon. He said that police and license bureau officers frequently check for violations and that all complaints are immediately investigated. No church, or other group, has made an official complaint alleging Sunday morning openings, he said. Saturday midnight shows are reported to constitute technical violation of the Sunday law, but no complaint has been filed against them for many years.

An amendment to the administrative code, in relation to obstructions, was recently introduced in the City Council by John M. Christensen, with the backing of the Broadway Association. It curbs the use of sidewalk displays extending more than three feet from the building line and prohibits sidewalk peddling.

Sunday Shows Attacked

The Rev. William B. Forney, executive secretary of the Lord's Day Alliance, reopened the question of Sunday pictures in Pennsylvania at Philadelphia last week when he announced he would ask the Legislature to pass a bill to prohibit children under 15 from attending Sunday motion pictures unless accompanied by an adult. The Sabbath blue law advocate expressed himself dissatisfied with local regulation of Sunday performances in Pennsylvania. In a visit to the Motion Picture Producers and Distributors of America office in New York, Dr. Forney discussed the Sunday movie question with Carl E. Milliken, secretary. Mr. Milliken explained the MPPDA was concerned chiefly with the quality and content of pictures and regarded Sunday regulation as a strictly local question.

Theatres Aid Greek Fund

The Orpheum theatre, one of the Gregory circuit of houses located in Terre Haute, Ind., and the Fountain theater are sponsoring a Greek War Relief campaign in cooperation with the city's two papers, the *Star* and the *Tribune*, and radio station WBOW. Mayor Joseph Duffy has issued a proclamation declaring the week of February 22nd Greek Relief Week and has further given permission to the theatres to promote funds for the campaign on tag-day on Saturday, March 1st. Midnight shows will be held on that night and capacity attendance is expected at both theatres.

CBS Seeks Aid For Television

The Columbia Broadcasting System, Inc., held a special secret meeting on Friday of last week of representatives of radio and television manufacturers in an effort to obtain assistance from that branch of the industry in furthering color television. The position of CBS is that it is not a manufacturing company but wants to do all it can to further color television.

In effect it said to the manufacturers, "In a few months we have advanced color television thus far in our laboratory, now it is up to you to work out manufacturing details and make color television practical."

CBS asked the companies to make 15 or 20 color receivers for field tests. Only Farnsworth showed any interest in the proposal.

Some of the manufacturing companies interested in commercial television were reported to believe that black and white television should be introduced on a general scale before color television, with its special problems, is undertaken.

Goldmark Sees Early Debut

Dr. Peter C. Goldmark, engineer in charge of CBS television activity, who developed the system as demonstrated in January to members of the Federal Communications Commission, was reported to have predicted recently "Color television will be ready to make its commercial debut this year." He also was reported to have said that color receivers could be manufactured on a commercial basis without adding substantially to the cost of the sets.

After the special television session last week behind closed doors, Adrian Murphy, executive director of television for CBS, declined to reveal the nature of the discussions held.

DuMont television, Paramount affiliate, meanwhile continued its special demonstrations at 515 Madison Avenue, New York, every Wednesday and Friday afternoon of the 15 frame-625 line television developed by the Allen B. DuMont Laboratories.

Those who attend the DuMont tests, including members of the National Television Systems Committee, which has recommended standards to the FCC, are asked to fill out a questionnaire. Spectators are asked if the color, detail, brilliance are satisfactory, if flicker at 5 to 10 feet away is objectionable, if jerkiness of motion is noticed, if the line structure can be noticed at the normal viewing distance. Also the visitors are asked if they have seen any of the 30-frame, 441 line television (used by RCA-NBC) and whether the 15 frame, 625 line pictures are "better," "the same" or "worse" than the 30-frame, 441-line images.

National Broadcasting Company has continued special tests and confined its program scheduled to two mobile unit pick-ups for the past several weeks. At the present time the most popular television program is the Saturday night telecast from Madison Square Garden of a track meet.

Philco and the Hazeltine Corporation also are continuing experiments on the use of frequency modulation (FM) for synchronization signals in television. The NTSC has recommended the use of FM for the sound part of television and at the next hearing in Washington, March 20th, may recommend that FM be standard for synchronization as well.

The General Electric Corporation in Schenectady was reported to have developed special floodlights for use in television studios that cut down the heat substantially. This would remove one of the chief difficulties of studio performances by living actors.

1,800 PROGRAMS FOR CHILDREN A WEEK

About 1,800 *children's programs are broadcast each week in this country, according to a survey made by Mrs. Dorothy Lewis for the Radio Council on Children's Programs and the National Association of Broadcasters.*

The most children's shows were talent programs in which children participated. About 12 *per cent of the stations present no children's programs and* 8 *per cent rely solely on the networks for material of this kind, it was reported.*

General Mills has donated $4,000 *to the University of Iowa to conduct research towards finding ways and means of improving the intellectual quality of radio programs designed for children.*

Five FM Radio Permits Granted

The total number of FM stations licensed for the country was increased to 39 this week when the Federal Communications Commission approved five new stations. There are approximately 60 applications for licences still pending.

The recent construction permits for FM stations were granted to the following:

Westinghouse Radio Stations, Inc., Philadelphia, Pa. Permit for station on 45.7 megacycles, to cover area of 9,300 square miles. (Population, 4,500,000).

Westinghouse Radio Stations, Inc., Boston, Mass. Permit for station on 46.7 megacycles, to cover area of 6,700 square miles. (Population, 3,400,000).

Westinghouse Radio Stations, Inc., Springfield, Mass. Permit for station on 48.1 megacycles, to cover area of 2,500 square miles. (Population, 500,000).

Westinghouse Radio Stations, Inc., Fort Wayne, Ind. Permit for station on 44.9 megacycles, to cover area of 6,100 square miles. (Population, 420,000).

Rockford Broadcasters, Inc., Rockford, Ill. Permit for station on 47.1 megacycles, to cover area of 3,900 square miles. (Population, 270,000).

Defense orders from radio manufacturing companies were reported to be causing a delay in the delivery of commercial FM equipment. However, FM Broadcasters, industry promotion organization, has predicted that in spite of this difficulty FM stations will be operating this summer in most of the leading cities in the country.

Columbia Series Ready

The first of a projected series of 36 one-reel animated subjects on the war, with script and commentary by Raymond Gram Swing, has been completed and will be released shortly by Columbia, according to Lawson Harris, president of Cartoon Films, Ltd. Six of the subjects, all of which are in color, are scheduled for release this season.

Arrest Eastman Thieves

New York police on Tuesday arrested five men charged with the theft of $30,000 worth of color film from the warehouse of the Eastman Kodak Company. They were arraigned on charges of larceny and receiving stolen goods. Arrests followed information that the stock was being offered to the trade at cut prices. Joseph Forsack, former Eastman employee, and Leo Astroff, a salesman, accused of buying $1,000 worth of stolen film, were among those held.

795 Stations In Radio Shift

All but 88 of the nation's 883 standard broadcasting stations will be required to shift their radio channels on March 29th, "radio's moving day" required by a North American radio treaty. Some listener confusion is expected but after the public gets used to finding stations at new places on the radio dial better reception is looked for because one of the purposes of the shift is to eliminate static and interference from Canadian, Mexican and Cuban broadcasting stations.

Most stations will be found at a position slightly higher on the dial. There are a number of exceptions. The general rules are as follows:

Stations now operating on channels of from 550 to 720 kilocycles, inclusive, will retain their present assignments.

Stations operating between 740 and 780 kilocycles will move up 10 kilocycles, or one channel.

Stations between 790 and 870 kilocycles will move up 20 kilocycles, or two channels.

Stations between 880 and 1,450 kilocycles will generally advance 30 kilocycles, three channels; twenty-five stations will advance 40 kilocycles, four channels.

Clear-channel stations will shift from 1,460-1,490 to 1,500-1,530 kilocycles.

Local stations on 1,500 kilocycles will move down one channel to 1,490 kilocycles.

Stations not ready to begin operation at the required date on the new channels will be required to go off the air by the FCC until ready to do so, it was reported. The official time for the shift is 3:00 AM, EST, March 29th.

Some 69 of the 86 radio stations in Canada will be required to shift under the terms of the same radio treaty, according to an announcement by Supply Minister Howe. The move will be made at the same time as the shift in the United States.

Film on Abrasives Produced

The story of abrasives from its first developments up to its use today in the various fields of manufacturing is the subject of a new 16 mm. sound film produced in cooperation with an industrial concern and added to the library of educational motion picture films circulated by the Bureau of Mines of the United States Department of the Interior. The film is 850 feet in length and runs approximately 24 minutes.

RCA Net $9,113,156

The 21st annual report of Radio Corporation of America, for 1940, released Wednesday by David Sarnoff, president, shows a net profit of $9,113,156, an increase of $1,030,345 over 1939. Total gross income amounted to $128,491,611 in 1940, compared with $110,494,398 in 1939, an increase of $17,997,213.

Operations for 1940 compared with 1939 show an increase in gross income of 16 per cent, an increase in net profit of 13 per cent, and an increase in the number of persons employed of 9 per cent.

After payment of all preferred dividends, earnings applicable to the common stock were equivalent to 42.5 cents per share compared with 35 cents per share for 1939.

Foley with Capitol

Joseph Foley, former exhibitor at Waterloo, has become associated with Capitol Pictures as Iowa representative, with headquarters in Des Moines.

Schaeffer Representing Ziehm

John Schaeffer, independent exchange manager in Philadelphia, is representing Authur Ziehm in that territory.



HOW THIS EXHIBITOR acquired an understanding of air-conditioning principles and methods so as to provide his theatre with air-conditioning facilities at the lowest cost possible for the results he sought, is told in the next issue of Better Theatres. It is a stimulating story of resourcefulness in meeting the needs of motion picture theatre operation today, and he tells it himself, from the appearance of the problem that faced him to its successful conclusion. And the air-conditioning system itself is also fully described, so that his article will prove a valuable source of guidance to many readers . . . ¶ This will be one of a group of special features on Air-Conditioning in this issue, appearing March 8th. Notable among them will be a review of the equipment now available to meet every theatre need. ¶ Additionally, in the March 8th issue "Suggestions by Burton" (Charles C. Burton, theatre architect) will begin as a regular feature of "Showplace," the departmental insert of Better Theatres devoted to theatre design, decoration and furnishings.

—in the March 8th issue of *Better Theatres*

PETRILLO MUSIC BATTLE THREATENS ACTOR PEACE

Federation Head Sets Deadline Saturday in Jurisdictional Dispute with Artists Guild

The struggle between Lawrence Tibbett's American Guild of Musical Artists, and James Caesar Petrillo's American Federation of Musicians, was tense at midweek with a showdown due on Saturday, when all instrumentalist numbers of the Guild were to have joined Mr. Petrillo's union. The dispute may involve the entire entertainment world through pledges of support given the Guild by its fellow unions in the Associated Actors and Artistes of America, parent actors' union; the Screen Actors Guild, Actors Equity, and the American Federation of Radio Artists. This support could, in a struggle with the musicians, disorganize all studio and theatre talent in the film industry.

Two weeks ago, the Guild's suit for an injunction to prevent Mr. Petrillo from forcing instrumentalists into his union, was dismissed by the Appellate Division of the New York State Supreme Court, which held the matter inter-union, not for the courts. The guild immediately took an appeal to the New York State Court of Appeals; but this action is not expected to avert a crisis Saturday.

Unions Hit by Arnold

Thurman Wesley Arnold, assistant United States Attorney General, foremost in prosecuting the anti-trust action which resulted in the consent decree, has been fulminating against actions by unions which appear to be subject to the theory under which anti-trust laws are enforced. But at the same time, he has complained that present laws are not applicable, and has asked Congress to make them so. He has mentioned the AFM-AGMA struggle, in criticism of the former, and in pointing to what he deems monopoly in unionism. Further, he has denounced Mr. Petrillo.

Pledges from other unions in the Four A's, for the musical artists' guild, may not go beyond financial aid, New York observers felt this week, attempting to discount the possibility of an "all-out" war in entertainment. The Four A's larger unions poured much money into their battle against the International Alliance of Theatrical Stage Employees two years ago, and into the American Guild of Variety Artists, which they established to supersede the expelled American Federation of Actors as a vaudeville performers' union, and which is still insolvent. It is felt they do not wish to be embroiled in another such struggle, especially in view of the financial strength of the AFM, and its working alliance with the IATSE.

The current squabble grew from an ultimatum by Mr. Petrillo last August, that the instrumentalists of the guild—such as Jascha Heifetz, Efrem Zimbalist, and the like—were musicians, and so belonged in the AFM; and that they join it by Labor Day, or be barred from employment in theatres, on concert stages, with orchestra, and in recording studios. The AFM virtually rules most of these fields.

The guild's reply at the time was to seek a permanent injunction to restrain Mr. Petrillo. It obtained a temporary one, and Mr. Petrillo stayed execution of the "death sentence" pending court rulings. Dismissal of the Guild appeal by the New York State Supreme Court Appellate Division brought from Mr. Petrillo a new deadline: Saturday, March 1st.

Guild officials were reported in New York, at mid-week, to believe that, even without strong support from other Four A's unions, they could strike back at the Federation by having their members refuse to play with concert orchestras, in halls and on the radio. This, it is felt, would deprive such orchestras of bookings, because, it is said, the drawing card on all such programs is the instrumentalist or soloist.

Meanwhile, there was a juridical dispute in New York over the value of the Guild appeal to the New York Court of Appeals. Henry Friedman, AFM attorney said the guild could not appeal from the refusal of its injunction plea; that it could only appeal from the decision dismissing its bill of complaint.

Mr. Petrillo has already notified networks, recording studios, and the like, that, after March 1st, all soloists must carry an AFM card. This was regarded as Mr. Petrillo's "ultimatum", there being no need, observers pointed out, to directly threaten the guild.

Readers Claim Majority

Ninety per cent of the readers in the majors' home offices, in New York City, are members, the Eastern Screen Readers Guild announced last week. It also asserted East and West Coast units have resolved affiliation.

Business agents of the studio locals in the basic labor agreement were to query Pat Casey, producers' labor contact, Thursday, on the producers' opinions about the unions' recent demands for wage increases and changed working conditions. It is understood the agents want negotiations pushed, and are considering an appeal to the IATSE.

Anticipating negotiations with the producers, on a new contract to supplant that expiring April 10th, the Screen Writers Guild, Hollywood, is asking members for opinions on minimum salaries, elimination of "flat deals" under $5,000, and other problems. These opinions will be correlated for use by the bargaining committee.

The American Guild of Variety Artists national board decided this week to provide for increased wages in future contracts, if living costs rise.

Managers Win Contract

In Detroit, the newly formed Theatre Managers and Assistant Managers Union won its first contract. It is with Jack Broder, for his five houses. The contract provides a six day week, a week's vacation with pay, shorter hours, higher wages.

In the same city, George E. Browne, president of the IATSE, was expected Thursday, possibly to intervene in the dispute between the Building Service Employees Union, representing theatre janitors, and the United Detroit Theatres circuit, whose eight theatres have been picketed since December. The union, which is merely picketing, not having called a strike, asks $5 per eight hour day, six days per week, and recognition. Union officials have spoken over radio station WMBC in that city, assailing "greedy" circuit operators, and noting the conservatism of the union demands.

In New York City, the Radio Writers Guild obtained a closed shop contract last week from the National Broadcasting Company and the Columbia Broadcasting System. The contract provides, among other things, that writers will share in profits from sale of script rights to their work, to film companies, magazine publishers, or theatrical producers.

In Chicago, the janitors' union closed a contract with theatre owners, providing a five per cent wage increase this year, another next year.

To celebrate its 40th year, Local 135, Reading musicians' union will banquet March 16th. National secretary of the AFM, Fred Birnbach, will be principal speaker. James Petrillo, AFM president, may also attend.

In New York, the petition of the Metropolitan Projectionists Union for certification as the collective bargaining agency for six Long Island theatres of the Casey and Wheeler and Prudential circuits, was dismissed this week by the State Labor Relations Board, after Local 306 and the Empire State Operators Union had denied need for a new projectionist's union in the state.

Newly elected directors in the Pittsburgh Central Labor Union are Gene Urban, musicians' Local 60 and Donald Ackard, projectionists' union.

Publicity Directors Elect John Joseph

John Joseph, Universal advertising and publicity director, has been elected chairman of the Publicity Directors' Committee in Hollywood, it was announced Friday, February 21st.

Mr. Joseph in taking over the new position succeeds Harry Brand, studio publicity director of Twentieth Century-Fox, who completed his term of office. Robert Taplinger, Warner Studio publicity head, was elected vice-chairman.

Altec Signs Service Contracts

The Altec Service Corporation has signed contracts for sound service, repairs, replacement and booth equipment in 45 St. Louis theatres. The contracts, comprising one of the largest deals in the servicing field in recent months, were negotiated by Stanley Hand, Altec staff representative with Harry Arthur, of the St. Louis Amusement Co., Fanchon & Marco, Ansell Brothers, Sam Shucart, Bess Schulter, John Caporal, Clarence Turley and Frank Speros.

Two Companies Incorporate

Cameo production, with Sam Coslow, Matty Kemp and Harry E. Sokolov named as directors, is the first film enterprise to be incorporated at Sacramento, Calif., this year.

The Western Amusement Corp., a general theatrical business, was incorporated with Eddy Polo, A. B. McConnell and Sally Conway of Los Angeles as directors.

Plan Sale of F. & M. Theatre

Harry Arthur, Fanchon & Marco operator from St. Louis, Mo., flew to San Francisco with Joseph Blumenfeld, president of the Blumenfeld Circuit of 24 theatres in San Francisco, to discuss the sale of the Fanchon & Marco Orpheum theatre at Eighth and Market Streets.

French Film Opening

The French film "Pepe Le Moko," to be released in this country by Arthur Mayer and Joseph Burstyn, will have its American premiere March 3rd at the World theatre in New York. Prices are to be scaled up to $10 in a benefit for the France Forever Fund.

Mills Forms New Exchanges

Bernard H. Mills, former Republic Upstate New York and Michigan franchise holder, has organized the Equity Film Exchanges, Inc., with branches in New York, Albany and Buffalo, N. Y.

PITTSBURGH OWNERS ARGUE LOCAL BUSINESSMEN'S PLEA TO CUT GAMES

Circuit Heads, Independent Operators Attack Claims by Better Business Bureau That Games Stimulate Gambling

by MORT FRANK
in Pittsburgh

Independent and circuit exhibitors alike have indicated that they will not voluntarily stop Bank Nights and other chance games following a barrage laid down by George Dennison, manager, for the Better Business Bureau. The Bureau, in an unusual action, is planning a campaign to abolish prize promotions by arousing public indignation if the theatres do not cease themselves, according to unofficial but authoritative local commercial and theatrical sources.

Following a meeting of Allied Motion Picture Theatre Owners of Western Pennsylvania, its secretary, Fred Herrington, declared that requesting theatres to stop Bank Nights because they were the cause of other gambling, was an insult to exhibitors.

Attack Called Unwarranted

Executives of the Warner Brothers and Harris Amusement circuits, operators of more than 30 theatres in metropolitan Pittsburgh, have thus far declined to issue any statement on the question raised by the Business Bureau, but privately some of them have said they believed the Bureau's attack was unwarranted and unjust, particularly in its implications that motion picture houses were stimulating bingo and other types of gambling.

"One reason for continuance of Bank Night and similar promotions," contended one theatre official, "was because of box-office competition from organizations, fraternal orders, and even churches." He pointed out that hundreds of groups in western Pennsylvania were sponsoring raffles, bingo games, "lucky," and other lotteries, many of them in existence long before theatre Bank Night was used.

The exhibitors also claim that Mr. Dennison's charge that maintaining Bank Nights substituted the element of chance and inferior merchandise for good product, is false. Poor pictures were in existence before chance games, one major exhibitor held, and abolishing them will not mean the end of poor product.

Refuting the Bureau's contention that movie patrons ridicule the movies by claiming a picture is poor if it's "a Bank Night show," the exhibitor emphasized that theatres would probably have to play the picture anyway, Bank Night or not.

Prime purpose of the campaign to wipe out theatre chance games is really to eliminate a rash of commercial lotteries throughout the city, Mr. Dennison declared. Reporting that bingo promoters had been contending that they had as much right to operate as theatres had to hold chance games, the Better Business Bureau said it had received several letters of commendation from independent exhibitors, for the drive.

No response has been received by Mr. Dennison since his letters were sent to 132 exhibitors in the city area.

Approximately 100 theatres stage some kind of prize promotion, according to Art England, partner in a company that sells merchandise awards to theatres.

Fred Herrington informed Mr. Dennison that about 25 per cent of the AMPTO members hold Bank Night or something similar. The AMPTO represents a little more than 50 per cent of local independent theatre houses. Most Warner and Harris theatres hold cash prize night every week.

The attack on prize games was started because last December the State Supreme Court refused to review an appeal from a Superior court decision ruling Bank Night a lottery and illegal. Superior Court had heard the case on appeal from a Beaver County suit, Commonwealth versus Lund.

Whether the Business Bureau will prosecute if the exhibitors continue to withhold reaction to its appeals, is questionable yet.

Question mark, and important factor in the course of the campaign, is expected to be the position of Harris Amusement Company. Former Senator Frank Harris, president, and John H. Harris, general manager, are powers in Republican politics. If legal action were begun, it would necessarily be through District Attorney Andrew Park or Governor James, both Republicans placed in office partly through support of the Allegheny County GOP vote. Mr. Park has not yet declared himself on the Bank Night situation.

Replying to Mr. Herrington's statements, Mr. Dennison claimed that "Theatres operating Bank Night in violation of Pennsylvania law are catering to and exploiting the gambling instincts of people. They prosper by baiting the public with small sums of prize money while they reap thousands. It is a numbers racket with a fancy front and comfortable seats.

"We are confident that those Allegheny County theatre owners who have the best interests of this community at heart will join with other responsible theatre owners throughout Pennsylvania who have abandoned the scheme."

Mr. Dennison said Pittsburgh was the only large city in the state where prize games were still allowed. Bingo was stopped by local authorities nearly two years ago, but has been reborn in the past few months in "great strength," according to several exhibitors.

Mississippi Rules

In its first decision regarding legality of Bank Night, the Mississippi Supreme Court has held, "Such practices cannot be considered public nuisances under the wager-gambling act passed by the state Legislature in 1938." In so ruling, the court voted solidly to affirm dismissal of a Harrison chancery court which sought "abatement" of the custom in two Saenger theatres at Gulfport, as well as recovery of $3,000 paid in admission fees on such occasions by the plaintiff "and other parties."

Associate Justice W. G. Roberds, writing the opinion, said he wanted to make it clear the court was not passing on Bank Nights as a lottery under criminal statutes of the state, but only as a public nuisance under Chapter 341, Laws of 1938, on which the case was based.

The suit was originally brought by Jack Whall, representing himself as a citizen of the state, requesting the court to "impound Saenger's funds in the Hancock county bank" against which a judgment could be rendered. The decision of the state's highest tribunal is considered to be of far-reaching significance because several trial courts have in recent months sustained injunction proceedings against Bank Night on the grounds they were "public nuisances."

An attempt by Saenger in December to show by affidavit that Bank Night practices had been discontinued for three months "prior to filing of the affidavit" and thus could not be still considered a "public nuisance" was voided by the court with the assertion "there is no proof that abandonment of the practice was in good faith and permanent." Another point brought in the final ruling was that "Bank Night is not a wager or a game."

Status Quo in Kentucky

In Louisville, Ky., Safety Director H. Watson Lindsey said Monday that he did not "see any point" in altering the status of bingo and Bank Night in Louisville.

Bank Night and bingo were held violations of the Kentucky statute last week by Assistant Attorney General Jesse K. Lewis, who declared it was the duty of local law enforcement officers to bring criminal proceedings against operators.

"The matter was gone into thoroughly by my predecessor, Sam McMeekin," Mr. Lindsey said. "It was agreed that only charitable and fraternal institutions would be permitted to use bingo as a source of income, and some Bank Nights could be established under restrictions.

"It was agreeable to everyone, and as long as the various institutions keep their word, I don't see any point in changing the situation."

A bill legalizing Bank Nights was passed by a special session of the General Assembly in 1938, but Mr. Lewis asserted that "bingo is illegal under Kentucky laws for the same reason that Bank Nights are illegal."

Previously Mr. Lewis had held that Bank Nights, at which theatres distribute prizes, come under the lottery ban. The 1940 Legislature put a tax on Bank Night prizes, but took the position that the tax did not legalize them.

MERCHANTS ORGANIZE TO REOPEN THEATRE

The local merchants of Little River, Kan., are organizing a cooperative company to buy equipment for the theatre in the business section of that city. The merchants feel that with the re-opening of the theatre, which closed some months ago, they will benefit by revived business in the immediate neighborhood.

Show "Heroic Greece"

Frank Norton's depiction of the people and life of Greece, "Heroic Greece," was shown in this country for the first time Thursday night, February 20th, at the Embassy and Rockefeller Center newsreel theatres, New York City. The short subject is ten minutes long, and was filmed in Greece by Mr. Norton, a producer of Greek films, who is distributing the short, his first film for American audiences.

Rooney Wins Poll

Mickey Rooney, in a poll conducted by *Young America*, a national weekly circulated to students of junior high school age, was chosen the No. 1 movie star. Other actors and actresses who trailed Mickey Rooney were Errol Flynn, Spencer Tracy, Gene Autry and Judy Garland.

Monogram To Produce "Pioneers"

Monogram has announced plans to star Tex Ritter in James Fenimore Cooper's "The Pioneers," to be made as a special feature with a high budget. Edward Finney will produce the picture for the company.

U.S. STUDIES USE OF FILMS TO TRAIN WAR WORKERS

Golden Reports on Survey by Government to Locate Film Facilities for Defense Needs

"Motion pictures have become a potent dynamic factor in the field of education, and in the present emergency their functions in this field will doubtless grow in importance, since it has been demonstrated that they offer an efficient means of conveying ideas quickly to large groups of workers."

Thus did the United States Government, on Monday, indicate another mission for motion pictures in the present war-and-defense situation, as disclosed by Nathan D. Golden, chief of the motion picture division of the U. S. Bureau of Foreign and Domestic Commerce, speaking to the 71st annual convention of the Department of Visual Education of the National Education Association at Atlantic City.

However, the Government offices declared, the screen, in its capacity as a significant aid to defense, "should not and will not be used as propaganda."

Exhibition Survey Made

Mr. Golden disclosed that a survey undertaken a few months ago by the United States Government, through the facilities of its Department of Commerce, in the interest of national defense, "promises to be helpful to the defense program in the location of motion picture (exhibition) facilities for the mass training of specialized crafts."

He said that through the information thus obtained it was possible to ascertain immediately, for example, which high schools and colleges in the United States are equipped to show motion pictures in the furtherance of such defense-program educational programs as may develop.

In the survey, just completed, 27,833 high schools and colleges were contacted, and replies were received from 17,500, or 63 per cent. Of the 1,725 colleges contacted, 1,424, or 83 per cent., replied. Of the 2,935 private and parochial high schools reached, 2,431 replied, or 80 per cent. Of the 23,617 public high schools covered, 14,725 made returns, or 62 per cent.

The survey covers 12,443 16-mm. motion-picture projectors and 2,447 35-mm. projectors owned by colleges and high schools. Of the 12,443 16-mm. projectors, 6,059 are silent and 6,384 are sound. Of the 2,447 35-mm. projectors, 1,624 are silent and 823 are sound.

Of the total number of projectors 12,411 16-mm. projectors and 2,426 35-mm. projectors are in colleges and high schools located in Continental United States. Of the 12,411 16-mm. projectors, 6,037 are silent and 6,374 sound. The 2,426 35-mm. projectors consist of 1,612 silent and 814 sound machines.

The survey shows that 4,182 silent 35-mm. film-strip projectors and 143 35-mm. sound film-strip projectors are in use in colleges and high schools.

Some 9,690 high schools and colleges failed to reply to the questionnaire, and Mr. Golden estimated that from 15 to 20 per cent of those have at least one projector.

Also, 7,526 schools said they have no permanent motion-picture equipment of any type, but certain of these indicated that they can borrow or rent as many as 5,578 16-mm. and 1,070 35-mm. projectors either from other schools or from commercial distributors.

"Many important industrial organizations have sponsored educational films and furnished free distribution of prints to schools," reported Mr. Golden. "Some of these companies have had a sufficiently broad vision to eliminate direct advertising and selling elements from their films," he added. "In such cases their efforts to reach the educational field have been notably successful. Others, having included a burdensome amount of advertising or blatant sales 'plugs,' have found that, to them, most educational channels of distribution have been closed.

"Industry, in part, has realized the value of the film in creating good will that finds expression in the years to come. Manufacturers are willing to invest in futures, and so they use the classroom, not to tell of the superiorities of a particular product, but to give a broad view of a process or an industry and to instill in the audience an appreciation of the part played by an industry in the march of American progress. Their contribution may fairly be considered a patriotic one deserving the wide acceptance that has been accorded their films," said Mr. Golden.

Specific Relationship to Defense Program

"Any keen observer of the current scene perceives at once the state of flux, the clashes, the swift changes and readjustments in political and social ideas in many regions of the world. On one point our own country stands firm and undeviating—that point being its devotion to the principles and methods of democracy.

"There is, one sometimes feels, an inadequate realization of the fact, that the motion picture—besides its main function of entertaining—is a medium so elastic that it can be highly effective during and after the building up of our Defense Program.

"Today, when Defense is the Number One project, there is no apparent reason why the motion picture should not be used as an important aid in the attainment of the goal of intelligent comprehension among the world's peoples, with consequent stabilization of vital interrelationships.

"The motion-picture industry, with its vast facilities and capable man-power, is now rendering valuable assistance to the Defense Program in producing motion pictures that will aid in the field of cultural relations and in the training of our armed forces. Films showing the best methods for expediting industrial processes, strengthening home defense, and furthering many other educational objectives essential to total preparedness, can easily be made," Mr. Golden observed.

The motion picture, in its capacity as a significant aid to Defense measures, should not and will not be used as propaganda. The industry fully realizes that motion pictures, to be really useful in carrying out their true Defense objectives, must be enlightening, instructive, and devoid of any intent to sway the individual opinions of the persons who enjoy them and benefit substantially from them.

Carrier Plans Set

Carrier Corporation's dealers convention will be held in Syracuse, N. Y., February 24th and 25th, and plans for the conclave are completed. The company officials at the same time announced the sale of the organization's plant in New Brunswick, N. J., to Harris-Hub Bed and Spring Co. of Chicago.

Grant Transferred

Wilbur Grant, northern Indiana representative for Universal in Indianapolis, has been transferred by the company to Philadelphia. Frank Reimer succeeds him in the Indianapolis post.

Army Chief Inspects Coast Military Reels

Major General J. O. Mauborgne, chief signal officer of the United States Army, in charge of the production of all military training films, arrived in Hollywood this week to confer with the Producers' Defense Coordination Committee and to inspect the first two Army films produced in Hollywood. General Mauborgne conferred with officers of the Academy of Motion Picture Arts and Sciences research council, which is supervising production of the training subjects at Coast studios. General Mauborgne attended the Academy Awards banquet on Thursday night as the guest of Colonel Nathan Levinson, vice-chairman of the research council, and on Friday was scheduled to dine at the 20th Century-Fox studios with officers of the Academy, the Association of Motion Picture Producers and the Defense committee as guest of Lieutenant Colonel Darryl F. Zanuck, chairman of the research council.

Mr. Zanuck, Mr. Levinson, and Captain Gordon S. Mitchell, manager of the research council, will return to Washington with General Mauborgne to deliver the initial films to the War Department.

Select Will Distribute Six Feature Pictures

Select Attractions, Inc., by arrangement with Affiliated Producers Corp., has announced contracts signed for the production of six feature pictures by Myron C. Fagan in association with Celebrity Productions, Inc. The pictures will be distributed by Select as part of the 1941-42 product program.

Mr. Fagan is now in Hollywood to start production immediately and the first picture will be released May 1st.

Savini Named Hughes Agent

Robert M. Savini, independent distributor, has been named New York representative for Howard Hughes. Mr. Savini in recent years, has headed Promotional Pictures, Inc., and Astor Pictures, and was sales manager for Atlantic Pictures Corp., all independent firms. Mr. Hughes' next production, "The Outlaw," will be sold by Twentieth Century-Fox as a special film beginning next month.

F. & M. To Produce Follies

Sam Shayon, of the New York Fanchon & Marco office, has returned from Springfield, Mass., the latest stop of the Shipstad & Johnson Ice Follies tour, and brought back a contract for Miss Fanchon to produce the next season's edition of the show. The 1941-42 edition will be Miss Fanchon's third consecutive assignment for the production.

Fabian, Moses Exchange

The Fabian circuit has taken over the Palace theatre in Port Richmond, N. Y., from Charles Moses, who, in turn, has acquired from Fabian the Staten at New Dorp, Staten Island. The deal gives Mr. Moses two theatres in New Dorp and Fabian two in Port Richmond.

Gilman Awarded Button

Metro-Goldwyn-Mayer has awarded an Honor Roll Button to Sam Gilman, manager of Loew's, Dayton, Ohio, for his campaign on "Bitter Sweet."

'Wind' Length Film Planned

by LUIS BECERRA CELIS
in Mexico City

Now that production has resumed after settlement of difficulties with the National Cinematographic Workers Union arising from a jurisdictional dispute with Enrique Solis, secretary general of the producers' section of the union, Mexican producers have become ambitious. Miguel Zacarias, who has several successful films to his credit, has started work on a picture in the dimensions of "Gone With the Wind."

Titled "Papa se Enreda Otra Vez" ("Papa Gets in a Jam Again"), the film is to cost $85,000, the most yet spent for a picture made by Mexicans, and will be 180,000 feet long. Like "Wind" it is to be exhibited in two parts, with an intermission between, something new for a Mexican picture. Release is set for late in April.

A film story of the unfortunate agrarian experiment in the Laguna district, which produces most of Mexico's best cotton, is to be made on the ground by Chano Urueta. The Laguna agrarian experiment was started during the administration of ex-President Lazaro Cardenas.

"Marcela" Gets Award

There was a bit of irony in the best Mexican picture award of the newspaper and magazine Film Critics Association. The honor was bestowed on "Mala Yerba" ("Marcela"), produced and directed by Gabriel Soria who has the distinction of winning five times in succession the annual gold medal bestowed by the local newspaper *Excelsior* for outstanding picture work.

"Mala Yerba" was a box office failure in Mexico, so much so that it was withdrawn after it had shown only four days at its premiere here. But the critics held that the film was an artistic success.

The Association selected Fernando Soler, veteran stage-screen actor, as the best male film player and Sara Garcia the best actress in Mexican pictures in 1940. Ross Fisher, an American, was chosen the best cameraman of the year.

RCA Promotes Employees

RCA Photophone has promoted two service and engineering experts to new positions, according to Edward C. Cahill, RCA Photophone division manager. M. J. "Mike" Yahr, formerly Photophone commercial engineer at Camden, N. J., has been assigned to the newly created position of product manager for the company at Indianapolis. Carl Johnson, after 11 years in the RCA service organization, has been appointed to Mr. Yahr's former position.

PRC Closes Contract Deal

Pathe Laboratories' Atlanta franchise holder, Ike Katz of Producers Releasing Corporation, has closed a deal on "Beast of Berlin" with the Publix Wilby-Kincey Circuit for their houses in North and South Carolina.

Sherwood in New York

Robert C. Sherwood, who produced "Adam Had Four Sons" for Columbia, arrived in New York last week to discuss plans for a second picture for the company.

Standard Theatres Makes Staff Personnel Changes

Numerous personnel changes have been effected in the personnel of Standard Theaters Corp. during the past 30 days in Oklahoma City, Okla. Standard controls the first-run situation there.

Johnny Jones, assistant manager of the Criterion, downtown first-run, has resigned to take charge of the Ritz theater in Shawnee, Okla., owned and operated by his father, Jake Jones, who is reported to be seriously ill. Mathew Trotter has been promoted from chief of service at the Criterion to assistant replacing Mr. Jones.

Robert Busch has resigned as manager of the Midwest theater, downtown first-run, to become resident manager of new Uptown theater which was opened there for business February 1st by Charles Ferris, Oklahoma City business man. Julius Krisch, short subjects booker, has been transferred to manager of the Midwest, succeeding Mr. Busch. E. Frank Roberts has succeeded Mr. Krisch in the Standard central office as booker.

Gordon Derrick, assistant manager of the Warner, has resigned to accept a position with an oil company in Galveston, Tex. Paul Jones, doorman at the Liberty theater, was promoted to assistant manager of the Warner, succeeding Mr. Derrick. Paul Townsend, manager of the Liberty and Warner theaters, now has a third house, the remodeled and recently reopened Folly, under his management. Joe Wallace, formerly chief of service at the State, Oklahoma City, is house manager of the Folly under Mr. Townsend.

Ed Guthrie has been named assistant to Townsend at the Liberty. W. C. Lewellen, formerly with Joe Cooper interests of downtown theater operation and Forrest Swiger is supervisor of all Standard suburban operations.

Joe Cooper, New York City, president of Standard Theaters, is scheduled to arrive in Oklahoma City during the next few weeks to take over active management of the circuit. At that time Bert Stern, Criterion manager and director of advertising for the circuit, has announced he will resign to return to booking of legitimate stage attractions for the Shrine Auditorium in Oklahoma City. Walter B. Shuttee, general manager of the circuit for two years, resigned January 1 to enter the exhibition field for himself, having purchased two houses in Cherokee, Okla.

Menken Assigned to Asia

A. J. Richard, chief of Paramount *News*, has announced that Arthur Menken, Paramount cameraman, has been assigned to southeastern Asia where "big news" is expected at any moment. Mr. Menken will board the next available trans-Pacific Clipper plane for Hong Kong, the first stop on a trip to Singapore, the Philippines, the Dutch East Indies and other Oriental danger spots.

Outdoor Advertising Censored

The Bureau of Police and Fire, which holds censorship powers over stage and screen attractions in Providence, R. I., has recently exercised its authority on poster advertising. Written approval by the Bureau of all outdoor advertising before display is provided in an ordinance which also sets a ten dollar fine for violation of the regulation.

Two Receive MGM Award

Metro-Goldwyn-Mayer has awarded Honor Roll Buttons to David Murphy of the State theatre in Altoona, Pa., and John P. Read of the Riviera in St. Paul, Minn., for their campaigns on "Flight Command" and "Land of Liberty," respectively.

Exposed Films Lead Exports

According to a report from Washington, D. C., the complete figures for the year 1940 compiled by the Department of Commerce on motion picture exports with exposed films leading with a value of $4,035,493 for 189,321,259 linear feet.

Other figures for the year as reported by the Department were: Sensitized, not exposed, less than one inch in width; positive, 12,630,214 linear feet valued at $133,117, and negative, 20,033,010 linear feet valued at $452,123.

One inch or more in width, positive, was reported at 74,129,985 linear feet valued at $683,839 and negative, 20,454,288 linear feet valued at $514,372. Negative (exposed or exposed and developed), features (4,000 linear feet or over) were reported at 7,562,099 linear feet valued at $321,755. Others (less than 4,000 linear feet) included newsreels at 274,397 linear feet valued at $10,125 and other short reels, etc., at 2,014,976 linear feet valued at $88,572.

Under positive films, features (4,000 feet or over) were reported at 141,413,331 linear feet valued at $2,745,173 and less than 4,000 linear feet; newsreels, 6,830,055 linear feet valued at $123,357 with other shorts, 31,226,401 linear feet valued at $746,511.

Freeman Honored At Hollywood Dinner

Louis B. Mayer was host February 20th at a dinner honoring Y. Frank Freeman on his reelection as president of the Association of Motion Picture Producers, attended by many film executives.

At the party, held at Metro-Goldwyn-Mayer, Mr. Freeman was lauded by Mr. Mayer and other speakers for "leading the Association of Motion Picture Producers through one of the organization's most difficult years." Mr. Freeman, as a Paramount executive, and Cliff Work, Universal production executive, also were praised for being largely instrumental in the progress of their respective companies during the past year. Mr. Freeman received an ebony gavel from the group in tribute.

Other speakers were Will H. Hays, Samuel Goldwyn, Harry Cohn, E. J. Mannix, George Schaefer, Cliff Work, Harry Warner and Mendel Silberberg. Also attending the affair were Fred Beetson, Harry Brand, Pat Casey, William Goetz, B. B. Kahane, Jock Lawrence, J. R. McDonough, J. J. Nolan, Fred Pelton, Hal Roach, Darryl F. Zanuck, Howard Strickling, George Cohen, Herbert Freston, Jack Karp, E. J. Loeb and Alfred Wright.

Select Closes Contract

Select Attractions, Inc., have closed contracts with Berkson & Mills, Equity Film Exchange, Inc., of New York, for the handling of its 1941-42 product in the New York territory which includes Greater New York, Albany and Buffalo. The first release by Equity will be "City of Missing Girls," directed by Elmer Clifton with H. B. Warner, Astrid Allwyn and John Archer.

First Run Policy Set

Following the revival showing of "Rebecca" the Hawaii theatre on Hollywood Boulevard, Hollywood, Calif., will return to first run policy with 55-cent admission, according to Al Galston and Jay Sutton, operators of the theatre.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

ESCAPE TO GLORY: Pat O'Brien, Constance Bennett—Some liked it but I didn't. Business fair to good, so guess it is O. K. Running time, 74 minutes. A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

GIRLS UNDER 21: Bruce Cabot, Rochelle Hudson—Does not seem to matter how old the program pictures are if the title appeals. They came. Double billed one day to capacity. Running time, 63 minutes. Played February 4.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

HE STAYED FOR BREAKFAST: Melvyn Douglas, Loretta Young—Enjoyed a nice mid-week business on this picture. It was far from a sellout but have no complaints.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

I MARRIED ADVENTURE: Mrs. Martin Johnson—We find it pays to push a show of this type as the farm trade goes for animal pictures. This was good and nobody kicked. Several shots in this were terrific. Running time, 75 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

SO YOU WON'T TALK: Joe E. Brown—Very good show. One of the best he ever made. Running time, 69 minutes. Played January 14-16.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

THUNDERING FRONTIER, THE: Charles Starrett, Iris Meredith—Good western with very good music. Fair draw but pleased. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

First National

MAN WHO TALKED TOO MUCH, THE: George Brent, Virginia Bruce, Brenda Marshall—This is a very good picture and we ran it with "The Showdown" and made a nice double feature, with plenty of action in both features. Good for bargain night but hardly suitable for your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—I expected terrific business on this one but it only turned out somewhat better than average. It certainly is a superb picture and everyone liked it greatly. However, will they never stop asking me why they gave it the title they did? My best answer is that they got the "Santa" because it came out near Christmas; the "Fe" is the abbreviation of the price or fee we pay for it; and the "Trail" is short for the trailer. Anyway, I still think it is a dandy picture and I could use many more. Running time, 110 minutes. Played February 14-15.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale—A swell show but personally believed our public is getting tired of all these colossal epics. We did above average business with this, however. Played February 2-3.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Metro-Goldwyn-Mayer

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—We just can't sell this pair and starve to death every time we run one of their pictures. Nothing wrong with them except that there aren't enough patrons who will go for it to make the try worthwhile. Never again and we mean it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—These stars do not have the draw they used to have. Picture very good for this type.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr—A very good show that drew good and pleased all. Running time, 120 minutes. Played January 12-14. Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr, Ian Hunter—Audience classification, adult. Hedy Lamarr, a second Vivien Leigh, was very beautiful and extremely talented. An Austrian, she was about to be deported and within twenty four hours but a hasty marriage to a man, James Stewart, whom she had never seen, saved the day. However, she had become engaged to Ian Hunter, a married man. Their escapades very exciting and hilarious at times but all is well that ends well. And the temporary marriage of Hedy and Jimmie turned out to be permanent. Hedy and Jimmie are stars of the first magnitude and their lustre will shine for many years to come. Running time, 85 minutes. Played February 12-18.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

COMRADE X: Clark Gable, Hedy Lamarr—Poor by any standards. Not what people expected and they were very outspoken in their criticisms. The stars may get them in but they won't keep them coming after a couple of these. Running time, 89 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

COMRADE X: Clark Gable, Hedy Lamarr—Good picture, fair business. Running time, 86 minutes. Played February 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COMRADE X: Clark Gable, Hedy Lamarr—This feature did less business than any Gable picture that we have ever run but it pleased all that came out to see it. I would advise anyone to run it, if they can buy it right enough to comply with your possibilities. It is a very good picture, new as the morning paper in theme, has some good comedy, very good acting and worth a date, if bought right.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Robert Young, Lionel Barrymore, Laraine Day—I believe that this was the best of the series. It had a good draw and was well liked. It lacks the comedy of the others but that's the only thing one could kick about. Running time, 75 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young—On a par with any of the preceding pictures of this series. Our patrons like them and they draw average or better, but Metro allocates them too high for us to make any money. If in the proper price bracket, book it, because the picture will please but don't pay a premium to get it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EDISON THE MAN: Spencer Tracy, Rita Johnson—Exceptionally good performance by Spencer Tracy and the whole cast. Entertaining as well as educating. A very good show. Enjoyed by all my patrons. Running time, 90 minutes. Played February 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova—Business was very good on this one and I was agreeably surprised. It is a splendid picture, well enacted, and contains many scenes full of suspense. Conrad Veidt is exceptional in his part. It is quite different from other current Nazi films. Running time, 104 minutes. Played February 11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N .Y. Small college town and rural patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova—An excellent picture. Give it everything you've got. Business good. Running time, 103 minutes. Played January 17-20.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey—A good production that had a very good draw. This was, in my opinion, the best thing Taylor ever made and we are looking forward to more of this type with Taylor as the star. Running time, 114 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon, Paul Kelly—This was one of the best shows that we have had for over two months and it did a nice business, much better than many of the supposedly artistic triumphs, not built for the masses. We had so many favorable comments that it was really worthwhile to show a picture again that satisfied and drew on all three nights. Book it as soon as you can, advertise it, then relax and enjoy the business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey—A couple of overlong sequences near the end of this one are the only things that mar a very good picture. Business was satisfactory and the crowd seemed to enjoy the thrilling airplane fights of which there are many. I was glad to get quite a new date on it as that always is a help. Running time, 114 minutes. Played February 13.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GO WEST: Marx Bros.—Gave us the best business for some time. I believe it will rank as their best effort. We played it Sunday and would say for you to do the same. Running time, 82 minutes.—A. E. Eliasen, Rialto Theatre. Paynesville, Minn. Small town and rural patronage.

GO WEST: Marx Bros.—We had one of our best Sundays in months with this picture and that really goes to show that people are looking for comedy. They're just the same as always but the music is appreciated. Groucho is too fast for my crowd but they get some of it. I'd play it on my best days again. It's just what the doctor ordered.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HAUNTED HONEYMOON: Robert Montgomery, Constance Cummings—They like it. Business good for a bargain night. Will please those who like a little mystery in their diet. Running time, 83 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

HAUNTED HONEYMOON: Robert Montgomery, Constance Cummings—This did a very nice bargain night business and seemed to satisfy the patrons. It's the old court trial or murder mystery that gets them in, now, unless you have comedy. The picture is worth a playdate, but not on your best time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KEEPING COMPANY: Frank Morgan, Ann Rutherford, John Shelton, Irene Rich—A very pleasing picture. No stars to bring them in, but an excellent performance from the entire cast, with Virginia Weidler and Frank Morgan walking off with the laurels. What a star Virginia is going to be! Will please if you can get them in. Running time, 80 minutes. Played January 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LAND OF LIBERTY: Special—A picture you owe your patrons. Get your local Legion or Auxiliary behind it. The MPPDA will help you with a mailing campaign. Be sure your school sees it in a body. An excellent job of editing by De Mille and presented not so much as patriotic propaganda but acts as a reminder the price people once paid for the freedom we now enjoy. As one who now enjoys this freedom you should make every effort to get as many people to see it as humanly possible. Running time, 110 minutes. Played February 3-4.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

LITTLE NELLIE KELLY: Judy Garland, George Murphy—Very nice little show that did very good business. This star has a nice following here. We are waiting for her next so we can pay off a few more bills. Running time, 104 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

STRIKE UP THE BAND: Mickey Rooney, Judy Garland, Paul Whiteman, June Preisser—Personally, I did not see much to rave about in this one. It had been shown all around here so do not know what it would do with an early date, but I consider it Mickey Rooney's poorest picture. It is at least a reel too long. Excellent music furnished by Paul Whiteman and orchestra and comedy mostly furnished by June Preisser. What a wow that girl is. I would like to see her teamed with Mickey Rooney, in the lead. She is there with the comedy and that's what they want. A good production but not up to Mickey's standard. Running time, 121 minutes. Played January 24-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford, Joseph Calleia—Made to order for the small town. Marjorie Main and Wallace Beery make a wonderful team. Little Bobs Watson is just about perfect, and gee, how that kid can bawl. Action, comedy and thrills pleased one hundred per cent here. Say, Leo, when was "A Bird in A Gilded Cage" written? I may be mistaken, but I did not think it dated back to Custer's time. Anyway, it was plenty good. Running time, 89 minutes. Played January 10-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

CHEROKEE STRIP: Richard Dix, Florence Rice, Victor Jory—As good or better than any western we've ever ran for Saturday business. Wish we'd stuck it on Sunday-Monday. Honestly believe it that good. Played February 15.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

DANCING ON A DIME: Grace MacDonald, Robert Paige—A very good small picture which did nice week-end business. Everyone seemed pleased.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

DANCING ON A DIME: Grace MacDonald, Robert Paige—Played with Bingo and pleased all. Nice little picture for bottom half or cash night. Played February 12.—C. A. Skelly, New Lamax Theatre, Wilmington, Ohio. General patronage.

DOOMED CARAVAN: William Boyd, Russell Hayden, Andy Clyde—"Hopalong Cassidy" series. Good picture; good business. Running time, 62 minutes. Played February 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Not bad and not good; just fair. Placed on Bank Nights and "Boys from Syracuse" the previous week hurt it. The public is quick to penalize for other's mistakes. Running time, 97 minutes. Played February 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester"—Much adverse criticism on this and poorer business. Benny and Allen should never appear on the screen if they want to keep their popularity. Running time, 82 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson—I've seen far less crowds come to a better picture. Swell business. Radio talent pictures should step up the pace to compare favorably with fast gag air shows. Played February 2-4.—C. A. Skelly, New Lamax Theatre, Wilmington, Ohio. General patronage.

MOON OVER BURMA: Dorothy Lamour, Preston Foster, Robert Preston—I was expecting too much from this one so was disappointed in what it done for me. Belongs in the second allocation. Running time, 74 minutes. Played February 12.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

NIGHT AT EARL CARROLL'S, A: Ken Murray, Rose Hobart—Just a picture visit to the famous theatre restaurant. Very weak story but will stand bargain night. Played February 14.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Robert Preston, Lynne Overman—Very sweet picture; very sweet business. All characterizations perfect. Will please all who will talk. My pick, Lynne Overman, okie. Played February 9-11.—C. A. Skelly, New Lamax Theatre, Wilmington, Ohio. General patronage.

SHOWDOWN, THE: William Boyd, Russell Hayden—This was on a par with the Hopalong Cassidy westerns and while it didn't draw average, road conditions were against the run, and my chewers and spitters have just about run out of anything to use for money. Westerns will do business, just as soon as farmers get going. Date it, even if it is old, and they'll like it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry—Good picture; good business. Running time, 72 minutes. Played February 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, Barbara Allen (Vera Vague)—Every time that I complete the playing of one of Autry's pictures. I venture the hope that the next one will hit the spot. The name Gene Autry still brings them in, but if they continue in the slipshod manner as they have in the past, his pictures are most certainly to suffer at the box office. Radio scripts, street cars for barricade smashers may look well enough to the makers of Autry's pictures, but the people who have rallied around his banner in the recent years and the smaller theatres who have run his pictures since the beginning want him in a different type picture. At present he is the idol of the kids of America. It would be interesting to know how many pairs of kids' ears are glued to the radio for his Sunday's broadcasts. Republic has in Gene Autry some very valuable star property and I for one would like to see them put him "Back in the Saddle Again," film, the picture in the glorious old west, let Gene sing some of those grand western songs with Smiley as a helper and we'll all be happier. Running time, 84 minutes. Played February 5-7.—E. A. Reynolds, Strand Theatre, Princeton, Minn. Small town and rural patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, Barbara Allen (Vera Vague)—This is the poorest Autry we have ever played. There is something missing when Smiley Burnette isn't along. Pretty good business against "Boom Town." Running time, 84 minutes. Played January 10-13.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

ROCKY MOUNTAIN RANGERS: Three Mesquiteers (Robert Livington, Raymond Hatton, Duncan Renaldo)—Played this on a double bill with "Dancing on a Dime," satisfying our farm lads, also the cashier with enough returns to play our wages.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RKO Radio

ALONG THE RIO GRANDE: Tim Holt, Ray Whitley—Good western that seemed to please. Holt is getting quite a draw here after his first appearance in "Laddie." Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DREAMING OUT LOUD: Lum & Abner, Frances Langford—Very good business. We told them not to come unless they enjoyed these two radio stars and I guess the farm trade does. Running time, 71 minutes. A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

FARGO KID, THE: Tim Holt—A very poor western. RKO sure slipped with Tim Holt. Running time, 63 minutes. Played January 17-18.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—Good little picture that will not stand alone. I doubled it with "Sailor's Lady" and played to capacity. Running time, 69 minutes. Played February 15.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

STAGE TO CHINO: George O'Brien, Virginia Vale—Admitting the age of this release, but still claiming that a western is good until you have run it. Plenty of action, some comedy and swell for a week-end double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Ann Miller—A pretty good musical but you can't sell pictures anymore unless they can boast of known cast names. This picture didn't have much to offer but some music and we just didn't do the business that we ordinarily do and we had quite a few complaints. I wouldn't set it on my best time if I had it to do over. Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU'LL FIND OUT: Kay Kyser and Orchestra, Peter Lorre, Boris Karloff, Bela Lugosi—We didn't break any house records with this one and while it is a good enough picture, Kay Kyser should stick to his music, and if he did that, then we could sell his pictures, providing the band got in plenty of numbers because they were enjoyed. Let the spook stuff alone and just stick to his line.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Twentieth Century-Fox

BRIGHAM YOUNG—FRONTIERSMAN: Tyrone Power, Linda Darnell, Dean Jagger, Brien Donlevy—An excellent production, a little too much on the historical order to click here, but very good. Dean Jagger is very good and should go far in pictures. Tyrone Power is good, Mary Astor is excellent and Brian Donlevy is outstanding. Selmer Jackson is very good in a small part. I would like to see him play the lead. Scenery is beautiful but would have been much improved by color. Struck very bad weather on this one but it is a satisfactory production. Running time, 113 minutes. Played January 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHAD HANNA: Henry Fonda, Linda Darnell, Dorothy Lamour—The coloring in this picture was good, the acting was good, but the title hurt the drawing power, which was considerably lower than average and

(*Continued on following page*)

BIG-NEWS ON A BIG PICTURE

REPUBLIC'S new national **ADVERTISING** program in **ALL** important fan **MAGAZINES** starts with **"A MAN BETRAYED,"** starring **JOHN WAYNE** with beautiful **FRANCES DEE.** For Republic **WANTS** every lover of **FINE** motion pictures to **KNOW** about this **DYNAMIC** drama that brings **PULSING** life to the **STRANGE** and darring **STORY** of a **GREAT** city, torn by **GREED** and corruption. **MILLIONS** of readers of



FAN magazines will be **PRE-SOLD** on this picture, **AND** they will provide a **WAITING** audience to **SWELL** the grosses at the **NATION'S BOX OFFICES.**

JOHN WAYNE, fresh from his **TRIUMPHS** in Republic's **"DARK COMMAND"** and **"LONG VOYAGE HOME"** **TOPS** his every previous **ACHIEVEMENT** in **"A MAN BETRAYED,"** and **LOVELY FRANCES DEE** lends rare **ENCHANTMENT** to the **VIBRANT** romance that is the **HEART-STIRRING** story of **AMERICAN** youth.

EDWARD ELLIS, truly a **"MAN TO REMEMBER,"** heads a **FINE** supporting cast including **WALLACE FORD,** Ward Bond, **HAROLD HUBER,** Alexander Granach. **JOHN H. AUER,** directed the picture. **REMEMBER** it's a nationally **ADVERTISED**

Republic PICTURE

(Continued from preceding page)
we don't know why, unless it was the title, which didn't mean a thing, except to a few who had read the story in the "Saturday Evening Post." It's worth a date and will satisfy, if you can get them in. We couldn't.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHAD HANNA: Dorothy Lamour, Linda Darnell, Henry Fonda—Not up to expectations and no profit to us. Guess Hollywood will never understand the public doesn't want to see old-fashioned pictures unless they're westerns. Played February 12-13.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

CHARTER PILOT: Lynn Bari, Lloyd Nolan—Just a fair picture. O. K. for bank night. Running time, 70 minutes. Played January 21-23.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

DOWN ARGENTINE WAY: Don Ameche, Bette Grable, Carmen Miranda, Charlotte Greenwood—The cash customers said "swell entertainment" and they cast the deciding vote as to whether a picture is good or bad. Color is beautiful. Fox leads in color. Cast good with Charlotte Greenwood stealing the show. She is a whole show by herself. Carmen Miranda does some swell numbers and there is a good horse race. I think it would have been a whole lot better in U. S. language, but it pleased. Running time, 88 minutes. Played January 31-February 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, Virginia Field, Paul Sutton—Very poor draw but believe this due to early run. Should be good. Muni has never drawn them in here but we expected him to in this. Running time, 95 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. General patronage.

JENNIE: Virginia Gilmore, William Henry—A picture like this should do very well in a German community and it did. I believe that this little picture is the best small picture that Fox has made in the last two years. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—A fairly good action picture but no draw for this spot. Running time, 93 minutes. Played January 19-21.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

SAILOR'S LADY: Nancy Kelly, Jon Hall, Joan Davis—My audience got quite a kick out of this comedy along with "Laddie" as a second feature. Good to excellent business. Running time, 62 minutes. Played February 15.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

STEAMBOAT 'ROUND THE BEND: Will Rogers—We find these excellent draws on our bargain nights and do more than average business, much better than some of the new punks that are crammed down our throats. My house went wild on that boat race and I think it is the third time they've seen it. Set one in and get a real surprise. The prints are in good shape from K. C.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STREET OF MEMORIES: Lynne Roberts, Guy Kibbee—It did all right on our bargain night, didn't break any records but we had no complaints and didn't lose any money on the run. I would say all right for the second half of a double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle, Stanley Clements—A very entertaining picture, full of thrills and romance. Cesar Romero was a regular Romeo and Virginia Gilmore a regular Juliet. He was tall, dark and handsome and both an angel and a devil in disguise. The gangsters were very real but no murder committed. Romero gets the girl and she is a honey and the songs sung were real gems. "Hello Ma!", "I Dance Again," "Did I Have Fun," "Wishful Thinking," "I'm Alive and Kicking." Running time, 78 minutes. Played February 13-19.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—If this picture had been released when conditions were better, you would draw capacity business for the length of the run because it is that good. The music is swell, the comedy is good, and there is a cast and production value that can't be denied. Get it set, plug it heavy, spend a little extra advertising it, and you'll still do plenty of business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOUTH WILL BE SERVED: Jane Withers, Jane Darwell, Robert Conway—Good Withers picture, but not what Fox should burden this girl with. In my opinion, Jane Withers was the best star Fox ever had and they sure did her wrong. Running time, 68 minutes. — A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

United Artists

CAPTAIN CAUTION: Victor Mature, Louise Platt, Leo Carrillo—Double billed with "Black Diamonds" from Universal on Friday and Saturday to very poor grosses. Two box office attractions from United Artists one season is too much to expect. Running time, 85 minutes. Played February 7-8.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Paul Lukas, Mary Astor—We do all right with these re-runs on a bargain night. It is still a good picture and will please in spots like this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley—It proved to be a good grosser and gave satisfaction even in the small situations. Something unusual. Running time, 120 minutes. Played February 9-10.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

KIT CARSON: Jon Hall, Lynn Bari—Good western to good business. We played it on week-end but it should be good any time. Running time, 97 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

..LONG VOYAGE HOME, THE: John Wayne, Thomas Mitchell, Ian Hunter—I believe that this picture hit an all-time low gross for three days in our theatre. There are some scenes worthy of any big production, and the acting is on a par with "Oscar" winners, but for a draw in a small town, this shows definitely what picture patrons don't want. I booked it on the strength of the reviewer in the K. C. Star, but his opinions are out from now on, in this town.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PASTOR HALL: Nova Pilbeam, Wilfrid Lawson—"Pastor Hall" passed by my cash window. Wish I could have "passed" it too. Played February 13-15.—C. A. Skelly, New Lamax Theatre, Wilmington, Ohio. General patronage.

PASTOR HALL: Nova Pilbeam, Wilfrid Lawson—Not a small town picture and certainly not a money getter. We played this on bargain night to a very small audience. I've still got to say it's a good picture from a propaganda standpoint. Played February 7.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

REBECCA: Laurence Olivier, Joan Fontaine, Judith Anderson—We ran it late and that hurt the drawing power, then again we are in a small town so this picture didn't break any house records but we are glad we ran it, even if we didn't make any money. If you can buy it right, and why not, run it and give your patrons a treat.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THIEF OF BAGDAD: Sabu, Conrad Veidt—Very beautiful and interesting. Very well done. We have trouble in selling a picture of this sort here but it should do a wonderful business where it can be sold to a city patronage. Running time, 109 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan—Very good business. Don't pay any attention to the reviews on this. It will do business anytime, I believe. They liked it here but we do go for westerns. Running time, 99 minutes.—A. E. Eliasen, Rialto Theatre, Paynesvllie, Minn. Small town and rural patronage.

Universal

ARGENTINE NIGHTS: Ritz Brothers, Andrew Sisters—This picture seemed to please everyone and brought forth a most favorable box office returns.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

BLACK DIAMONDS: Richard Arlen, Andy Devine—Double billed with "Captain Caution" on Friday and Saturday to very poor grosses. Played February 7-8.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

MUMMY'S HAND, THE: Dick Foran, Peggy Moran—Placed on a dual bill with "Girls Under 21" and to capacity business on bargain night. Both pictures fair programmers. Running time, 67 minutes. Played February 4.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

SANDY GETS HER MAN: Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy—This proved swell for bargain night. Lots of laughs. Played February 11.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Albert Dekker, Oscar Homolka, Anna Lee—A good picture but not for Sunday business and not worth top price Universal ask for it. Played February 9-10.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

SPRING PARADE: Deanna Durbin, Robert Commings, Mischa Auer—Just a fair picture to usual Sunday-Monday business. Liked by the ladies more than the men. It's in the top group which is too high for it. Running time, 89 minutes. Played February 2-3.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Guess we played this too old as it's a swell show and worth more patronage than we received on it. We didn't gross our salt with it and are still wondering why. I'll still advise exhibitors to give it "A" playing time. Played February 5-6.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

DARK VICTORY: Bette Davis, George Brent—We traded one of Warner's washouts for a re-run on this picture, used it on our bargain night and did fairly well for this time of the year, much better than we would have done with the programer on its first run. This is a swell picture and while this star's pictures always satisfy, we have plenty of room for more patrons. — Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven—We admit the age, but right now, this Royal Air Force is hot stuff and this picture is full of it. Trade something for it, put on bargain prices and you'll go to town.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FLIGHT ANGELS: Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy—Just up the alley for a small town audience. Story of air lines, plenty of action, sweet girls and a good cast, good comedy situations. Played this late, but was surprised, drew very well. Running time, 84 minutes. Played February 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

LADY WITH RED HAIR, THE: Miriam Hopkins, Claude Rains, Helen Westley—An excellent picture but the wrong title. Should have mentioned Belasco in the title. Running time, 79 minutes. Played January 15-16. —Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Short Features

Columbia

MINT, THE: Washington Parade, No. 1—Very interesting subject.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

MOUSE MEETS LION: Fables—Just another average cartoon. Running time, 7 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

NICE WORK, IF YOU CAN DO IT: Cinescopes—A very interesting short in more ways than one. Running time, 10 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

PEEP IN THE DEEP, A: Fables Cartoons—Just a fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 2—Very interesting.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SOJOURN IN HAVANA: Tours — Very mediocre travelogue.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

TAKE IT OR LEAVE IT: Quiz Reels—This is one of the best shorts on the list. Hope we have more of the same. Running time, 11 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Metro-Goldwyn-Mayer

ALFALFA'S DOUBLE: Our Gang Comedies—Good comedy for the kids. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

AMERICAN SPOKEN HERE: Passing Parade—I had a number of patrons tell me how much they enjoyed this short that explained how some common slang expressions came into being and use.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CAPITAL CITY, WASHINGTON, D. C., THE: FitzPatrick Traveltalks—A trip to the famous buildings in color. It is well worth playing, especially on patriotic days. I was lucky enough to use it near Lincoln's Birthday. It was unintentional good dating. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

EYES OF THE NAVY: Crime Does Not Pay Series—Good picture of the training an air service man gets and worth a playdate on any program. Get word to anyone who has a son in the service and you'll cash in on part of the family. They'll be there.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EYES OF THE NAVY: Crime Does Not Pay Series—Very interesting and timely. Running time, 20 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

EYES OF THE NAVY: Crime Does Not Pay Series—Truly a great patriotic subject and you owe it to your community to show it.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

GALLOPIN' GALS: Cartoons (Color)—A color cartoon that is different and very good.—Gladys E.

McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GALLOPIN' GALS: Cartoons (Color)—It's just about the tops in cartoons and will get the laughs. Actresses drawn as horses and will your patrons get a kick out of it. Just book it and find out.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GOIN' FISHIN'; Our Gang Comedies—Fair comedy, but my patrons are getting a little bit fed up on Our Gang. Metro is so short on real comedy. I have run too many of them. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GREAT MEDDLER, THE: Miniatures—Very entertaining reel dealing with cruelty to animals and children. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOMELESS FLEA, THE: MGM Cartoons—Fair cartoon, but I wish Metro would make some comedies. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LONESOME STRANGER: Technicolor cartoons—A very good cartoon that was well received and enjoyed by a good crowd, which is really something because the shorts ordinarily can't even get them stopped on their talking.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LONESOME STRANGER: Technicolor Cartoons—It will be a long time before you'll see a more humorous, exciting, and cleverly done color cartoon. The audience went for it in a big way. The animation of the stage-coach must have been a hard technical job but it certainly was worth it in laughs received. This rates tops with me. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MRS. LADYBUG: Technicolor Cartoons—Very good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD NEW ORLEANS: FitzPatrick Traveltalks—Just another travel. Nuff Sed! Running time, 9 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

RESPECT THE LAW: Crime Does Not Pay Series—A very interesting story of criminality and the "Respect the Law" and the penalty imposed on all who do not respect the law. Running time, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RESPECT THE LAW: Crime Does Not Pay Series—This is another swell subject of this series so by all means date it and plug it heavy. Running time, 18 minutes.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

UTOPIA OF DEATH: Passing Parade Series—Interesting enough, but I think fillers should be more on the light and funny side.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEDDING BILLS: Pete Smith Specialties—A very good single reel, with Pete Smith at his best and he always pleases because I've never had a really poor one yet.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WEDDING BILLS: Pete Smith Specialties—Typical Pete Smith sarcasm shows how a young fellow's marriage budget can be thrown out of gear. It has a happy ending, however, and seemed to be enjoyed by the audience. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOU, THE PEOPLE: Crime Does Not Pay—We have many patrons who think these "Crime Does Not Pay" are about the best shorts that we run and I agree. This one exposes the dirty politics, crooked elections and other frauds perpetrated by the big bosses in order to win. Play it and advertise it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU, THE PEOPLE: Crime Does Not Pay—Another good one of this series, showing up crooked elections. Running time, 20 minutes. — Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

YOU, THE PEOPLE: Crime Doesn't Pay Series—A picture everyone should see. Very interesting.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

Paramount

DIVING DEMONS: Sportlights—An excellent diving reel that is different from the general run. Some good humor adds a lot to it. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GENE KRUPA AND HIS ORCHESTRA: Headliners—Good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAVE YOU MET YVETTE?: Headliners — Good Headliner and the music fills a spot that nothing else seems able to do.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MOMENTS OF CHARM: Phil Spitalny's Orchestra—It's beautiful in color and contains music for everyone, swing, classical and rural. Running time, 10 minutes.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

ONION PACIFIC: Popeye the Sailor—Popeye still gives entertainment but nothing like he used to.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

PARAMOUNT NEWS: No. 46—First mercy ship sails with cargo for Spain and France; Fred Bate back from England; troop train derailed near Sandersville, Miss.; rush Puerto Rico defense; identification badges for war and navy department employees; F. B. I. agents spot private transmitters; Dies Committee show material sent by German agencies to American mailing list; Golden Gate Turf club opens at Albany, Calif.; horse racing on ice at Derry, N. H.; Elizabeth Hicks wins Miami-Biltmore golf title; Eastern Open Table Tennis matches at Washington, D. C.; annual Sportsmen's show at Boston. Excellent and very interesting. Running time, 7 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PLAYMATES FROM THE WILD: Grantland Rice Sportlights—Very unique and very entertaining. Much different and that appeals to the confirmed moviegoer who thinks he's seen everything.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TROUBLE WITH HUSBANDS, THE: Benchley Comedies—If you have Benchley fans, they'll think this one to be one of the best. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RKO Radio

BLAMED FOR A BLONDE: Radio Flash Comedies,—It's a rarity because it's funny and ain't that somethin'?—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BONE TROUBLE: Walt Disney Cartoons—Disney cartoons are always good and in this one the stuff with the trick mirrors is funny and how. It's really something to hear patrons really laugh and this cartoon will make them do just that.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DRAFTED IN THE DEPOT: Edgar Kennedy—Typical Kennedy humor besides being very timely. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

DRAFTED IN THE DEPOT: Edgar Kennedy—Timely. All about the comedy angle concerning the draft question and will please in any situation even though Kennedy may be weak as he is here. Our patrons really got a kick out of it.—Burrie and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

INFORMATION PLEASE SERIES: My patrons like this reel and get quite a kick out of it. Worth just the price of any ordinary reel and no more.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

INFORMATION PLEASE: No. 1—Well received. I believe these are generally popular.—Harland Rankin, Plaza Theatre, Tillbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

LITTLE WHIRLWIND, THE: Walt Disney Productions—Here is a wonderful piece of animation. A baby whirlwind and its mother or father (I couldn't tell which one) cause Mickey Mouse plenty of trouble. It was well liked but it did not get the laughs that Disney usually manages to receive. I do not know why. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME: Mexico—Best in the short subject series. This one up to the average. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

MARCH OF TIME, NO. 5: Labor and Defense—1941—Our patrons seem to enjoy the March of Time. Labor and Defense was an exceptionally good subject and worth a playdate on any bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MUTINY IN THE COUNTY: Edgar Kennedy Comedies—An Edgar Kennedy comedy that got some laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PATHE NEWS: No. 37—A very good synopsis of the war during 1940. Running time, 8 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

PICTURE PEOPLE SERIES: A fairly good short. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

PUT PUT TROUBLE: Walt Disney Cartoons—Donald Duck has more trouble with an outboard motor than any fisherman's guide, but it's plenty funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SPORTSMAN'S PARTNER: Sportscope — Shows cocker spaniels in full training and a swell subject for lovers of hunting. Well photographed.—Burrie and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

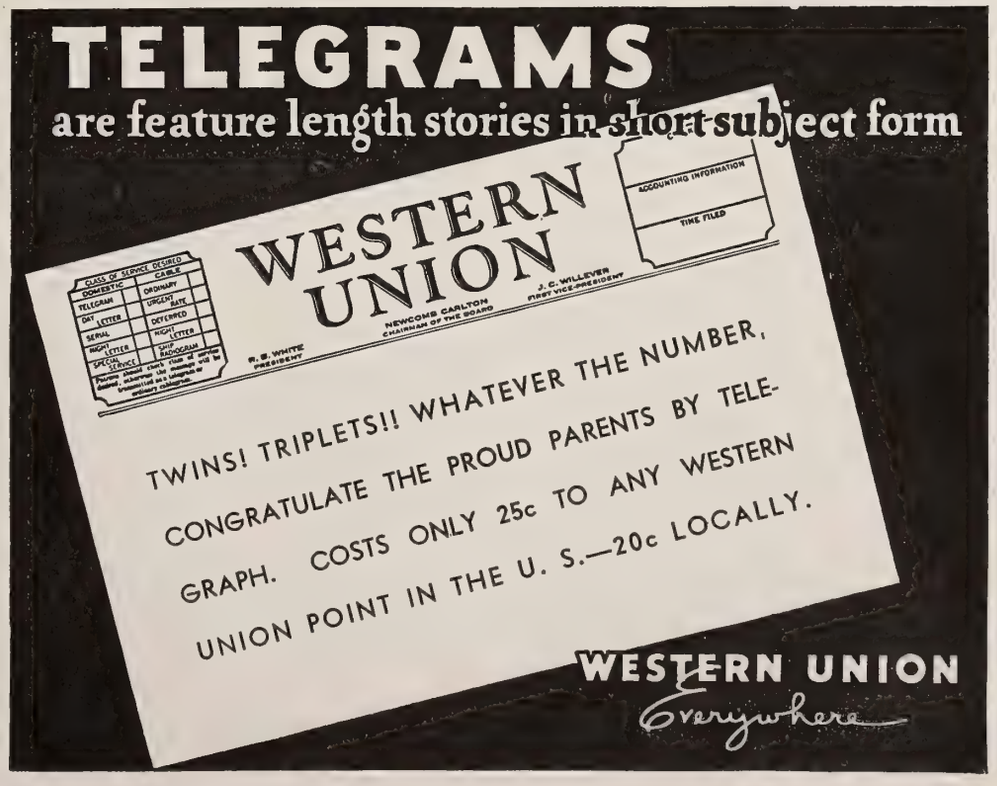
TIMBER: Walt Disney Cartoons—Donald was an animated creature bent on tending to his own business but he had lots of help and all of this timber cutting and sawing not always successful. The young'ns will like this one. Running time, 8 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

TIMBER: Walt Disney Cartoons—Another excellent Disney cartoon. Running time, 7 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

BILLY MOUSE'S AKWAKADE: Terrytoons—About as good as any Fox cartoon but it had some

(Continued on following page)



(Continued from preceding page)

funny moments and the color was okay.—Mayme Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

ESKIMO TRAILS: Magic Carpet—A very interesting reel, quite out of the ordinary.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GRUNTERS AND GROANERS: Lew Lehr—I was the groaner in this one for it is certainly bum. Nothing but wrestling, which as entertainment is a good pain in the neck.—Gladys E. McArdle, Owl Theatre, Leganon, Kan. Small town patronage.

HAIRLESS HECTOR: Terrytoons — Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAIRLESS HECTOR: Terrytoons (Black and White)—A clever cartoon with very catchy music. Running time, 6 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

LURE OF THE TROUT: Sports Reviews—This would make any fisherman's mouth water and the color was beautiful. If trout would just bite like that for me, I'd want them to take my picture too. Play it right now, it's nearing the right season.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SPOTLIGHT ON INDO CHINA: Magic Carpet—Fairly entertaining, dealing with war in Indo China Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT A LITTLE SNEEZE WILL DO: Terrytoons (Black and White)—Average black and white cartoon. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

SWING WITH BING: Special—Bing Crosby and Andy Devine show the fans how to golf in "Swing with Bing." Andy was the announcer before the mike and he did the job well. A number of golf celebrities are seen pushing the pills into the 18th hole, that is most of 'em. Running time, 18 minutes. — William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Vitaphone

ALICE IN MOVIELAND: Broadway Brevities—This is a well produced short that shows the rise to fame of a young star. It is entertaining, musical, humorous, and dramatic. It has a lot more to it than many features. The girl who plays the lead will go places or I'll miss my guess. Running time, 21 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CARL HOFF AND HIS ORCHESTRA: Melody Masters—Very good. Mr. Hoff, keep with the popular music, especially for the rural audiences. Many remarks favorable regarding this reel. Trio good. Also the novelty orchestra was much enjoyed. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

DOG IN THE ORCHARD: Broadway Brevities—Good two reel mystery drama. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ELMER'S PET RABBIT: Merrie Melodies — Although this isn't the best rabbit cartoon, it is still very good. Bugs Bunny is rapidly becoming the college students' favorite cartoon character. They are continually asking when the next is dated. That is a very healthy sign. I only wish I could get enough of them. I have been rooting for more of this character from his very beginning. Now they are finally coming through with some. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FAMOUS MOVIE DOGS: Color Parade—Interesting reel for dog lovers. Nice filler.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FIGHTING 69½, THE: Merrie Melodies Cartoons—Good color cartoon that satires war as waged by black and red ants at a picnic. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HENRY BUSSE & ORCHESTRA: Melody Masters Bands—One of the best orchestra reels you'll ever see. Those not interested in music can watch the photography. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Vitaphone

PORKY'S SNOOZE: Looney Tunes Cartoons—Another clever Pork cartoon. Running time, 7 minutes. —Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

RITA RIO AND HER ORCHESTRA: Melody Masters—Fair girl's band act, mostly Latin music.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WACKY WILDLIFE: Merrie Melodies Cartoons—A clever cartoon. Running time, 8 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

IN COURTS

Strausberg Stock Suit Dismissed by Court

A minority stockholders suit, instituted in 1937 against Samuel Strausberg and which alleged that certain changes in stock ownership had been brought about through fraud, was dismissed by Justice Samuel Hofstadter in the New York supreme court.

Justice Hofstadter, after a lengthy description of the financial transactions involved, pointed out that the plaintiffs, Abraham Werbelovsky, Samuel Small, William Small, August Small, Mendel Lerner and Harry Gross, had apparently been "satisfied with the result, but now that the financial prospect of the new corporation has become brighter, due in great part to the effort and attention of Mr. Strausberg, they seek to undo what they had previously consented to and acquiesced in."

Company Files for Reargument

A motion of the Rialto Theatre Co., of Wilmington, Del., for reargument on the appeal taken by the Motion Picture Projectionists Union from a court of chancery ruling and recently decided in favor of the union by the Delaware State supreme court, was denied by the supreme court in Dover last week. Chancellor W. W. Harrington had enjoined the union from picketing the Rialto theatre. His decision was reversed by the supreme court whereupon the theatre firm filed motion for reargument.

Cole Files Suit

Du World Pictures, Inc., World Film Corp., Lloyd's Film Storage Corp., and officers of Du World were named defendants in a suit filed Thursday, February 20th, in the New York supreme court by J. S. Rex Cole, which seeks return of 25 prints of "Legong," and "Kliou." The plaintiff, as assignee of the Bennett Pictures Corp., claims the defendants' distribution contract has expired.

Hakim Files Suit

Raphael Hakim, owner of the French film, "The Baker's Wife," filed suit in the federal court against The Baker's Wife, Inc., asking an injunction, accounting and damages. Mr. Hakim claims that under a distribution contract the defendant was to file a weekly accounting, but failed to do so.

Seek to Enjoin Warners

An injunction suit to restrain Warner Brothers from exhibiting "The Sea Wolf" unless a special note is made calling attention that the characters are fictitious, was filed Monday in the Los Angeles superior court by Louis Hansen, describing himself as a nephew of the late Capt. Alex McLean, said to be the original of Jack London's novel.

Columbia Examination Asked

An application to examine Columbia Pictures officers was filed Friday, February 21st, in the New York supreme court by Minnie Saltzmann-Stevens, plaintiff in a $100,000 damage suit. She claims unauthorized use of her photograph in "I'll Take Romance."

Warners Seek Injunction

Warner Brothers, who have in preparation a screen version of the novel by Hartzell Spence, "One Foot in Heaven," have started action in the Philadelphia common pleas court for an injunction to restrain Macrae-Smith, Philadelphia publishers, from publishing a book by Percival Christopher Wren under the title "Two Feet from Heaven." The film company asserts that title is being used to gain the good will established by the Spence book and that the public will be deceived into believing that the forthcoming picture is based on the book by Mr. Wren.

False Arrest Suit Filed

Lyle Cooper of LeGrand, Ia., Leonard Cooper of Toledo, Ohio, and R. A. Lewis of Garwin, Ia., have filed suit against the owners of the Casino theatre in Marshalltown, Ia., for damages totaling $10,500.63 for false arrests of the three men on charges of attempting to pass counterfeit money. The three plaintiffs were arrested after they had given coins to the theatre's cashier. At the local police station an examination proved the money genuine.

Principal Raises Prices

Principal Theatres has raised the admission price of its theatre at Banning, Calif., from 20 to 30 cents. The price had been reduced for several weeks in order to increase box office grosses. Business in the town, however, hit a steep decline with the completion of an aqueduct, and the operators of the theatre expressed the opinion that an increased price would make up their losses. If they fail to reach their goal with the new price, the price will be increased to 40 cents.

OBITUARIES

Edward J. O'Brien, Short Story Editor, Dies

Edward J. H. O'Brien, 50, American writer and editor, and story editor for Metro Goldwyn Mayer's British studios, died in Gerrards Cross, Buckinghamshire, England, Friday, February 21st.

Mr. O'Brien, since 1915, has edited "The Best Short Stories of the Year," and has at one time or another emphasized the talents of some of the world's living great short story writers, at that time unknown.

Nat Ross

Nat Ross, a former motion picture director for Universal, producing and directing such pictures as "The Leather Pushers," and "The Collegians," was shot and killed by a discharged employe of a factory of which Mr. Ross was part owner, in Los Angeles, Monday. Carl Laemmle, Jr., son of the late Universal executive, and Robert Hartman, a cousin of Mr. Ross, conferred with the police following the shooting.

Harry J. Powers Dies

Harry J. Powers, 81, who owned and operated theatres in Chicago for 35 years, died in Morristown, N. J., Friday, February 21st, after two months' illness. He retired from the theatrical business ten years ago and established his residence in Morristown.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE THEATREMAN'S PART

How conscious the American public may be of war becomes a matter of one voting poll over another. As regards defense-consciousness, however, there is little disagreement. Rearmament and defense programs are accepted universally. The industry is cooperating, and particularly in the theatre, its most direct contact with the people's voice.

As to be expected, and as has been noted in these pages, Round Tablers have already taken hold. In the few short months since national conscription, profitable campaigns have been built around various aspects of the military program. An admirable example is brought forth in the recruiting tiein made by Earle Holden, of Atlanta, with the United States Navy.

On a following page is noted the proceedings, climaxed on the stage of the L. & J. Paramount with an official swearing-in of a Navy recruit, an event which (and not incidentally) packed the house. The district Navy heads were also gratified with the promotion since it proved a decided stimulus to enlistments in that area.

The first service picture to be released, Universal's "Buck Privates", in its many inaugural dates is providing managers with heavy ammunition for mutually beneficial military tieins. And in the Kansas City territory Elmer Rhoden, Fox Midwest head, represents exhibition on a civic committee in connection with the movement of service men in that territory. One of the earliest fruits of this cooperation is an endorsed weekly amusement guide published by the committee and distributed in railroad and bus terminals. Local theatre programs occupy most of the space.

Exhibition will soon be neck-high in service pictures allowing for spectacular tieins with national defense. Judged by returns already reported, these tieins function most effectively for all concerned when projected as regular theatre exploitation in line with boxoffice results. There is no reason for the most patriotic of managers to lose sight of this objective.

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ADVERTISING MAKES NEWS

In the Round Table forum on adjectives-in-advertising stimulated by the views of W. G. Van Schmus on the subject, a solid handful of conclusions could be brought to rest upon the cogent line spoken by Herman Robbins at the last meeting of the A.M.P.A. "To be successful," stressed the president of National Screen Service, "Advertising must have news value."

Currently, that would also apply, and aptly, to the job turned out by the Charles E. McCarthy ad forces for "Tobacco Road", particularly in the recently released analysis of the campaign by Kenneth Collins, advertising authority. Mr. Collins noted that since nearly every adult in the United States has heard about the play, the important thing to sell is that it is now on the screen and, further, that the "series of advertisements sells that idea".

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THE FIGURES DON'T LIE

The Department of Commerce releases figures for 1939, detailed in last week's issue, revealing that the average family spent twenty dollars for motion picture entertainment as against ten dollars on all other forms of amusement. If, in effect, the listings prove motion pictures the nation's most popular entertainment, some of the reason, no doubt, has to do with the low admissions charged by the average theatre.

That the movies are the bargain-buy of the amusement field has long been held by this corner. The added proof now furnished by government figures is something that smart managers can and will use in advertising, to sell the day-in-and-day-out appeal of their houses.

A-Mike Vogel

This week's congratulations are directed to the Tri-States Theatres sector, where G. Ralph Branton, general manager, announces good news for Round Tablers Evert R. Cummings, Joe Kinsky and Herb Grove.

From Omaha district manager Cummings moves to Oregon to assume active management of his own theatres. Kinsky is promoted to the Omaha post from district head of eastern Iowa, which job Grove steps up to from manager of the Fort in Rock Island.

On behalf of the membership is showered earnest wishes upon these talented showmen for success in the new situations. They will continue to get their quota of hits on the new diamonds.

Round Table In Pictures



Manager George French and publicist Bill Morton at the RKO Albee, Providence, ahead of "Buck Privates" planted lad in window peeling spuds. Scene stills and appropriate tiein copy were also spotted.





(Above) "Mohammed goes to the mountain" indicates Francis Gillon of the LeClaire, Moline, Ill., as he plants "Comrade X" banner at local Golden Gloves tourney.

(Left) Nick Todorov, Colonial, Allentown, uses cutouts of Lombard and Montgomery for lobby setpiece on "Mr. and Mrs. Smith".

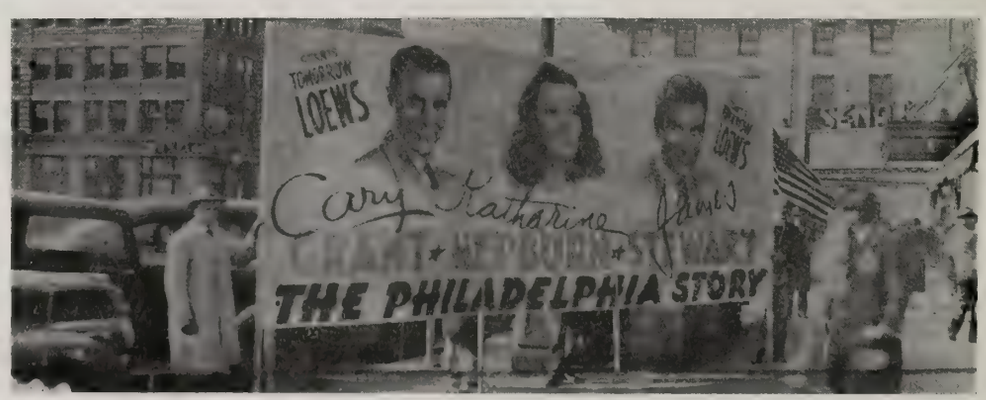


Stan Benford, Colonial, Philadelphia, invited folks to take pot shots at small battleships on endless belt. Supplied with pistol and darts, patrons scoring bull's-eyes received tickets. Cutouts of O'Brien, Cagney and McHugh were planted over all.



(Above) With a local recruiting drive put on by motorized cavalry of the U. S. Army, T. Teschner at Loew's Stillman, Cleveland, received permission to place "Flight Command" banners on all machines.

(Right) Arranged by Carl Rogers, assistant at Loew's Regent, Harrisburg, was street stunt for "Philadelphia Story", consisting of rolled-up 24-sheet. As crowds assembled, lads unfurled the sheet, repeating the stunt at intervals.



NAVY RECRUIT SWORN IN ON STAGE FEATURES HOLDEN'S "NAVY" TIEIN

Enlistment Officials Cooperate with L. & J. Manager in Drive for Recruits; Theatreman Gives Check as "Bon Voyage" Gift

As a stimulator for his rebooking of "Here Comes the Navy" at the L&J Capitol, Atlanta, Ga., Manager Earle Holden worked out an outstanding promotion in securing cooperation of the local navy recruiting station wherein the first patron enlisting during the week of the date was given a goodwill offering of $25 by the theatre. Climax of the stunt was reached on day before the picture closed when the lucky recruit, accepted by the navy, was sworn in on the stage at the nine o'clock performance. As a further result, 10 added recruits were obtained during the drive.

Special Trailers Announce Offer

Holden's goodwill offer when broached to the navy officials was immediately accepted to speed up enlistments. The campaign was opened with a special talking trailer two weeks ahead announcing that the picture was brought back as a part of the defense program. A week ahead, the regular trailer was run with special copy stressing the $25 "bon voyage" gift check. Publicity on the gift was extended to the lobby with a special display from the navy and recruiting literature distributed to patrons and passersby. For patrons interested in enlisting, the doorman was provided with mimeographed blanks to be presented to the enlistment office.

Stage Ceremonies Impressive

The swearing-in on the stage was an outgrowth of the original idea and impressively staged, the winning rookie having been brought back from the main recruiting office in Macon after passing his tests. As the curtains opened, regular uniformed navy men were seen holding American flags and naval colors. In attendance also were the navy officer and the recruit. Master of ceremonies explained the offer, taking care to stress that the gift was purely goodwill on part of the theatre and not as a reward for enlisting. Next the navy representative was introduced who after speaking on the U. S. Navy and giving thanks to Holden for the theatre's aid in the enlistment drive gave the oath of allegiance to the rookie to the music of "Anchors Aweigh." This completed, the check was presented and the ceremonies ended with the national anthem sung by the standing capacity audience.

The unusual nature of the hookup brought in more than the usual newspaper attention, the tiein stressed with news stories and other breaks. Among these was a fulsome mention in popular motion picture column. The Navy officials were also highly pleased since, in addition to the many unexpected enlistments, they advised Holden that they expected to feel the results of the stunt for weeks to come through the many pieces of recruiting literature distributed at the theatre. Holden recommends the tiein highly, pointing out the great number of coming service pictures soon to be released.



HOLDEN'S LOBBY DISPLAY ON PROMOTION WITH NAVY

LINKS KIDNAPPING TO "CORRESPONDENT"

Paralleling the fictional sequence in "Foreign Correspondent" is the recent reported kidnapping from Portugal of the former premier of The Netherlands, which was carried as page one lead in a recent issue of the New York Post. *Paper ran two scene shots from the picture to show how the picture tied in with the actual happening, a fat publicity break, incidentally, for theatres dating the attraction.*

"LET'S HEAR FROM YOU"

Patron Voices Recorded For "Strike Up Band"

Reported by Manager A. H. Bachman at the Harding, in Chicago, was stunt arranged by assistant Norman Brown, who secured a two-minute dialogue recording of Mickey Rooney and Judy Garland in "Strike Up the Band." To the two people who could duplicate the stars' voices the closest, guest tickets were awarded. It is reported that more than 300 records were made, and these were claimed by folks after attending the show. Stunt was advertised in advance through newspapers, programs and trailer.

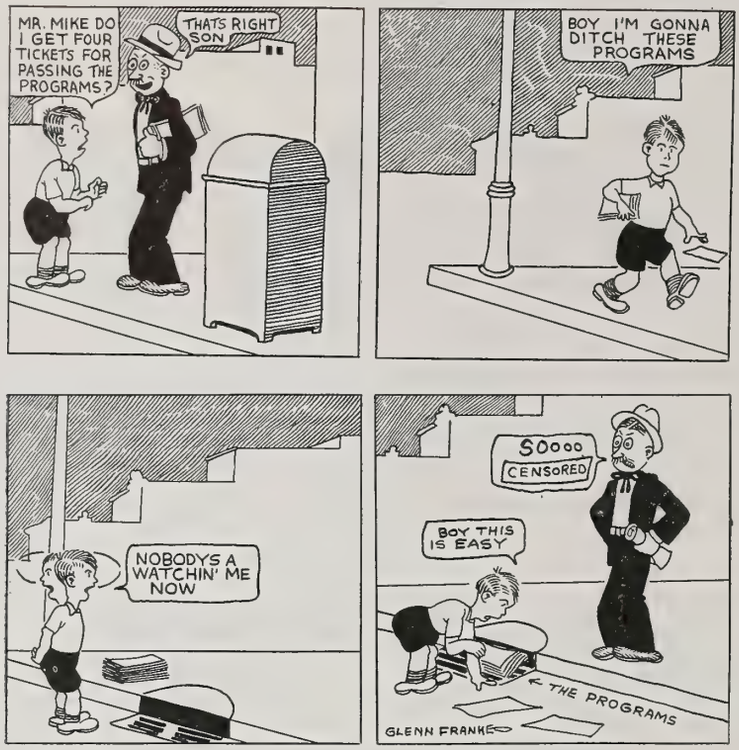
Anna Neagle Art Contest Held for "No, No, Nanette"

An Anna Neagle art contest featured the campaign arranged by the management of the Rialto Theatre, Dallas, Texas, for "No, No, Nanette." Open to all art students in the high schools and Southern Methodist University, contest was sponsored by the Rialto and the Dallas News and Times-Herald. Theatre furnished all art classes with large stills or blow-ups of Anna Neagle which were used as models by the contestants. The contest was started two weeks prior to the film's opening and was also included as part of the regular art class sessions in class rooms.

The finished paintings and drawings were exhibited in the theatre lobby and in the window of the town's leading department store. A Board of Judges, consisting of competent individuals of prominence, decided on the three best works with appropriate prizes awarded to the winners. The News and the Times-Herald reproduced the winning drawings giving credit to the winners and in addition ran a picture of the winners themselves as a featured local news item.

CHANGE TO ALTEC SERVICE
..A CHANGE FOR THE BETTER
ALTEC
SERVICE CORPORATION
250 West 57th Street · New York City

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

"Mr. and Mrs. Smith" Contest Featured by Lehman

Lawrence Lehman of the Orpheum Theatre, Kansas City, Mo., obtained an excellent break in the woman's page of the Kansas City Journal for "Mr. and Mrs. Smith" via a contest based on a marital query. A problem in the story was the basis for the question. The solution had to be arrived at in fifty words and thirty pairs of tickets were given for the best answers. The question was: "If you found out, after three years of marriage, that you weren't legally married after all . . . and that your husband had made the same discovery but hadn't told you . . . what would you do?"

The Journal used a photograph of Carole Lombard, co-starred with Robert Montgomery in the production, as a phase of its announcements.

"LET'S HEAR FROM YOU"

Smith Gets Behind Bill Elliott Personal

Double barreled welcome was accorded Bill Elliott on his recent appearance at the Paramount, in Hot Springs, Ark., with Round Tabler Clyde Smith arranging for the president of the Junior Chamber of Commerce to be on hand to greet the star. Press and photographers were present, which brought art and stories in local dailies. First day, Elliott visited the orphanage which brought further publicity and arrangements were made for him to be the guest star on two 45-minute programs over KTHS and KWFC. Special heralds were distributed in advance, action front erected for the occasion and numerous window cards planted.

"Strawberry Blonde" Stunt In Chi. Garners News Space

A novel publicity stunt was arranged by Warner Bros. with students at Northwestern University to exploit "Strawberry Blonde." Phi Kappa Sigma Fraternity voted the "Strawberry Blonde" as the type of girl they would prefer taking to the Junior Prom or Spring Dance. Immediately a group of brunettes on the campus began to picket the fraternity house. Picture and story breaks on the stunt broke in three Chicago papers and was picked up by the Acme Newspictures and Wide World Photos.

"LET'S HEAR FROM YOU"

"Foyle" Locale Map Used For Lobby by Yearsley

A personally endorsed letter from Christopher Morley, which broke in front pages of all weekly newspapers in the neighborhood of Warners' Circle Theatre, Philadelphia, was obtained by manager Bill Yearsley for "Kitty Foyle." The letter was also used in enlarged form for the lobby, prominently displayed with an enlarged map showing the complete history of action of the picture with arrows directing the theme of the story, which is laid in the very neighborhood of the theatre itself. As a result, the street was bannered in a fashion to give the impression that "Kitty Foyle" was having its Eastern premiere there.

Numerous tie-ups for window displays were made with neighborhood stores and a stenographer in the lobby handed cards to patrons. Moreover, the neighborhood newspapers carried a serialization of the picture with full page ads used to herald the serialization and the opening of the picture.

Interstate Ties Males To Cookery

Showmanship of a high order, especially on behalf of a short subject, was registered recently in Amarillo, Texas, at the Paramount, where Fred Patterson, Interstate city manager and Besa Short, the circuit's short subjects director, cooperated to tie in one of the local dailies for an amateur male cooking contest on Pete Smith's "Penny to the Rescue."

Stimulated by a barrage of publicity and art, the contest was put on of a recent Sunday with stoves, food and utensils provided for the culinary specialists. Well known local women in addition to Mrs. Short acted as judges in awarding the prizes. First, fifty dollars was given for the best meal. Second, a prize of term pass to the Paramount for angel food cake and third, a copy of Prudence Penny's cooking book, for waffles.

The contest itself was filmed and the pictures shown the following week for additional story and art breaks. The latter were the result of a candid camera contest conducted by the paper with cash prizes for winning entries. Radio coverage included discussions by the paper's society editor on her regular program; mentions on the KGNC regular news hour and a lobby broadcast during contest with interview of the contestants, judges and patrons.

"LET'S HEAR FROM YOU"

Radio Tied to "Gulliver" By Aitken in New Zealand

Well rounded campaign was accorded "Gulliver's Travels" by Cyril Aitken, manager of the Avon, in Christchurch, New Zealand, with radio coverage including teaser announcements three weeks ahead, plugging of hit tunes, 50 minute recorded preview of the film and 15 minute recorded synopsis presented over children's program. Through tieups effected with leading chain stores, heralds were enclosed with all outgoing packages and distributed at schools.

Numerous window displays were promoted, busses bannered, personal letters over Aitken's signature addressed to all school heads and a coloring contest was planted in local daily, for promoted prizes.

Contacting local libraries and bookstores, R. J. Bennell at the Regent, in Dunedin, New Zealand, for his date on "Gulliver's Travels" distributed bookmarks and planted scene stills. Story in abridged serial form was broadcast, numerous merchants came through with cooperative window displays and for distribution to school children cards were printed with picture copy and tinted cut of King Liliput.

"LET'S HEAR FROM YOU"

Circusman Hunt for "Hanna"

City-wide, search, for oldest circus performer—male or female—in city of San Francisco, was conducted by Warfield Theater to ballyhoo "Chad Hanna," the film based on circuit life. Winner, who broke into circus life in Charleston, South Carolina, in 1884, was feted at a banquet at the St. Francis Hotel, and later was guest of the theater.

Leighton Asks for Famous 'Blondes'

Blondes, strawberry and otherwise, who had made their mark on history and places in the headlines were utilized by Bert Leighton for a contest on "Strawberry Blonde" for the date at the Grand Theatre, Lancaster, Pa., the first time, incidentally, the local paper had gone for a contest in many years.

Starting six days ahead, paper publicized a daily quiz asking such questions as "Who was the first notorious blonde in history? What town became world famous because of a blonde? In what country are blondes most predominant? What Philadelphia strawberry blonde is now a leading radio and screen star?" Twenty-five pair of passes were given for the best answers to the questions asked, 12 in all.

Local baker featured a "Strawberry Blonde" pie and contest, participants to guess how many strawberries were on top of cake displayed in window. Guest tickets were given here and scene stills were featured. On Valentine's Day, with the opening, chain store plugged a "Strawberry Blonde" sundae, going so far as to advertise in the newspapers. Other stores suggested that customers ask for a "Cagney Special." Since the opening was on Valentine's Day, Leighton got out special heralds in heart form, which were placed in all cars parked within a six-block radius of theatre, also planted them on restaurant tables, etc.

Contacting director of nearby Franklin & Marshall College glee cub, Leighton promoted four students to dress in old-fashioned attire and serenade as Barber Shop Quartette. Other facilities of the college were utilized to sell the date among student body and faculty.

"LET'S HEAR FROM YOU"

Essay Contest Planted By Sexton on "Police"

At the subsequent run Voge Theatre, in East Chicago, Ind., Howard Sexton for "North West Mounted Police" tied up local dress shop on a "How to Get Your Man" contest. Merchandise prizes were awarded in connection with best 200 word essay on the subject. Cooperating store devoted window display to the tiein, distributed heralds and advertised it in newspaper.

School coverage was secured by means of a coloring contest. In this connection, guest tickets went to those submitting best jobs. Numerous one-sheets were planted, jumbo window cards spotted strategically and heralds variously tinted were distributed house-to-house.

"LET'S HEAR FROM YOU"

Gates Circularizes Lawyers

Covering entire list of Cleveland attorneys, Arnold Gates at Loew's Park mailed a penny government postcard to all these professional men in advance of "I Want a Divorce." Copy on correspondence side read: "You owe it to your profession to see the gay, hilarious "I Want a Divorce." Joan Blondell vs. Dick Powell. Hearing, Loew's Park, starting Tuesday."

TWO MORE TO GO

With the results here listed the Quigley Awards enter the Fourth Fortnight of the First Quarter, dated to finish on March 29th. This leaves two preliminary two-week periods for entrants ambitious to roll up a good score for the initial Quarter-Master Plaques, Medals and Citations for 1941. Current Fortnight winners and their situations are set down as follows:

STAN ANDREWS
Capitol, Guelph, Ont., Can.

FRANK BICKERSTAFF
MOON CORKER
Palace, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Brant, Brantford, Ont., Can.

EV CALLOW
Warners, Philadelphia, Pa.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Can.

JAMES CRAWLEY
Palace, Chillicothe, Ill.

A. KENT CRAIG
Capitol, St. Catharines, Ont., Can.

HARRY E. CREASEY
Alma, Vancouver, B. C., Can.

FRANCIS DEERING
Loew's, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

A. EASSON
Oakwood, Toronto, Ont., Can.

BILL ELDER
Loew's, Harrisburg, Pa.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

BOB FULTON
Paramount, Waterloo, Ia.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
LeClaire, Moline, Ill.

JOE GOLDSTEIN
Schine's Webster, Rochester, N. Y.

H. D. GROVE
Fort, Rock Island, Ill.

ED HARRISON
State, Waterville, Me.

LOU S. HART
Schine's Hipp, Gloversville, N. Y.

EARLE HOLDEN
Capitol, Atlanta, Ga.

GARY JAFFA
Schine's Avon, Watertown, N. Y.

A. J. KALBERER
Indiana, Washington, Ind.

STOCKTON LEIGH
Schine's Keith, Syracuse, N. Y.

BERT LEIGHTON
Grand, Lancaster, Pa.

JACK LYKES
Loew's Valentine, Toledo, Ohio

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

LOUIS MARCKS
Strand, Westfield, Mass.

DAVE MARTIN
Fox Granada, Inglewood, Cal.

ED MAY
Russell, Maysville, Ky.

LOUIS E. MAYER
RKO Temple, Rochester, N. Y.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

CARMON PHILLIPS
Onate, Belen, N. Mex.

JOHN F. PIVAL
Kramer, Detroit, Mich.

KEN PRICKETT
El Rancho, Victoria, Tex.

ROY PRYTZ
Granada, Duluth, Minn.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

JOE RUDDICK
Fox Gillioz, Springfield, Mo.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

HY SHAPIRO
Terminal, Upper Darby, Pa.

HOWARD SEXTON
Voge, East Chicago, Ind.

WILFORD N. SKLAR
Roxy, Clearfield, Po.

JOE SLOAN
Loew's Broad, Columbus, Ohio

ARTHUR STADLER
Schine's Auburn, Auburn, N. Y.

STAN STANFILL
Craig, Craig, Colo.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

HARRY UNTERFORT
Schine's Keith, Syracuse, N. Y.

ART WARTHA
Elco, Elkhart, Ind.

CHARLES ZINN
EV SEIBEL
Century, Minneapolis, Minn.

Emphasized again are the qualifications regarding entry of material for the Awards as concerns single ideas or single promotions. As noted, a single promotion may be made up of more than one tiein, providing each of the tieins stem from the same promotion. Since the Awards are based on individual ideas and not on complete campaigns, it is requested that entrants who forward complete campaigns for the Quigley Awards mark the highlight exploitation they wish to be considered.

Contests Highlight Murphy's "Story" Date

"How To Turn Down a Man" and "Which Husband Would You Choose?" were the subjects of "Philadelphia Story" contests used simultaneously in the Syracuse Herald-Journal and Post Standard, respectively, as part of the campaign for the film put over by Frank Murphy, Loew's. In the first contest, readers were asked to state in no more than 25 words what they would have Katharine Hepburn say in turning down any of her three suitors in the picture. In the second, they were asked to name the man they thought she ought to marry and to list ten qualities that would make him the "ideal husband." In both instances cash and guest tickets were awarded the winners. Winning entries ran in cooperating papers.

REPRESENTATIVE NEWSPAPER ADS



(Above) The "flat" layout found effective by Jim Nairn for F. P. Canadian Toronto displays was used in white space for dignified second-week announcement of "Letter" at the Uptown. Jack Barker did the art. Size: 80 lines on 5 col.



(Above) To stimulate the desire of those attracted by the opening week's campaign on "Philadelphia Story" but had not gotten around to seeing it, Charlie Zinn and Ev Seibel of the Century, Minneapolis, worked out a new sales attack for the holdover with background copy as illustrated that built up the appeal. Boxoffice response was tops for this 50 lines on 2 col.

(Below) Selling Preston Sturges for his "name" value, the New York Paramount advance on "Lady Eve" aimed to establish the entertainment of the picture by hooking the producer to the gag copy and layout. Size: 75 lines on 2 col.



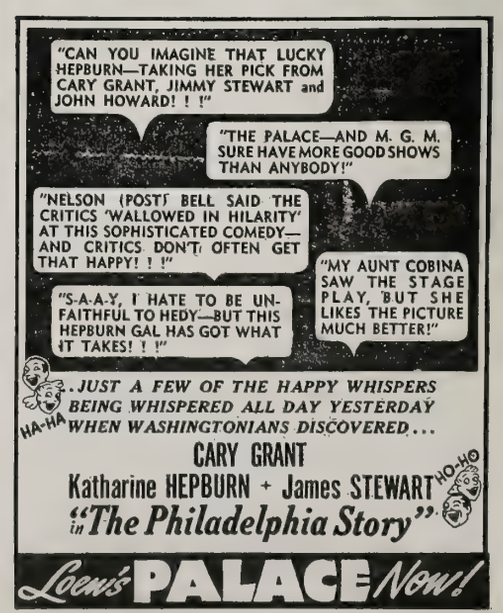


(Right) For a quick follow-up after-opening snapper on "Philadelphia Story" at Loew's Palace, Washington, adman Dan Terrell reports "dreaming up" this balloon panel layout in 70 lines on 2 col.

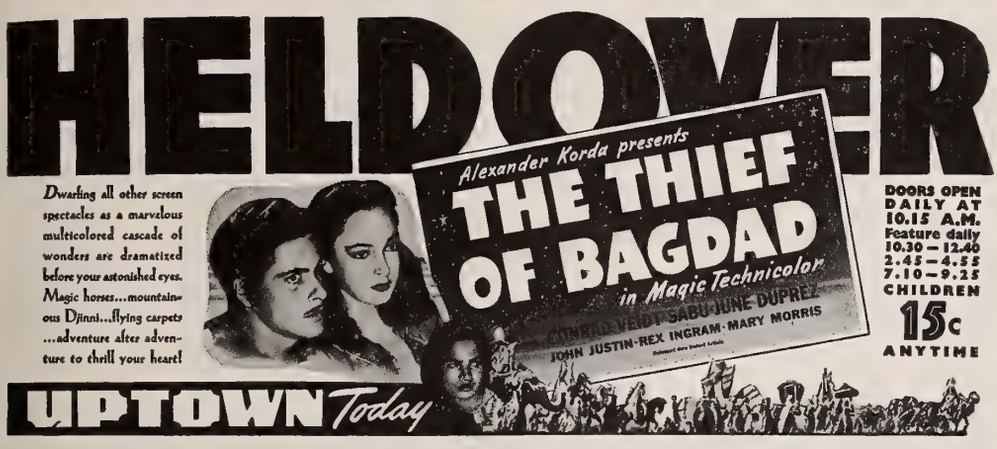
(Left) Hand-drawn reverse layout built around shock-and-thrill war copy was selected by C. A. Matthews to sell "Night Train" at the Tryon, Charlotte, N. C. New York critic quote was picked up for further build-up. Size: 145 lines on 4 col.



(Above) Dignity as expressed in this unique 110 lines on 2 col. was emphasized by copy head, Don Demieh, and artist, Ray Staab, for the Ray Noble stage show at the Fox Wisconsin, Milwaukee



DISPLAYS FAVORED BY MEMBERS



(Above) Switching his attack to sensationalize the date on "Bagdad" at the Uptown, Toronto, Can., Jim Nairn hit 'em with a flat 60 lines on 5 col., the block holdover hooked into the romance copy and art.



(Right) Announcement copy aimed to sell the class of the attraction and premiere was smartened up by Hal Kopplin, Wometco ad head, as illustrated, for the Miami "Back Street" opening. Size: 95 lines on 2 col.



(Left) To plug the holdover on "Kitty Foyle" while bowing in the next date on "Hudson's Bay" at Keith Memorial, Boston, Carlo Vannicola, division ad head, devised this "apology" slant to headline Muni and title. Size: 130 lines on 2 col.



(Right) Upon the assumption that nearly every adult in the United States has heard about "Tobacco Road", and that the play was presented in nearly every state, the ad campaign for the picture devised by Charles E. McCarthy, 20th Century-Fox ad director, was aimed directly to sell that "it's on the screen". Represented here is a 130 lines on 5 col. for the New York Roxy date, one of the series used starting two weeks ahead.

EXPLOITATION BRIEFS FROM A-FIELD

For "Arise My Love" at the Ritz, in Chillicothe, Mo., Barnes Perdue planted a regular theatre chair in his lobby with a wide leather belt attached to front. Copy over all read "We're equipping our chairs with safety belts to keep you from falling in the aisles when you see", etc. All employees ahead of opening wore pieces of bright red ribbon tied to one finger. When queried, they replied it was a reminder to tell folks about the picture. Doorman was dressed in clown uniform and four boys dressed in keeping covered main streets walking in Indian file with back banners.

▽

Radio quiz contest was promoted by Wally Leach, manager of Warner's Grand Theatre, Camden, N. J., for "Second Chorus." Contestants were brought before the WCAM microphone and for 15 minutes were quizzed on the songs and various items from the picture.

▽

A live window display was arranged for "Arise My Love" by Perry Lessy, manager of Warners' Lindley Theatre, Philadelphia. Tying in with a neighborhood furniture store, passersby guessing the time that a lovely lady asleep in a bed would awake were given free passes to see the picture.

▽

All those smitten by Cupid on St. Valentine's Day were guests of William Israel, manager of Warners' Fox Theatre, Philadelphia, for "This Thing Called Love," which opened on the lovers' holiday. All couples who applied for a marriage license on St. Valentine's Day were admitted as guests to see the film.

▽

As an advance on "Arizona" at the Coolidge Corner Theatre, in Brookline, Mass., Round Tabler Jack Markle had cards mailed from Tucson to a special list. Postcards carried picture copy.

▽

Through tieup with telephone company, George Pappas, Rialto, Beaver Falls, Pa., arranged for installation of phone in lobby. Girl dressed as nurse called all doctors' offices and private residences giving following message: "This is Mary Lamont speaking, Dr. Kildare's nurse. I called to remind you that 'Dr. Kildare's Crisis' opens at the Rialto," etc., etc. In addition, nurses homes were contacted and display board planted. Through cooperation of superintendent at hospital, display was used here, too.

▽

For his date on "Gone With the Wind" at Loew's, Harrisburg, Bill Elder landed two-column story by Howard Dietz, plus numerous readers. Full-page ad in color was also used.

▽

Effective lobby display was used by H. M. Yudin at the Centre Theatre, in St. Catharines, Ontario, for his run on "Snow White." Character dolls of the princess and the seven dwarfs were spotted with color wheel playing overall. Yudin secured an additional break since local minister devoted sermon to "Snow White" and kindness.



Above reproduction of herald idea used by Manager Louie E. Munch for "Invisible Woman" at the Auditorium, Richwood, W. Va., is self-explanatory. Heralds distributed widely over the area brought many entries, Munch reports, and had much to do with the picture's extra grosses.

Memory contest was planted in local papers by Francis Deering at Loew's, in Houston, Tex., for "Gone With the Wind." Assuming that folks had seen the film a year ago, guest tickets went to those who could supply dialogue which took place in the picture shown in scene stills run in the paper.

▽

For his date on "Go West," A. J. Kalberer at the Indiana Theatre, in Washington, Ind., crashed local basketball game by distributing small cards carrying cut of the Marx Brothers together with playdates. Also attached to card were peanuts, copy reading: "Nuts to you."

▽

Lucky numbered cutout shamrocks were distributed by Bill Yeakle ahead of "Little Nellie Kelly" at the Kentucky Theatre, in Danville, Ky., guest tickets went to those holding shamrocks carrying numbers corresponding with those listed in lobby easel.

▽

A Valentine's Day photo of James Stewart and Hedy Lamarr, framed in a lace heart and quoting lines from Christopher Marlowe's poem which gave the title "Come Live With Me" to the picture, became page one of the Dayton Sunday Journal magazine section as part of Sam Gilman's campaign for the film's showing at Loew's.

Cut-out hearts pierced by an arrow, pointing in the direction of the Colonial Theatre, Allentown, Pa., reading: "This Way to Your Heart....Colonial"; were used by Milan Todorov, publicity director of the house, for "This Thing Called Love."

▽

Sam Phillippe, manager of Warners' Plaza Theatre, Philadelphia, sold "Dr. Christian in Remedy for Riches" and Bela Lugosi's "The Devil Bat" and a "Healthy Double Feature." The message on all heralds and posters advised that "The hearty laughs of Jean Hersholt in 'Remedy for Riches' will be a positive cure for the Creepy Jitters you are sure to get when you see Bela Lugosi in 'The Devil Bat'—the most terrifying horror picture ever made."

▽

Louis Davis at the New Vernon, Mt. Vernon, Ind., broke papers with front page stories when he recently extended an invitation to captain of Battery E, 13th Field Artillery and his men, to attend a special screening of "Down Argentine Way." This was done to honor three local boys who had just joined the battery.

▽

Two co-op pages were promoted by Frank Vennett at the Opera House, in Bath, Maine, for "Love Thy Neighbor." The reason for the two pages was that one was for the city folk attention and the other in the country. Each merchant's ad was tied directly to the picture.

▽

Digging into the bag, but as he says, nonetheless effective, was the blotter giveaway employed by Ed Harrison at the State, Waterville, Maine, for "Kitty Foyle." Printed in red five rules for a perfect boss, secretary and wife were listed, together with title and playdates.

▽

Special invitations to attend screening of "Pastor Hall" were sent to clergymen and local prominents by W. P. McGeachie at the Algoma, Sault Sainte Marie, Ontario. Personal endorsements of those attending were later used in regular ads, which broke ahead of opening.

▽

For his date on "Love Thy Neighbor" at the Strand, Trail, B. C., Leslie V. Campbell planted an old radio cabinet in his lobby, top of which was all chipped. Large axe was set in slot on top of machine with copy overall reading: "It's not a chip off the old block, but the whole blinkin' block itself. Jack Benny and Fred Allen, in" etc. Small radio concealed inside played hit tunes from picture and light behind dial gave impression that music was issuing from the large cabinet itself.

▽

Scene stills of Katharine Hepburn in both the film and the stage play, in the former with James Stewart and in the latter with Van Heflin, were good for a three-column spread in the Washington *Daily News* as part of the "Philadelphia Story" campaign put over by Dan Terrell, Loew publicist.

THE RELEASE CHART

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Skylark....*Para*
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So Ends Our Night....*UA*
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The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

TAKE Me Back to Oklahoma.....Mono
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Texas Rangers Ride Again.....Para
Texas Terrors .....Rep
That Gang of Mine.....Mono
That Hamilton Woman!.....*UA*
That Night in Rio.....*20th-Fox*
That Uncertain Feeling.....*UA*
They Dare Not Love.....*Col*
They Met in Argentina .....*RKO*
They Met on Skis.....Foreign
They Knew What They Wanted.....RKO
Thief of Bagdad.....UA
Third Finger, Left Hand.....MGM
Thirty Days Hath September.....*WB*
This Thing Called Love.....Col
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Three Sons O'Guns.....*WB*
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West of Pinto Basin.....Mono
Where Did You Get That Girl?.....Univ
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Wild Man of Borneo.....MGM
Winged Victory .....*WB*
Woman's Face, The.....*MGM*
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Wyoming Wildcat .....Rep
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You're Out of Luck.....Mono
Youth Will Be Served.....20th-Fox
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THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.

Numbers following titles are production numbers.

Asterisk (*) after release date designates 1939-40 product, all others are 1940-41.

Release dates are furnished as soon as available (advance dates are tentative and subject to change).

Running time is subject to change.

Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.

For complete listing of 1940-41 Short Subjects see Product Digest, page 69.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A)	Warner Baxter-Ingrid Bergman-Fay Wray	Feb. 18,'41	80	Feb. 22,'41
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Angels Over Broadway (G) 1009	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40*	80	Oct. 12,'40
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Before I Hang (G) 1024	Boris Karloff-Evelyn Keyes	Sept. 17,'40*	63	Oct. 12,'40
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie Plays Cupid (G) 2016	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68	Nov. 2,'40
Chain Gang	*Otto Kruger-Gloria Dickson*	*Not Set*		
Devil Commands, The (A)	Boris Karloff - Amanda Duff - Richard Fiske-Ann Revere	Feb. 3,'41	65	Feb. 22,'41
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsay	Nov. 30,'40	69	Nov. 30,'40
Ellery Queen's Penthouse Mystery (G)	*Ralph Bellamy-M. Lindsay-Chas. Grapewin*	*Mar.* 24,'41	65	*Mar.* 1,'41
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41	69	Feb. 15,'41
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 16,'40
Five Little Peppers in Trouble 1022	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40*	65	
Fugitive from a Prison Camp (G) 2032	Jack Holt-Marian Marsh	Sept. 5,'40	59	Aug. 10,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40*	57	Nov. 9,'40
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The	*Jack Holt-Marjorie Reynolds*	*Apr.* 3,'41		
(See Product Digest, page 64)				
Her First Beau	*Jane Withers-Jackie Cooper-Edith Fellows*	*Not Set*		
Howards of Virginia, The (G) 1001	Cary Grant-Martha Scott	Sept. 19,'40*	117	Aug. 31,'40
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance	*Warren William-Henry Wilcoxon-June Storey*	*Mar.* 6,'41		
(See Product Digest, page 64)				
Meet Boston Blackie	Chester Morris-Rochelle Hudson	Feb. 20,'41		
(See Product Digest, page 54)				
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
North from the Lone Star 2213	*Bill Elliott*	*Mar.* 31,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	
(See Product Digest, page 55)				
Penny Serenade	*Irene Dunne-Cary Grant*	*Apr.* 17,'41		
(See Product Digest, page 29)				
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prairie Schooners (G) 2209	Bill Elliott-Evelyn Young	Sept. 30,'40	58	Nov. 16,'40
Senate Page Boys	*H. Marshall-Virginia Bruce*	*Not Set*		
She Knew All the Answers	*Joan Bennett-Franchot Tone*	*Not Set*		
Show Business	*Rudy Vallee - Ann Miller - Glen Gray*	*Not Set*		
So You Won't Talk (G) 2018	Joe E. Brown-Frances Robinson	Oct. 3,'40	69	Sept. 28,'40
Texas	*Wm. Holden-Warren William*	*Not Set*		
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Not Set*		
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57	Sept. 21,'40
Under Age	*Nan Grey-Alan Baxter-Mary Anderson*	*Not Set*		
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley	Oct. 21,'40	57	July 20,'40
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The 124	*Wallace Beery-Lionel Barrymore-Laraine Day*	*Mar.* 28,'41		
(See Product Digest, page 47)				
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Blonde Inspiration (A) 123	John Shelton - Virginia Grey - Albert Dekker-L. Nolan	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Not Set*		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 31,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104	Nov. 2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy 127	Ruth Hussey-Robert Cummings	Feb. 28,'41		
(See Product Digest, page 63)				
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70	Nov. 16,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40	83	Aug. 3,'40
(Reviewed under title, "Busman's Holiday")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Love Crazy	*William Powell-Myrna Loy-Fay Bainter*	*Not Set*		
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41	79	Jan. 11,'41

THE RELEASE CHART

(Unaffiliated)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Men of Boys Town	*S. Tracy-M. Rooney-B. Watson*	*Not Set*		
(See Product Digest, page 37)				
Penalty, The	*L. Barrymore-Edw. Arnold*	*Mar.* 14,'41		
(See Product Digest, page 64)				
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112.	Nov. 30,'40
Rage in Heaven 128	*Robert Montgomery - Ingrid Bergman-George Sanders*	*Mar.* 7,'41		
(See Product Digest, page 55)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40	71.	Sept. 21,'40
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave*	*Not Set*	103.	Jan. 27,'40
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser	Sept. 27,'40	121.	Sept. 21,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96.	Oct. 12,'40
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
Uniform, The	*Clark Gable-Rosalind Russell*	*Not Set*		
Wild Man of Borneo 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
(See Product Digest, page 39)				
Woman's Face, A	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*Not Set*		
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89.	Sept. 14,'40
Ziegfeld Girl, The	*J. Stewart - J. Garland - H. Lamarr-T. Martin*	*Mar.* 21,'41		
(See Product Digest, page 62)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40	62.	Oct. 19,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Dec. 20,'40		
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41		
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64.	Oct. 12,'40
Flying Wild	*Leo Gorcey-Bobby Jordan*	*Mar.* 10,'41	63.	*Mar.* 1,'41
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Kid's Last Ride, The	Ray Corrigan-John King	Feb. 10,'41		
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78.	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 11,'40	62.	Nov. 23,'40
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf	*Grace Bradley-M. Whalen*	*Mar.* 15,'41		
(See Product Digest, page 62)				
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40	62.	Oct. 5,'40
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Trailing Double Trouble (G)	John King-Ray Corrigan	Oct. 1,'40	58.	Oct. 19,'40
Tumbledown Ranch in Arizona	*Ray Corrigan-John King*	*Not Set*		
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113.	Oct. 19,'40
Border Vigilantes 4053	*Wm. Boyd-Russel Hayden-Andy Clyde*	*Apr.* 4,'41		
Caught in the Draft	*Bob Hope-Dorothy Lamour-Lynne Overman*	*May* 30,'41		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86.	Oct. 5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72.	Sept. 21,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75.	Oct. 12,'40
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Hard Boiled Canary (G) 4021	*Allan Jones-Marg't Lindsay*	*Mar.* 7,'41	80.	*Mar.* 1,'41
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	*W. Boyd-R. Hayden-A. Clyde*	*Not Set*	67.	*Feb.* 22,'41
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40	92.	Sept. 7,'40
I Wanted Wings	*Brian Donlevy-R. Milland-W. Holden*	*Apr.* 25,'41		
Kiss the Boys Goodbye	*Mary Martin-Don Ameche*	*July* 18,'41		
Lady Eve, The (A) 4022	*Barbara Stanwyck-H. Fonda-Chas. Colburn-E. Pallette*	*Mar.* 21,'41	95.	*Mar.* 1,'41
Las Vegas Nights	*Phil Regan-Bert Wheeler-Tommy Dorsey*	*Mar.* 28,'41		
(See Product Digest, page 62)				
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	74.	Jan. 18,'41
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Men of Action	*Wm. Boyd-Russell Hayden*	*Not Set*		
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75.	Oct. 19,'40
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
North West Mounted Police (G) 3946 (Color)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40*	125.	Oct. 26,'40
Nurses Don't Tell	*Anne Shirley-Rich'd Carlson*	*Not Set*		
One Night in Lisbon	*Madeleine Carroll-Fred MacMurray-Dame May Whitty*	*June* 13,'41		
Pioneer Woman	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*		
Pirates on Horseback	*Wm. Boyd-Russell Hayden*	*June* 6,'41		
Power Dive	*Richard Arlen-Jean Parker-Billy Lee*	*May* 23,'41		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69.	Oct. 5,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40	80.	Sept. 14,'40
Reaching for the Sun	*Joel McCrea-Ellen Drew-E. Bracken-C. Coburn*	*May* 9,'41		
Road to Zanzibar, The	*Bing Crosby - Bob Hope - Dorothy Lamour*	*Apr.* 11,'41		
Round Up, The	*R. Dix-P. Morison-P. Foster*	*Apr.* 18,'41		
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard	Jan. 3,'41	83.	Dec. 7,'40
Shepherd of the Hills (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*Aug.* 15,'41		
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
World in Flames (G) 4010	Documentary	Nov. 15,'40	60.	Oct. 19,'40
You're the One (G) 4017	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters 153	Tim McCoy	Sept. 16,'40	60.	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40	55.	
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63.	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60.	
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62.	
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68.	
Federal Fugitive 108	*Neil Hamilton*	*Mar.* 29,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	64.	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	65.	Dec. 21,'40
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63.	Mar. 1,'41
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 11,'40	59.	
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
Trigger Pals 161	*Bob Steele*	*Mar.* 22,'41		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle	*Gene Autry-Smiley Burnette*	*Mar.* 14,'41		
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Colorado (G) 051	Roy Rogers-"Gabby" Hayes	Sept. 15,'40	57.	Sept. 7,'40
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57.	Oct. 12,'40
Great Train Robbery, The	Bob Steele-Claire Carleton	Feb. 28,'41		
(See Product Digest, page 62)				
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40	69.	Sept. 14,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88.	Oct. 19,'40
In Old Cheyenne	*Roy Rogers-"Gabby" Hayes*	*Apr.* 1,'41		
Lady from New Orleans	*John Wayne-Ona Munson-Ray Middleton*	*Not Set*		
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Man Betrayed, A	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41		
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73.	Oct. 5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Mr. District Attorney	*Dennis O'Keefe-Peter Lorre-Florence Rice*	*Mar.* 27,'41		
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly-Spencer Charters	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	56.	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Ridin' on a Rainbow (G) 044	Gene Autry - Smiley Burnette-Mary Lee-Carol Adams	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Sis Hopkins	*Judy Canova-Bob Crosby-Chas. Butterworth*	*Apr.* 16,'41		
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Two-Gun Sheriff	*Don Barry*	*Apr.* 11,'41		
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40	57.	Sept. 21,'40
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70.	Nov. 2,'40
Wyoming Wildcat (G) 074	Don "Red" Barry-Julie Duncan	Jan. 6,'41	56.	Jan. 11,'41
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59.	Oct. 5,'40

THE RELEASE CHART

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64	Jan. 25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Citizen Kane 118 (See Product Digest, page 61)	Orson Welles-Dorothy Comingore	Feb. 28,'41		
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	78	June 29,'40
Devil and Miss Jones, The 122 (See Product Digest, page 63)	*Jean Arthur-Charles Coburn*	*Apr.* 11,'41		
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63	Nov. 2,'40
Footlight Fever 119	*Alan Mowbray-Donald Mc-Bride-Carol Hughes*	*Mar.* 21,'41		
Girl, a Guy and a Gob, A 120 (See Product Digest, page 21)	*Geo. Murphy-Lucille Ball*	*Mar.* 14,'41		
Hang Out the Moon	*Rosemary Lane-D. O'Keefe*	*Not Set*		
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70	Sept. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan. 17,'41	85	Dec. 14,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40	78	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84	Dec. 7,'40
Melody for Three 124 (See Product Digest, page 55)	*Jean Hersholt-Fay Wray*	*Mar.* 28,'41		
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76	Oct. 12,'40
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95	Jan. 25,'41
No, No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96	Dec. 28,'40
Playgirl (G) 121	*Kay Krancis-James Ellison*	*Mar.* 7,'41	75	Dec. 14,'40
Reluctant Dragon	*Disney Cartoon Feature*	*Not Set*		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66	Nov. 23,'40
Repent at Leisure	*Kent Taylor-Wendy Barrie*	*Apr.* 4,'41		
Robbers of the Range 184	*Tim Holt-Virginia Vale*	*Apr.* 18,'41		
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66	Jan. 4,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout-Carol Hughes	Feb. 21,'41	69	Feb. 15,'41
Sunny	*Anna Neagle-John Carroll-Ray Bolger*	*Not Set*		
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40	90	Oct. 12,'40
They Met in Argentina 128	*Gene Raymond - Maureen O'Hara-Alberto Vila*	*Apr.* 25,'41		
Tom, Dick and Harry 126	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*May* 9,'41		
Too Many Girls (G) 106	Lucille Ball-Richard Carlson	Nov. 8,'40	85	Oct. 12,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell	Oct. 11,'40	67	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40	59	Oct. 12,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	*Tyrone Power-Linda Darnell-John Carradine-L. Cregar*	*May* 30,'41		
Bride Wore Crutches, The 112 (See Product Digest, page 30)	*Lynne Roberts-Ted North*	*July* 4,'41		
Brigham Young—Frontiersman (G) 107	Tyrone Power-Linda Darnell	Sept. 27,'40	113	Aug. 31,'40
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40	88	Dec. 14,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70	Nov. 30,'40
Cowboy and the Blonde, The	*George Montgomery - Mary Beth Hughes*	*May* 23,'41		
Dead Men Tell 136 (See Product Digest, page 63)	*Sidney Toler-Sen Yung-Jean Rogers*	*Mar.* 28,'41		
Down Argentine Way (G) 113 (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40	88	Oct. 5,'40
For Beauty's Sake	*Ted North-Marjorie Weaver*	*June* 27,'41		
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40	57	Sept. 28,'40
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78	Oct. 12,'40
Girl Must Live,A (A)	*Lilli Palmer-M'g't Lockwood*	*Apr.* 25,'41	92	*May* 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67	Feb. 22,'41
Great American Broadcast	*Alice Faye-Jack Oakie-John Payne*	*May* 2,'41		
Great Profile, The (G) 111	John Barrymore-Johne Payne	Oct. 25,'40	71	Aug. 24,'40
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94	Dec. 28,'40
Inspector Hornleigh Goes To It 139	*Gordon Harker-P. Calvert*	*Apr.* 25,'41		
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78	Dec. 7,'40
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov. 8,'40	93	Nov. 9,'40
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77	Dec. 28,'40
Murder Among Friends 132 (See Product Digest, page 46)	John Hubbard-Marjorie Weaver	Feb. 28,'41		
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65	Dec. 7,'40
Night Train (A) 114 (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93	June 8,'40
Outlaw, The 135	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Mar.* 21,'41		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley-Eugene Pallette	Feb. 7,'41	59	Feb. 15,'41
Ride On Vaquero 138 (See Product Digest, page 64)	*C. Romero-Mary B. Hughes*	*Apr.* 18,'41		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73	Jan. 4,'41
Scotland Yard 131 (See Product Digest, page 47)	*Nancy Kelly - John Loder - Edmund Gwenn*	*Apr.* 4,'41		
Sleepers West 134 (See Product Digest, page 54)	*Lloyd Nolan-Lynn Bari-Mary Beth Hughes*	*Mar.* 14,'41		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70	June 29,'40
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78	Jan. 25,'41
That Night in Rio 137 (Color) (See "The Road to Rio," Product Digest, page 45)	*Alice Faye - Don Ameche - Carmen Miranda*	*Apr.* 11,'41		
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92	Nov. 23,'40
Tobacco Road (A) 133	*Gene Tierney-Charley Grapewin-Marjorie Rambeau*	*Mar.* 7,'41	84	*Mar.* 1,'41
Very Young Lady, A	*Jane Withers-Nancy Kelly*	*June* 6,'41		
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb. 21,'41	95	Feb. 8,'41
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*Not Set*		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95	Jan. 18,'41
Great Dictator, The (G)	*Charles Chaplin - Paulette Goddard-Jack Oakie*	*Mar.* 7,'41	126	*Oct.* 19,'40
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter	Nov. 22,'40	105	Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson	Sept. 13,'40	92	Aug. 3,'40
Pot O'Gold (See Product Digest, page 63)	*James Stewart-Paulette Goddard-Horace Heidt*	*Not Set*		
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85	Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102	Dec. 7,'40
That Hamilton Woman! (See "Lady Hamilton," Product Digest, page 31)	*Vivien Leigh-L. Olivier*	*Not Set*		
That Uncertain Feeling (See Product Digest, page 46)	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Not Set*		
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109	Oct. 19,'40
Topper Returns	*Joan Blondell-Roland Young-Carole Landis-'Rochester'*	*Mar.* 21,'41	120	*Jan.* 25,'41
Westerner, The (G)	Gary Cooper-Walter Brennan	Sept. 20,'40	99	Sept. 21,'40

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89	Feb. 8,'41
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73	Dec. 7,'40
Black Cat, The	*B. Rathbone-Hugh Herbert-Gale Sondergaard*	*Not Set*		
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Andrews Sisters - Abbott & Costello-Jane Frazee	Jan. 31,'41	84	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	*Johnny Mack Brown*	*Mar.* 21,'41		
Dangerous Game, A (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Not Set*		
Dark Street of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65	Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40	71	Oct. 12,'40
Double Date	*Edmund Lowe-Una Merkel*	*Mar.* 14,'41		
Flame of New Orleans, The (See Product Digest, page 53)	*Marlene Dietrich-R. Young-Bruce Cabot*	*Apr.* 11,'41		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Hired Wife (G) 5006	R. Russel-B. Aherne-V. Bruce	Sept. 13,'40	96.	Sept. 7,'40
Hit the Road	*Gladys George-Barton MacLane*	*Not Set*		
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
Invisible Woman, The (A) 5018	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne	*Loretta Young-R. Preston-Gladys George*	*Apr.* 4,'41		
(See Product Digest, page 61)				
Law and Order (G) 5062	Johnny Mack Brown	Oct. 18,'40	57.	Nov. 30,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct. 11,'40	86.	Oct. 19,'40
Lucky Devils 5053	Richard Arlen-Andy Devine	Jan. 3,'41		
(See Product Digest, page 30)				
Man Made Monster	*Lionel Atwill-Lon Chaney, Jr.-Frank Albertson*	*Mar.* 28,'41		
Man Who Lost Himself, The	*Brian Aherne-Kay Francis-Henry Stephenson*	*Mar.* 21,'41		
(See Product Digest, page 64)				
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Chump (G)	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Men of the Timberlands	*Richard Arlen-Andy Devine*	*June* 6,'41		
Model Wife	*Joan Blondell-Dick Powell-Charles Ruggles*	*Apr.* 25,'41		
(See Product Digest, page 62)				
Mr. Dynamite	*Lolyd Nolan-Irene Hervey-J. Carrol Naish*	*Mar.* 7,'41		
Mutiny in the Arctic	*Richard Arlen-Andy Devine*	*Apr.* 4,'41		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl? (G)	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan-	Feb. 21,'41	95.	Mar. 1,'41
Oh, Charlie	*Abbott & Costello*	*May* 30,'41		
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40	82.	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
San Francisco Docks (G) 5027	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40	66.	Nov. 16,'40
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Six Lessons from Madame Lazonga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40	89.	Sept. 28,'40
Too Many Blondes	*Rudy Vallee*	*May* 23,'41		
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75.	Dec. 14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Not Set*		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*Not Set*		
Always a Bride [FN] (G) 570	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
(See Product Digest, page 61)				
Case of the Black Parrot [FN], (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
City for Conquest [WB] (G) 506	James Cagney-Ann Sheridan	Sept. 21,'40	106.	Sept. 14,'40
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90.	Sept. 28,'40
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73.	Nov. 2,'40
Father Is a Prince [FN] 569	Grant Mitchell-Nana Bryant	Oct. 12,'40	56	
Father's Son [WB] 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Footsteps in the Dark [WB] 509	*Errol Flynn-Ralph Bellamy-Brenda Marshall*	*Mar.* 8,'41		
(See Product Digest, page 45)				
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Gentle People, The	*Ida Lupino-Thomas Mitchell-John Garfield*	*Not Set*		
Great Lie, The	*Bette Davis-George Brent-Hattie McDanels-M. Astor*	*Not Set*		
(See Product Digest, page 54)				
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB]	*Mildred Coles-Edw. Norris*	*Mar.* 15,'41		
(See Product Digest, page 39)				
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN]	*Arthur Kennedy - Olympe Bradna*	*Mar.* 29,'41		
(See Product Digest, page 55)				
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40	98.	Oct. 12,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Meet John Doe (G)	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan*	*Not Set*	135.	*Feb.* 15,'41
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
No Hard Feelings	*Ricardo Cortez-Wm. Lundigan-Nan Wynn*	*Not Set*		
No Time for Comedy [FN] (A) 554	James Stewart-Rosalind Russell	Sept. 14,'40	93.	Sept. 7,'40
Nurse's Secret, The	*Lee Patrick-Regis Toomey*	*Not Set*		
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Wolf, The [WB]	*Edw. G. Robinson-John Garfield-Ida Lupino*	*Mar.* 22,'41		
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
Shadows on the Stairs [FN]	Frieda Inescort-Paul Cavanagh	Mar. 1,'41		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
Singapore Woman	*Brenda Marshall - David Bruce-Virginia Field*	*Not Set*		
South of Suez [WB] (G) 513	Geo. Brent-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strange Alibi	*Arthur Kennedy-Joan Perry*	*Not Set*		
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Thirty Days Hath September	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75.	Oct. 26,'40
Wagons Roll at Night, The	*H. Bogert-S. Sidney-E. Albert*	*Not Set*		
(See Product Digest, page 29)				
Winged Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G)	Basil Radford	Film Alliance	Dec. 1,'40	59.	Nov. 30,'40
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65.	Jan. 11,'41
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65.	Oct. 19,'40
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
Here Is Ireland (G)	Travelogue	Irish-American	Oct. 3,'40	80.	Oct. 12,'40
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65.	Dec. 14,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90.	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75.	Oct. 19,'40
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*		*Dec.* 14,'40
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85.	Oct. 19,'40
Pepe Le Moko (A)	*Jean Gabin*	*Mayer-Burstyn*	*Not Set*	100.	*Mar.* 20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89.	Feb. 15,'41
Quiet Wedding (A)	*Marg't Lockwood Soskin-Para.*		*Not Set*	80	*Feb.* 15,'41
Sailors Three (G)	*Tommy Trinder*	*Assoc. British*	*Not Set*	87	*Oct.* 26,'40
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82	*Feb.* 1,'41
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75.	Jan. 11,'41
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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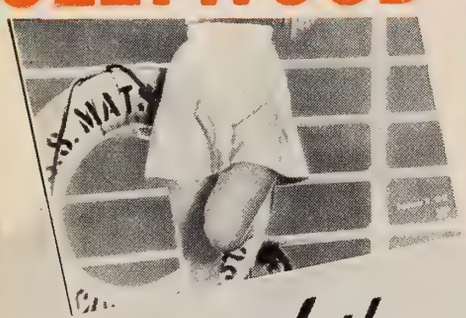
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Vol. 142, No. 10 March 8, 1941

SOUTHWARD HO!

THIS is a time of long thoughts on the relations, actual, implied, suggested, ordained, and practical—none of those being either identical or overlapping—in the affairs of a world of war crises, of motion picture relations, with specific emphasis on what is so hopefully called Hemisphere Solidarity. That, of course, means the Western Hemisphere, and solidarity and "good neighbor" meaning what they do, it all means cinema and related matters from the Rio Grande to Cape Horn.

Last week, three manifestations bore on the situation. We heard from Government in the voice of the President of the United States addressing the Academy of Motion Picture Arts and Sciences on the world-wide radio, again from American capital and industry in the expressions of Mr. John Hay Whitney, also on the air from the Museum of Modern Art, and again, without fanfare of radio, from the press on totalitarian financial and political campaigning, including cinema procedures, in the lands to the South—see February 22 issue of Motion Picture Herald on Nazi screen strategy in the Argentine, and American Mercury and the New York Sun on Nazi finance in Mexico.

"After the advent of the Hitler regime," observes the Sun, "Germany succeeded in getting an increasing share of Mexico's business, while the United States saw its proportion of that trade steadily decline. The success of Nazi methods was due in great part to more liberal credit facilities than American firms were willing to grant. Such facilities, of course, can be given freely when the exporters have government backing; indeed, it appears quite clearly that the whole foreign trade policy of the Hitler government is aimed less at making profits—much of the business is even carried at a loss—than at political ends."

Interestingly and significantly, this coincides with what Senor N. Bruski, Motion Picture Herald correspondent, has set down about the Nazi procedure of extending credits to the encouragement of extravagance and receivership for Argentine cinema concerns, with a planned, or evidently planned, sequel of an all-Nazi control as chief creditor after foreclosures.

ALSO it is to be observed that, in the face of the overwhelmingly insistent demands of the German air war, there is both capital for production and money for the air transport to the Latin Americas of film merchandise from the Reich. The German concerns dealing in more ponderous merchandise in the south countries are keeping their institutions alive and their trade channels open by buying American goods to transmit to their customers, but the Vaterland still supplies the films, with their capacity for "message," concentrated, distilled into sounds and shadows.

In his discourse by radio to the Academy and the nation, President Roosevelt remarked: "We have seen the American motion picture become foremost in the world. We have seen it reflect our civilization throughout the rest of the world—the aims and aspirations of a free people and of freedom. That is the real reason that some governments do not want our American films exhibited in their countries—think it a dangerous thing for their unfortunate peoples to know that in our democracy, officers of the government are the servants, never the masters, of the people.

". . . tonight I want to place the chief emphasis on the service you can render in promoting solidarity among all the people of the Americas. . . . "

And then at week's end, last Friday, Mr. Whitney at a function in the penthouse of the Museum of Modern Art announced to guests there and on the radio "a new program to improve relations between the United States and the Latin American republics through the interchange of art and culture." It was announced, too, that the first medium would be the motion picture, and that "every non-theatrical" motion picture film available was to be reviewed and graded for suitability for rerecording in the Spanish and Portuguese languages.

THIS undertaking of the Museum is rather a continuance of what has appeared as early and perhaps initial policy and purpose of that Rockefeller-Whitney institution. It has long been concerned with displays of the arts of countries south from Mexico. In the annual report for '39-'40, Mr. Alfred H. Barr, Jr., director, observes: "Long before the fateful month of June (1940) the trustees had been interested unofficially in the national effort to further cultural relations with Latin America." There have been a number of all-Latin exhibits and a Mexican concert series, including a show for Portinari of Brazil, and for the exceedingly Mexican Orozco, who incidentally is so esoteric in technique that he drew a booklet entitled "Orozco Explains."

In Washington, too, in several directions, discovery of the decided potential utility of the motion picture as a medium of message and propaganda was being made. In fact, more than two years ago the Department of State was credited with special official encouragement of a tour of the Latin Americas by a newsreel pictorial mission. Of that more was said than seen.

Last October on this page it was observed that the Administration was setting up a $500,000,000 credit arrangement to encourage, permit and promote the purchase of goods in the United States by South Americans, with the suggestion: "Anything that might be done to apply some of that five hundred millions of dollars worth of trade lubrication to the flow of pictures could be viewed as broadly constructive." Nothing has been heard in that department, yet.

If Latin America is to be wooed and won on the screen, it will have to be in terms of the product they seek and like most. That is not, in the main, as experience has proved, what the American home market wants most. The two audiences are as remote in culture, tempo and interests as distances. The Yankee is not notably equipped with understanding of the Latin. If he makes pictures for them, it will have to be a very special job.

If the motion picture industry and its skilled production facilities are to be brought to bear on the problems of Latin-

[Continued on following page]

This Week in the News

Arbitration History

THE parties in the first arbitration case started under the motion picture consent decree, in the Walbrook, Baltimore action, on Wednesday unanimously selected E. Barrett Prettyman, former corporation counsel for the District of Columbia, for arbitrator. The hearing will open in two weeks, in the capital.

Mr. Prettyman, now practicing as an attorney in Washington, will rule on the arbitration complaint of the Walbrook Amusement Company, headed by Thomas D. Goldberg, against Warner Brothers and Twentieth Century-Fox, protesting a seven-day clearance granted three houses of the Frank H. Durkee circuit.

SOUTHWARD HO!

[*Continued from preceding page*]

American relations, it will need at least as much encouragement as the Nazis are giving to production and cinema finance.

△ △ △

ALFONSO XIII, King of Spain, dies in exile on page one of the New York Times, and on page four of the Daily News a Hudson River bargeman's daughter is wed to Count Charles Nava de Tajo, Spanish nobleman. On page 17 of the Times an Argentine gaucho, Marcelino Soule, a-horseback for 18,000 miles and two years and a half from home, so the story runs, trades hats with Mayor Fiorello La Guardia at City Hall, and then finds himself in court insisting that "Uncle Sam" should pay his bill for a taxi ride. The Argentine consulate seemed to know about Marcelino, and the magistrate paid the $1.10. Only one department store advertisement that day, last Saturday, had a display line for fashions, saying "Go Gaucho," and that may have been coincidence. Nor did the Sunday papers disclose the "tie-up." Promotion minded observers thought they heard the cocoanut shells of a synthetic canter backstage.

Meanwhile, a British fashion mission, complete with stately blonde mannequins was off for the Latin Americas, under State auspices, to compete with Nazi-French brunettes sent to save Paris as the fashion capital for the commerce of an occupied France—and both pitted against that rising influence of Hollywood in the garment world. —*Terry Ramsaye*

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DECREE spirit to be applied, giving owners immediate clearance relief Page 18
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How the familiar telegram blank was reproduced in print to serve as background for the 12-merchant tiein in Cleveland that publicized "Western Union" extensively in three pages of the local News is dwelt upon in this week's Round Table along with other ways and means conceived by theatremen over the country in bringing attention of the public to theatre attractions. Page 63

PRODUCT DIGEST, the living catalogue of industry wares Page 73

Star-ratings Still Out

SOME of the advertising and publicity representatives of the major companies in New York were understood to be considering abandoning the six-year-old "gentlemen's agreement" to keep critics' stars and other symbols of picture rating out of their advertisements. For a while, in recent weeks, it appeared that all bets on adherence to the agreement would be called off, the situation reaching the point on Wednesday where Lester Thompson, director of the majors' Advertising Advisory Council, issued a general notice denying there was any change in the status of the agreement.

Mr. Thompson's statement explained that the agreement was a voluntary undertaking by the directors of advertising and publicity of various companies, and is not a part of the MPPDA's Advertising Code. Recent use of critics' stars in the advertising of Broadway houses not parties to the pact threatened the agreement. Three weeks ago one of the principal companies informed the Advertising Council of the Motion Picture Producers and Distributors of America that it was withdrawing from the agreement, and the other companies were so informed. But at week's end the agreement had been reaffirmed and was said to be as strong as ever.

Blocks-of-5 Battle

NORTHWEST Allied's anti-consent decree bill introduced into the Minnesota legislature two weeks ago, quickly reached committee hearings on Wednesday, moving closer to an industry battle which impends when it reaches debate on the floor of the Senate and House. Hearings were set for March 13th.

James A. Carley, chairman of the Senate general legislation committee, labelled the bill "non-controversial" as it reached the top of the committee calendar. He said the bill would be considered on its merits alone.

Many observers believe that the committee will pass the battle along to the full Senate rather than take any stand for or against state motion picture regulation. Spokesmen from the motion picture industry were reportedly legion at Minneapolis, waiting a chance to be heard pro or con.

Aiming Southward

EVIDENCE of growing attention by the majors to the South American market came Wednesday in an announcement from Universal in New York that "for the first time in several years" the company would hold a "national scale" Latin-American convention at Panama, from April 2nd to 6th, with its home office managing executives in personal attendance.

J. H. Seidelman, vice president in charge of foreign sales, said Nate Blumberg, president; C. C. Margon, Latin-American supervisor, and Fortunat Baronat, foreign publicity director, would travel to Panama.

Three weeks ago Paramount launched a 1941 Pan-American "good-will movement" with a major sales meeting at Panama. Other companies are expected to follow. Last year, RKO and Warners, with meetings in Buenos Aires, were the only majors to hold special Latin-American gatherings.

First U. S. Blackout

THE first official blackout in the United States was scheduled for Friday in Seattle, when film theatres and other places of amusement were to be dark from 10:30 to 11 P. M. The test blackout was conducted for the War and Navy departments. Entertainment could continue inside theatres during the dark period but all outside lights in the city were to be extinguished.

Italy Aids England

WHAT some persons thought to be "trafficking with the enemy," when two weeks ago it became known that Selznick International Pictures had sold the Italian exhibition rights to "Rebecca" and "Intermezzo," comes out now as a specialized form of British war relief activity.

On Tuesday Winthrop W. Aldrich, president of the British War Relief Society, in New York, announced that a check for $25,650 received by the Selznick company from the Italian interests was immediately turned over to the British for the purchase of "sea ambulances," to be used by England to rescue survivors of torpedoed ships.

News of the Selznick-Italian deal came as a surprise two weeks ago. Up to that time it was thought a "gentlemen's agreement" among U. S. producers not to sell pictures to Italy had been observed. U. S. distributors broke off relations with Italy on January 1, 1939, after no satisfactory arrangements could be made with the fascist film monopoly.

At the Selznick office, two weeks ago, it was pointed out that that company had never been a party to the "agreement," but, if the company were not in the process of liquidation, the spirit of the past probably would have been kept. A Selznick spokesman said then that the only motive for the transaction was to realize all the dollar assets possible in the liquidation process.

The sale of "Rebecca," the Academy Award winner for 1940, and "Intermezzo," to the Italians also has occasioned comment. Both films have English locales; the stars of both, Lawrence Olivier and Leslie Howard, are Englishmen.

$12,900,000 Split

AFTER several weeks of hearings and consideration of the arguments brought on the one side by Metro-Goldwyn-Mayer and on the other by the other seven majors, Milton J. Handler, lawyer and professor at Columbia University, has made an arbitration award under which the $12,900,000 of majors' rentals to be withdrawn from Great Britain will be split up on the same basis as was used last year when $17,500,000 was received.

MGM had proposed, in opposition to the vote of the other seven majors that the new standard for allocation be the net rather than last year's system based on the average gross business done in Great Britain. At several meetings held at the office of the Motion Picture Producers and Distributors of America, in New York, no agreement was reached and the matter was submitted to a single arbiter whose decision was final.

Chiefly on the basis of "Gone With the Wind" revenue MGM calculated that it would receive proportionally more of the $12,900,000 if the split was made on the net rather than the gross British business. It was authoritatively said that the decision of the arbitrator upholding the system used last year meant a "slight" increase in the share for the other seven companies. No dollar figures or percentages were revealed, nor was the arbitrator's opinion accompanying the decision made public.

20 QP Awards Hosts

THE two winners of the 1940 Quigley Awards for showmanship, E. R. Callow, of Warners' Philadelphia Theatres, and J. R. Wheeler, manager of the Great States Granada theatre, South Bend, Indiana, are to arrive in Hollywood March 17th. They will be entertained during their visit by a committee of 20 Hollywood studio publicity heads, including the following: Jock Lawrence, Robert Taplinger, George Brown, Howard Strickling, Harry Brand, Perry Leiber, Les Smith, John Joseph, Al Vaughan, John Johnston, Jerry Dale, George Glass, Frank Seltzer, John Miles, Victor Shapiro, Catherine Hunter, Janet Martin, Lou Lifton, Walter Compton, and William E. Raynor, Jr.

$660,000 for 3 Plays

THE screen market for Broadway stage hits continued to boom as Columbia this week paid $225,000 for Max Gordon's production of "My Sister Eileen." Paramount recently bought "Lady in the Dark" for $285,000 and "Louisiana Purchase" for $150,000. Other high priced play payments reported in the past few weeks include $175,000 from Warners for "Arsenic and Old Lace," $130,000 for "Panama Hattie" from MGM, $110,000 for "Charley's Aunt" from 20th Century-Fox, $75,000 for "Pal Joey" from Columbia, and $75,000 for "Old Acquaintance" from Warners.

Hays' 19th Anniversary

WILL H. Hays observed, Wednesday, his 19th anniversary as president of the Motion Picture Producers and Distributors of America. A new contract, extending his services in the post for another five years, has been approved. The annual meeting of the MPPDA board will be held March 31st in New York.

Radio Competition

INDICATION of the size of the radio audience was given Wednesday when the U. S. Census Bureau announced at Washington that in 1939, the most recent year for which official census figures are available, more than 10,352,000 receiving sets were produced, an increase of some 2,500,000 over 1937 and more than double the 4,980,000 sets put out in 1929.

"Primrose Path"

RKO, on Tuesday, filed, and immediately obtained an action against the Grand Wilshire Theatre in Los Angeles for the repossession of a print of its motion picture, "Primrose Path," with Ginger Rogers, released in March, 1940. The repossession was undertaken because of the nature of newspaper promotion used by the management of the Grand Wilshire, which promotion, the company stated, occasioned distress both to the company and the industry at large. The action was filed by RKO counsel Mitchell Silverberg.

The theatre operators made a spot booking of the old Rogers' picture, to cash in on Academy award publicity which it attempted through newspaper advertisements citing: "1941 Academy Award Winner Ginger Rogers in Her Greatest 'Sex' Sensation, Primrose Path. Her First Kiss. Her Love. The One Romance in Every Woman's Life."

The newspaper advertisements appeared Monday and Tuesday in the Los Angeles Hearst papers and in the *Daily News*.

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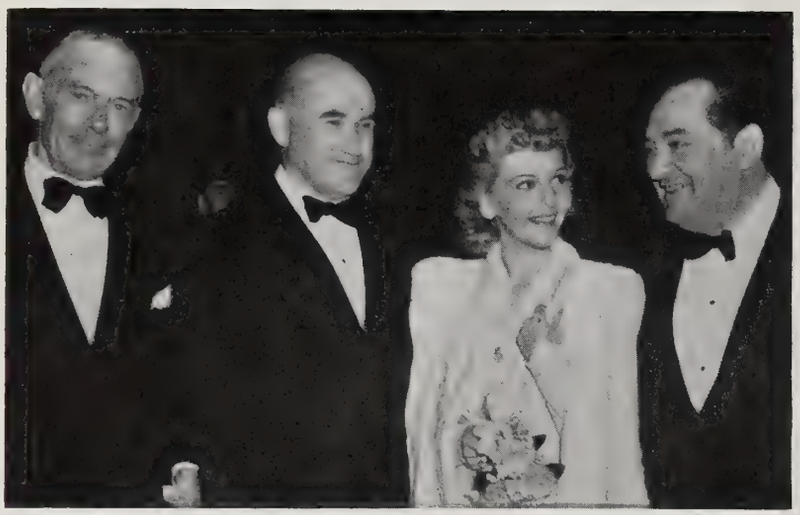
THIS WEEK IN PICTURES



LUNCHEON UNDER FIRE for "Quiet Wedding." Oscar Deutsch, head of the extensive British Odeon circuit; Paul Soskin, producer of the picture for Paramount, and Tony Reddin, at a trade and press luncheon which followed a trade screening in London.



DOCTOR OF SCIENCE Osa Johnson, right, author of "I Married Adventure," poses pridefully with Anne O'Hare McCormick, New York Times columnist, and Mrs. A. Barton Hepburn, also recipients of honorary degrees from Rollins College at Winter Park, Fla.



GREEK BENEFIT. Gene Buck, president of the American Society of Composers, Authors and Publishers; Samuel Goldwyn, chairman of the Film Industry Permanent Charities Committee; Mary Martin, and Edward Arnold attend the "Cavalcade of American Music" in Los Angeles. Proceeds of the benefit, one of a series given throughout the country, were given to the national Greek War Relief Committee, of which Spyros Skouras is national chairman.



PERILS OF THE PRAIRIES. H. A. Swim, Altec Service representative working out of Wichita, Kan., proves he's not exaggerating when he tells the home office of the dangers he must face on his rounds. That's the way they grow jackrabbits in Kansas.

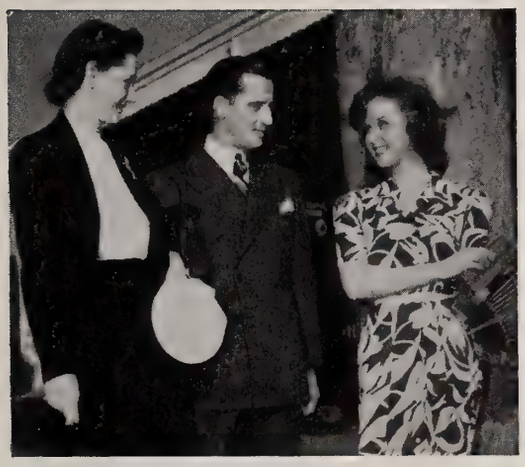


BOOKING FILM for the army was no problem for Dick Stout, third from left, Interstate circuit attorney, when officers of the 36th Division at Camp Bowie, Texas, asked him to make up a national defense aviation program for the post theatre. He obtained prints of "Service with the Colors," "Air Army," "London Can Take It" and "Britain's R.A.F.," and brought them to the camp himself. With him are Lt. W. A. McConnell, Maj. Aubrey W. Schofield, Maj. Gen. Claude V. Birkhead, commanding officer; Lt. Sidney F. Lahourcade, and Lt. Louis E. Hobbs.

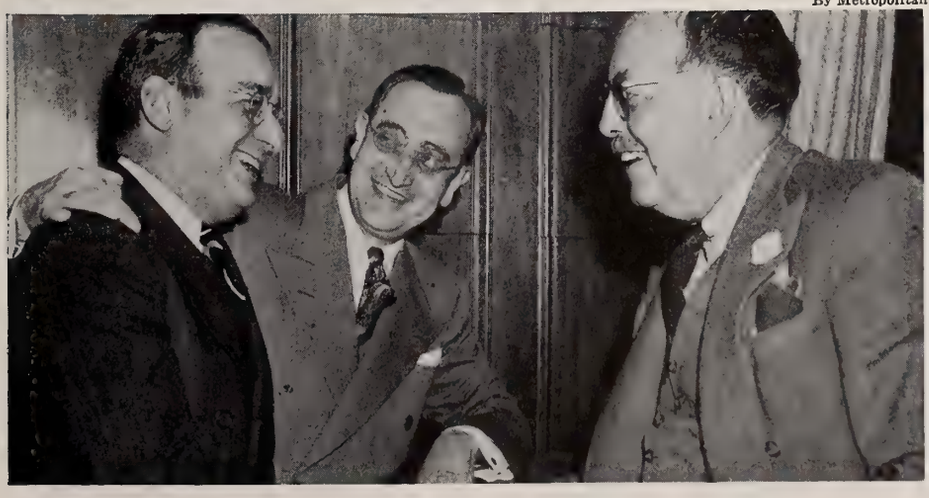
INTERNATIONAL. George J. Roney, below, for 20 years a producer, student, historian and writer of and about films, visits Quigley Publications in New York after a narrow escape from France, where he was producing French propaganda films almost to the moment of the Nazi capture of Paris. At 'teen age, he edited "Birth of a Nation." He taught film history at Leningrad Art University, wrote more than 20 books and produced 150 films in Russia, Germany and France.



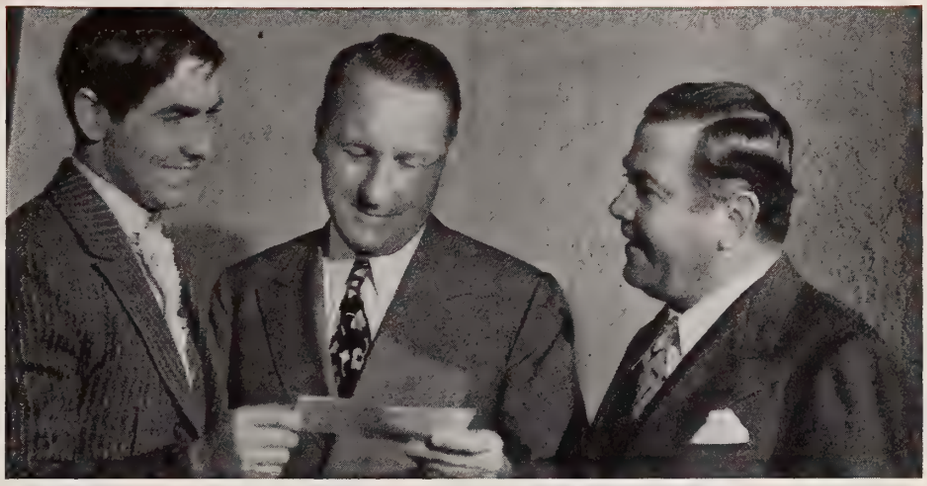
By Staff Photographer



GEORGE LYNCH, above, of the New York State Schine circuit, with Mrs. Lynch and Susan Hayward at the Republic studios.



By Metropolitan



CHARLES P. SKOURAS, right, head of Fox West Coast Theatres, hands to Tyrone Power and Fred L. Metzler, California treasurer of the Infantile Paralysis Foundation, a check for $64,525.68, the total collected from theatre audiences in the 1941 March of Dimes. Total for all coast circuits may reach $80,000.

W. RAY JOHNSTON, below, Monogram president, visits New York for the first time since the company moved to the coast. He is discussing product and corporate plans for the new season.

By Staff Photographer





ON GUARD, above. Lou Lioni, RKO Radio representative in the Dutch East Indies, with his sergeant major in front of the barracks of the Indies Home Defense Squadron.



REGINALD ARMOUR, above, former RKO Radio European manager, has been named personal assistant to George J. Schaefer, president, at the studio.

JACK COHN, Columbia vice-president, congratulates Rube Jackter, left, on his appointment as chairman in charge of the "Columbia Exhibitor Good Will Campaign." Watching from the middle is A. Montague, general sales manager.



James Stewart, best actor; Ginger Rogers, best actress.



Judy Garland prefaces the President's talk with "America".



Alfred Lunt and Lynn Fontanne have just presented "best supporting" awards to Jane Darwell and Walter Brennan.

ACADEMY AWARD WINNERS OF YEAR

Winners of the awards announced last week at the annual dinner of the Academy of Motion Picture Arts and Sciences in Hollywood's Biltmore Bowl were:

Most outstanding picture of the year—"Rebecca," Selznick-International-United Artists.

Best performance by an actor—James Stewart in "The Philadelphia Story," M-G-M.

Best performance by an actress—Ginger Rogers, "Kitty Foyle," RKO.

Best performance by an actor in a supporting role—Walter Brennan in "The Westerner," Samuel Goldwyn-United Artists.

Best performance by an actress in a supporting role—Jane Darwell in "The Grapes of Wrath," 20th Century-Fox.

Best achievement in directing—John Ford for "The Grapes of Wrath," 20th Century-Fox.

Best original motion picture story—Benjamin Glazer and John S. Toldy (pen name) for "Arise, My Love," Paramount.

Best written screen play—Donald Ogden Stewart for "The Philadelphia Story," Metro-Goldwyn-Mayer.

Best original screen play—Preston Sturges for "The Great McGinty," Paramount.

Best achievement in art direction (black-and-white films)—Cedric Gibbons and Paul Groesse for "Pride and Prejudice," Metor-Goldwyn-Mayer.

Best achievement in art direction (color films)—Vincent Korda for "The Thief of Bagdad," Alexander Korda-United Artists.

Best achievement in cinematography (black-and-white)—George Barnes for "Rebecca," Selznick-International-United Artists.

Best achievement in cinematography (color)—George Perinal for "The Thief of Bagdad," Alexander Korda-United Artists.

Best achievement in sound recording—Douglas Shearer for "Strike Up the Band," Metro-Goldwyn-Mayer (Erpi).

Best achievement in film editing—Anne Bauchens for "North West Mounted Police," Paramount.

Short subjects—Cartoons, "Milky Way," Rudolph Ising-Metro-Goldwyn-Mayer; one-reel, "Quicker'n a Wink," Pete Smith-Metro-Goldwyn-Mayer; two-reel, "Teddy, the Rough Rider," Gordon Hollingshead-Warner Brothers.

Special effects—"The Thief of Bagdad": Lawrence Butler, photographic, and Jack Whitney, sound.

Special award, for service to the humanities—Bob Hope.

Special award, for cooperation with the U. S. Army—Major Nathan Levinson.

Best song—"When You Wish Upon a Star" ("Pinocchio"), lyrics by Ned Washington, music by Leigh Harline.

Best musical score—"Pinocchio": Ned Washington, Paul Smith, Leigh Harline.

Best musical scoring—Alfred Newman for "Tin Pan Alley."

Technical achievement—Daniel Clark, Grover Laube, Charles Miller, Robert W. Stevens, all 20th Century-Fox, for silenced camera.



Bob Hope gets his plaque from Walter Wanger.



Rudolf Ising gets the shorts award from F. Quimby, MGM.

TNEC CHARGES JUSTICE DEPT. QUIT FILM DECREE ENFORCEMENT POWERS

Joint Monopoly Probe Board Tells Congress U. S. Imposed Regulation of Industry on 'Weakest Members' of Trade

The Government's Temporary National Economic Committee, in a report to Congress on motion pictures, asserts that instead of the Department of Justice assuming enforcement of the consent decree in the film business, the Department appears to have specifically resigned these powers, and, instead, enforcement has been imposed on the members of the industry, "and, to a considerable extent, on the weaker members."

Ordinarily, Congress is reminded, enforcement of a consent decree is assumed by the Department of Justice, but, in subjecting various provisions of the decree to arbitration on the petition of aggrieved theatre owners, "the extent to which these provisions will be enforced thus depends to some extent on the willingness of small exhibitors to risk money (for arbitration fees) which to them may be relatively quite important. And in many cases the financial gain to be expected even from a favorable award may be quite small."

The motion picture industry was used by the Government agency for study, it disclosed, because its relatively short and compressed history gives a clear picture of the typical pattern of American business as it is constituted today.

"The substantial and detailed character" of the report, along with some others on other industries, "furnishes a basis for remedial legislation, administrative reform, self-appraisal and appropriate reorganization of those industries whose leaders seek to preserve the democratic way of life and the freedom of their own enterprises," declared the TNEC.

No Single Cure-All

"It is a mistake to assume that any such cure-all as 'divorcement of exhibition from production,' or 'restoration of competition in the production field,' or any other single proposal will resolve all the difficulties of all the elements with an interest in this industry," states the report to Congress.

"Any single step might well ameliorate the effects of some of the undesirable practices of the industry as they effect the consumer, the exhibitor or some other interested group," but no single step such as those proposed can be a patent medicine for the cure of all troubles, continued the TNEC committee.

"Any remedy or solution to the problems of the motion picture industry in its relations with the consuming public will not be a simple one," the committee tells Congress. "The motion picture industry exhibits symptoms which are common to many of our great enterprises. Its problems are part of the larger problem of the development and direction of American industry. More than anything else, perhaps, intelligent and sympathetic study is indicated," declared the Committee, in what might well be an answer to the scores of industry critics and consumers who have been campaigning for years to legislate and regulate the industry.

Not that the TNEC did not go 'all-out' in citing faults.

> ***" . . . The motion picture industry exhibits symptoms which are common to many of our great enterprises. Its problems are part of the larger problem of the development and direction of American industry. More than anything else, perhaps, intelligent and sympathetic study is indicated. . . ."***
>
> —TNEC Report to Congress

"It has been stated," says the report, "that the degree of concentration existing in the motion picture industry is not greater and in some cases is less than that obtaining in many other important lines of enterprise. It may be asked, then, why this industry requires any special consideration. In some lines of enterprise, concentration confers cost advantages which in turn benefit the consumer. In the motion picture industry, on the other hand, there is reason to believe that exactly the opposite has been the case. In at least one other important aspect the motion picture industry displays significant differences.

"The motion picture commenced as a novel and pleasing type of entertainment, but it has evolved into an important social and cultural force. In some senses it provides a common denominator to the feelings and aspirations of an entire people. Its importance must then be measured in terms other than the conventional one of dollars and cents."

When the Temporary National Economic Committee submits its report to Congress, in a few days, it will tell a story of the development of the motion picture industry as it is presently constituted, giving details of the business in almost every conceivable phase of management, operation and economics, in its relations with exhibitor customers and effects on the consumer public.

The report is described as the result of a staff of Government economists and investigators, "working quietly for a year or more," investigating the "concentration of economic power" in "big business" in the United States, as ordered by President Roosevelt in April, 1938, in a direct charge to Congress.

Investigating "Concentration"

The President acted, he so stated, because "among us today is a concentration of private power without equal in history," and "this concentration is seriously impairing the economic effectiveness of private business.

"To meet the situation I have described," he continued, "there should be a thorough study of the concentration . . . and the effect of that concentration upon the decline of competition. There should be an examination of the existing price system and the price policies of industry to determine their effect upon the level of trade, upon employment, upon long-term profits and upon consumption."

He ordered that this study of American business should not be confined to the traditional anti-trust field, because "the effects of tax, patent and other Government policies cannot be ignored."

Accordingly, Congress, on June 16, 1938, created the Temporary National Economic Committee, in Washington, with a membership consisting of 12, three each from the Senate and the House of Representatives and one each from the Departments of Justice, Treasury, Labor, Commerce, the Securities and Exchange Commission and the Federal Trade Commission. More than a million dollars has been spent by the investigators.

The document on the study of the motion picture industry, officially known as "Monograph 43, The Motion Picture Industry—A Pattern of Control," was written by Daniel Bertrand, administrative assistant of the TNEC; W. Duane Evans, Senior Economist, Bureau of Labor Statistics, U. S. Department of Labor, and E. L. Blanchard, a member of the TNEC staff.

Theodore J. Kreps, Economic Adviser of the TNEC, in submitting the report to Senator Joseph C. O'Mahoney, chairman of the Committee explained that the "pattern of control" cited in the document "grew out of the continued interest in the economic problems of the industry by Mr. Evans and Mr. Bertrand since the NRA (Blue Eagle) period, when both were connected with the administration of the Code of Fair Competition for the motion picture industry."

The document, running 83 pages, printed by the Government Printing Office is cited with those on the other industries, as containing "source material for which Congress, the Administration, industrialists, labor leaders, social scientists, and the general body have long been seeking in vain."

As recently as last week, moves were taken in Congress to have the Government conduct a sweeping probe of the economic and social pattern of this industry, as demanded in a resolution presented in the House by Congressman Lyle H. Boren (Dem., Okla.)

Films an Example

"The report," continued Mr. Kreps to Senator O'Mahoney, "is of particular importance in the studies of the concentration of economic power, for the span of time of motion pictures is so short, and the events so recent, that the pattern of control can be kept constantly before the reader. "Thus," he said, "the monograph offers evidence of the ways in which great aggregates of economic power are created and the methods used in their operation. The struggle for dominance goes forward ruthlessly, with oft-times little regard for the motion picture's social responsibilties. Finally, as power has become lodged in a few hands, it has become necessary for the Department of Justice to take steps to protect the public interest.

"Conclusions" in the report, continued Mr. Kreps, "are not recommendations but summaries of the facts . . . they . . . should be of inestimable value to the Congressional committees vested with the duty of reviewing proposed legislation which occurs each year."

The motion picture, "in the space of a relatively few years, has changed from an activity in the hands of a large number of small and financially weak individuals to an industry controlled by a few large companies which dominate its policies and control its actions," the report charges.

The motion picture industry is described as having had its inception near the beginning of the present century as a "peep-show" form of entertainment confined to backrooms and unused shops in a few large cities.

"Immediately popular, and showing promise of large profits, it attracted the attention of entrepeneurs, speculators, investors and other mid-wives of business.

"Today in the billion-dollar class, the industry has passed through a whirlwind development—rapid and successful. The meteoric rise and fall

(Continued on following page)

TNEC TRACES 'CONTROL BY THE FEW'

(*Continued from preceding page*)

of personalities connected with the industry have been as vivid as any celluloid romance."

Edison, Biograph and Vitagraph are cited in the report as the beginners, which, owning principal patents, at first derived their profits more from the sale of equipment than from the sale of films.

"The subject matter of these films was usually prize fights, dancers and incidents on park benches." Films were sold outright, which system was later replaced by licensing when exhibitors, with large stocks, began to profit themselves by renting their prints to other exhibitors.

First signs of a motion picture trust were seen by the TNEC Committee in the formation of the Motion Picture Patents Company, bringing to a head the "patents war," in which Edison, Eastman and other companies also participated. Again, trust signs were noted in General Film Company, which was dissolved in the Federal Courts in 1915. In 1917, the Patents Company was declared legally dead.

The TNEC traces the birth of Famous Players, Fox First National and others of the early days, bringing block booking into the picture, and the beginnings of producer-distributors in exhibition, early in the report.

Block Booking Traced

"The animosity against block booking became so great that in 1917, 27 large exhibitors established First National Exhibitors Circuit, to combat the high prices of big star pictures and the selling policy of the major producers."

In weaving its pattern, the TNEC charges that block booking was "opposed almost from its inception by independent exhibitors."

"The struggle for supremacy in the industry, formerly based on patent control and market monopoly, emerged in 1918 in a fierce battle for theatres. By the early twenties, most of the important independent corporations and individuals were eliminated or submerged.

"At this time, a series of Hollywood scandals, involving motion picture personalities gave impetus to militant reform groups who were already sponsoring Federal censorship of the movies to reduce the production of salacious pictures. In addition, members of the industry were involved in constant and expensive litigation. The large companies, to provide means for adjusting their internal disputes without recourse to the courts and to combat the censorship movement, in 1922 formed the Motion Picture Producers and Distributors of America."

The MPPDA, "better known as the Hays organization from the political figure employed to be its head," was described as "an illuminating example of the cooperation of large business units for self-protection. It was conceived in fear of regulation of the industry by the public and dedicated to the proposition that outsiders should never dictate its policies.

"Sound pictures saved the day," in 1926, when the industry was suffering from "reckless spending and extravagance" and from the introduction of the "assembly line technique" of picture-making, resulting in poor quality pictures.

The Committee at this point details the "battle for sound."

"The entire industry, through patent ownership, is indirectly under a monopoly control far beyond the early aspirations of the Motion Picture Patents Company," quoting from a legal opinion in Jacobs, op. cit., pp. 421.

The motion picture's financial troubles are related as resulting from the stock market debacle of late 1929, and thereafter.

Application of the NRA Blue Eagle code was related, with this observation, "The motion picture industry was obliged to adjust itself to the restrictions of a code, but the essential framework of the industry remained unchanged.

"Despite an appearance of unbiased character, the NRA Code Authority, like the industry was dominated by the affiliated interests. The same control was seen in the composition of the 31 local grievance boards and 31 local clearance and zoning boards.

"Control of the industry remained undisturbed under the code. Nevetheless, independent exhibitors, because of Government intervention, received under the code a number of concessions from the affiliated interest in the way of trade practice reforms. Many of these reforms came to an end after the (NRA) codes were declared unconstitutional by the Supreme Court on May 27, 1935."

With the crystallization of the pattern, "the bitter competition of yesterday" giving "the close control of today," 70 per cent of all U. S. movie filming is found by the TNEC reposing in the hands of the "Big Eight" companies, the report listing feature production totals as follows:

SEASON	FEATURES PRODUCED
1930-31	*510*
1931-32	*490*
1932-33	*510*
1933-34	*480*
1934-35	*520*
1935-36	*517*
1936-37	*535*
1937-38	*450*
1938-39	*526*

"The control by the large companies of distribution is even greater," it was said. "Of the high-quality features which yield the largest income, box office returns, during the past five years—

"Fox, Loew's, Paramount, RKO and Warners . . . collectively released about 80 per cent . . . and Columbia, United Artists and Universal . . . about 15 per cent. No other distributor has released more than one per cent of such features during any of said years and in no year have all other distributors combined released more than five per cent of such features.

"During the same period the first-named five majors collectively received about 70 per cent and the other three about 25 per cent of all film rentals in the United States.

"Independent distributors are limited to handling some foreign importations and the 'quickie' type of film."

At this point the TNEC report delves into "the third link in the pattern of control":

" . . . The motion picture industry is not unique in the sense that it is dominated by a few large companies. An even higher degree of concentration may be found in some other industries. But in many of these industries it can be demonstrated that combination has resulted in real economic benefits to the consumer.

"For the . . . (film) industry . . . there is no strong evidence to show that the existing degree of concentration has resulted in strong economic savings for the consumer. . . ."

—TNEC Report to Congress

ownership of theatres by producer-distributors, citing ownership as follows:

COMPANY	THEATRES
Paramount	*1,273*
Warner Brothers	*557*
20th Century-Fox	*538*
RKO	*132*
Loew's	*122*

It was explained that the above figures do not include some 200 or more theatres in which some of these companies are said to have a joint interest with others.

While these figures are described in the report as representing but 16 per cent of all houses in operation, "More than 80 per cent of all metropolitan first-run theatres are affiliated; in 23 key cities all first runs are affiliated; out of 92 cities with population over 100,000, the majors control exhibition in 73 cities," and, in 283 cities with populations between 25,000 and 100,000, the majors operate one or more theatres in 200 cities.

(The TNEC report frequently quotes industry statistics as appearing in the Department of Justice bill of complaint in the Government's key anti-trust action in New York.)

The majors, the report continues, control 25 per cent of the country's movie seats.

"Thus integration in the motion picture industry is complete, from the inception of an idea for a picture through to the actual exhibition of the film. The importance of the integration of production, distribution and exhibition lies in the accomplishment, not of more closely knit operation but of virtual elimination of competition."

The Hollywood star loan-out system is credited by the Committee with minimizing competition between the majors, and in which system it is difficult for independents to participate. Since 1933, it is charged, the number of star loans by major companies, have been as follows:

STUDIO	TO MAJOR PRODUCERS	TO INDEPENDENTS
Loew's	*610*	*56*
Paramount	*439*	*46*
Fox	*251*	*7*
Warner Brothers	*223*	*12*
Universal	*198*	*11*
Columbia	*175*	*36*
RKO	*109*	*12*

In exhibition, "as elsewhere, it was decided that cooperation is more profitable than competition" among the majors, with the tendency for one company to emerge as the dominant element in a particular geographical area, with theatres of one company in an area being located so as not to compete with those of another major.

On the subject of trade practices, the TNEC report charges the motion picture industry with having developed "perhaps" more than its share of "odd" trade practices. Many of these, it is explained, arise from the unusual circumstance that the industry operates basically under the copyright laws rather than the laws of purchase and sale.

"It is found that most of the unsual trade practices of the industry, and coincidentally most of its controversies arise either from the special legal privileges accorded a copyright holder or from the efforts to show the product while it is still new.

"Most of the (trade practice) controversies of the motion picture industry may be divided into two general classes. One class includes those practices which, according to small exhibitors, are used by the large distributor organizations to maximize their profits at the expense of the exhibitors and the public. In this category may be placed block booking, blind selling, forcing of

(*Continued on page 17*)



JANE RUSSELL and JACK BUETEL

The two most thrilling star-discoveries in years . . . brought to the screen by Howard Hughes, they mean new life-blood to your business!

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The Lady Known as Rio...

AND THE WEST'S MOST FAMOUS BAD MAN!



The OUTLAW

The Story of Billy the Kid

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The last time *Howard Hughes* said he had someone to show you, he gave you two new stars . . . *Jean Harlow* and *Paul Muni*. Now he makes the same promise again and —

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JANE RUSSELL · JACK BUETEL

Story and Screen Play by Jules Furthman
Photography by Gregg Toland, ASC

Released through Twentieth Century-Fox Film Corp.

MONOPOLY REPORT LISTS ABUSES

(*Continued from page* 14)

short subjects and designating of play dates. The other class comprises those practices which small exhibitors contend have been used by large exhibitor organizations to drive them out of business or place them in subordinate competitive positions. Under this heading are such practices as overbuying, setting of admission pri and clearance and zoning."

Block booking is cited as having been brought before the public more than any other industry trade practice. The Committee observes that exhibitors do not object to block booking as such, since assurance of a continuous supply of film is an important consideration. Rather, it is the compulsory nature of the practice which they oppose.

Playing Time Discussed

While the premption of industry playing time by large block purchases to a great extent limits the market for new independent producers, the TNEC finds that the control of the more important exhibition outlets by major distributors is a more important factor in limiting the entrance of new producers of quality pictures than is block booking.

"A weighing of pros and cons leads to the conclusion that block booking as practiced today is, on the whole, disadvantageous to the consumer," the report observes. "There is strong reason to believe that a more competitive system of sales would tend to discourage the production of poor pictures, in contrast to the present system which insures a return on even the least satisfactory films of the major producers."

The Neely anti-block booking measure, it is said, would not be a solution, because the magnitude of the price differential, which would constitute an unreasonable restraint upon an exhibitor's choice of pictures or which would substantially lessen competition, is not explicitly defined in that measure, and the interpretation of that provision would plunge the industry into a new period of extensive and costly litigation.

Nor are trade practice conferences, such as those conducted by the Federal Trade Commission, in 1927, a solution for block booking, according to the Committee, because an agreement could not be reached among all factions in the industry.

Exhibitors have charged, continues the TNEC, that cancellation privileges, as relief from block booking, are too frequently made ineffective by distributor restrictions in the block contract.

"It has also been alleged that distributors can easily circumvent a cancellation privilege by including with new releases a few definitely unsatisfactory and cheap pictures, knowing that the privilege will be used up on these films."

Trade Showings Will Help

Another alternative, the report points out, one which is to become effective on September 1st, this year, is the anti-trust suit consent decree settlement requiring the "Big Five" distributors to offer blocks of no more than five features.

On blind selling, the conclusion is drawn that "The consumer standpoint parallels that of the independent exhibitor. Any limitations on the ability of an exhibitor to license and show the best available productions and especially any restriction making it necessary to show undesirable pictures is to the consumer's disadvantage." This practice, too, is expected to be disposed of through the consent decree's requirements that distributors show each picture in advance of sale to the exhibitor.

"It has been contended," the report continues, "that any change in the present system of marketing films would result in financial losses to the major producer-distributors. This argument has been advanced by these companies themselves as a reason why various legislative remedies affecting these practices should not be enacted. It is quite evident that if pictures were not sold in blocks but were sold acco ing to merit, severe losses might be incurred on unpopular pictures. Yet, there is no enterprise that would long stay in business if the goods offered for sale were not liked by the consumer. There can be no good reason the motion picture industry should prove an exception in this respect.

"The ability to designate play dates is another indication of the large distributors' control over the sources of supply of the industry. On the whole, however, the practice is primarily an industry rather than a consumer problem."

The report illustrates "how various days of the week are usually judged from their potential box-office standpoint":

	PER CENT
Monday	*10*
Tuesday	*10*
Wednesday	*10*
Thursday	*10*
Friday	*15*
Saturday	*20*
Sunday	*25*

Score charges and coercion of exhibitors into entering film contracts, into paying higher f rentals or into relinquishing control of their theatres "still constitute sources of discord in the industry," and "the consent decree rec entered contains no stipulation with respect either of these practices," the TNEC reports to the Senate in its document on monopolization in the industry.

Product overbuying by large interests with the express intention of keeping overbought product away from the smaller exhibitor "is a constant threat to the small exhibitor competing with a powerful opponent. The fear aroused by this practice may be judged from the fact that about 85 per cent of the complaints submitted to the NRA administration before formulation of the (Blue Eagle) code dealt with some form of overbuying."

Overbuying a Violation

"Overbuying, when undertaken with the express purpose of eliminating competition, is almost certainly a violation of the Federal anti-trust statutes," it is charged.

Overbuying affects the consumer by reducing the number of operating theatres in a community, reducing the number of films shown in a community where one exhibitor makes them unavailable to another but does not use them himself, losing opportunities for the consumer to see particular pictures, and giving the consumer only the choice of seeing pictures on terms offered by the overbought exhibitor or not seeing them at all, the report explains.

"The failure of the anti-trust statutes completely to check overbuying perhaps lies primarily in the difficulty of determining whether in any particular instance contracts are made with the express intention of eliminating competition or simply as a normal consequence of competitive conditions."

On the matter of selective service contracts as sold to certain large exhibitors, which contracts give the large operator longer time protection over subsequents, the TNEC declares:

"Since much of the value of pictures depends on their timeliness, this (practice of selective service contracts) may operate alike to the disadvantage of competing exhibitors, consumers, and the cooperating distributors."

On clearance, the Committee concludes: "The clearance developed between a number of theatres, wholly independent of affiliation with other theatres or with distributors is likely to approximate the conditions most desirable from the consumer standpoint. Where none of these elements is in a position to exact unwarranted profits at the expense of his competitors or the consumer, the consumer's interests are probably well protected. It is when large numbers of theatres are joined together in a single bargaining unit that unfair clearance is likely to develop. It is apparent that the problems arising from overbuying are almost wholly a result of large-scale combination of interests in the exhibition field. The TNEC report gives more attention to clearance and zoning, in its analysis than to any other specific trade problem, explaining at great length the complex bargaining involved.

Unfair Admission Prices

The Committee warns that on the matter of "unfairly specified admission prices" (forcing exhibitors to set certain admission prices), the U. S. Supreme Court, in the case of the Government versus Interstate Theatres, in Texas, found that the activities outlined were the result of an agreement which "constituted a combination and conspiracy in restraint of interstate commerce in violation of the Sherman Act."

The document, in Appendix I, sketches "the development and integration of the "Big Five" companies, following with a sketch of the development and description of its various functions and departments. The Consent Decree is also appended.

Brazilian Trade Remains Normal

In a report to the United States Department of Commerce, Edward D. McLaughlin of the American Embassy at Rio de Janeiro said the war in Europe had had little or no effect on the film industry in Brazil. However, the report continued, the number of foreign films have decreased and censor regulations have been tightened to eliminate anything considered objectionable to the nations at war. No legislation is contemplated to establish quota laws, which do not exist in Brazil.

In the period from January 1st, 1940, to October 15th, 1940, the report indicated that the censor examined 318 features, 581 short subjects, 296 trailers and 140 newsreels. Ten films of all types were rejected—nine from the United States and one from England. The 1940 percentage of screen time in Brazil gives American product 90 per cent, France five per cent, and Germany, Argentine and Brazil five per cent.

Five domestic features were made in Brazil from January 1st to October 15th, 1940. Production costs vary from $7,000 to $15,000 per feature, while the total Brazilian film investment is estimated at $5,000,000. There are 1,350 theatres in Brazil with an average weekly attendance estimated at 1,950,000. At least, 1,200 of these theatres are wired for sound and estimates place the yearly gross income of Brazilian theatres at from $10,000,000 to $15,000,000.

'SPIRIT OF DECREE' WILL BE APPLIED GIVING OWNERS IMMEDIATE RELIEF

Clearance Awards Will Be Given Attention Before September Where Possible; Five Additional Cases Filed

Arbitration clearance awards which under the consent decree are not legally effective until next season will be observed immediately wherever possible by the five consenting companies in keeping with their decided policy of living up to "the spirit as well as letter" of the decree, it was authoritatively reported this week in New York. This follows the speculation last week in New York arbitration and major company legal quarters that aggrieved exhibitors now filing for an arbitration hearing could not expect relief under existing contracts, but would have to wait for 1941-42 season, starting September 1st.

The American Arbitration Association meanwhile prepared for the first motion picture hearing expected to be held in Washington within the next two weeks on the Walbrook case (Number One-Washington), the first case filed anyhere in the country. Also this week C. V. Whitney, president of the AAA, announced the panel of arbitrators for the Indianapolis district. Arbitrators have now been officially named for each of the 31 territories except Albany. Next week the names of the men selected to serve in that district will be announced.

Arbitrators appointed by the Association to the Indianapolis territory are as follows:

INDIANAPOLIS

(Arbitration district includes Indiana (south of South Bend) and part of western Kentucky.)

C. D. ALEXANDER, general manager, Bemis Bros. Bag Company, 1940 Barth Ave. & Belt R.R.

LOUIS J. BORINSTEIN, capitalist and industrialist, 207 S. East St.

DR. C. B. CAMP, professor of economics and business administration, Butler University, 238 W. 44 St.

HENRY HOLT, lawyer, partner in Thomson & McKinnon.

FRED BATES JOHNSON, lawyer, 1011 Fletcher Trust Building.

GUSTAVE C. KLIPPEL, credit manager, Van Camp Hardware & Iron Company, 401 W. Maryland St.

PROF. JAMES E. MOFFATT, head of department of economics, Indiana University, Bloomington, Ind.

MURRAY H. MORRIS, Merchants Association manager.

PROF. GEORGE W. STARR, director of bureau of business research, Indiana University, Bloomington, Ind.

TROY G. THURSTON, CPA, partner in Geo. S. Olive & Company, 528 Chamber of Commerce Building.

Attorneys last week pointed out that under Section VIII of the decree (clearance clause) arbitrators' awards adjusting clearance do not become effective until the next contract is signed and even those awards may be reopened at any time, if "the conditions with respect to the theatres involved therein have so changed as to warrant modification." Furthermore, it was said, under the blocks-of-five selling system conditions may be expected to change in many exhibition situations. See page 13 March 1st issue of MOTION PICTURE HERALD.

However, it was said this week, the five companies which agreed to the government's consent decree settlement of its key New York anti-trust suit are prepared to do everything to keep peace in matters related to the document. This includes adjusting contracts, as far as possible, immediately following a decision of an arbitrator holding that the clearance is "unreasonable."

The five theatre-owning companies have instructed their sales forces to lean over backwards to avoid occasions of disputes which might become arbitration cases. This policy also includes settling arbitration matters which are presented, if this is possible, and, if the case is lost, to attempt to remove the cause of the grievance as quickly as this can be done.

The peace policy of the distributors was reported to a contributing factor in keeping the number of arbitrator disputes presented to the various local tribunals to a minimum. During February, first month in which the motion picture arbitration system was in operation, a total of 15 cases were filed. Nine of these involved clearance, four "some run," one both clearance and "some run," one "some run" and withholding prints.

At the beginning of the second month of the motion picture arbitration system demands had been filed in only nine of the 31 cities. Washington and New York were tied last week for the title of "arbitration capital" with three complaints filed in each city. This week New York led with four petitions for arbitration proceedings.

Drive-In Status Argued

This week the second drive-in theatre case was filed, drawing more attention to the dispute as to whether or not a drive-in theatre is a theatre. The decree is not clear on the subject and the matter will be left to the individual arbitrator handling the case. It is possible that eventually the appeal board will be called upon to decide a case which will settle the "drive-in" question.

In the decree (Section III) there is a footnote (No. 6) defining an exhibitor: "Exhibitor means any individual, partnership, unincorporated association or corporation engaged in the public exhibition of motion pictures in a theatre or theatres for profit." This definition seems to mean that persons showing film in schools and churches and similar places are not exhibitors within the scope of the decree, but the document fails to make clear just what it means by a "theatre."

Arbitration cases were filed this week in New York, Dallas and Buffalo.

ARBITRATION CASES

Following is a summary of the cases filed to date:

Filed this week:

Philadelphia—One on Clearance.
New York—Two on Clearance.
Dallas—One on Some Run.
Buffalo—One on Some Run.

Previously published:

Clearance	10
Some Run	6
Withholding Prints	1
February total	15*

**The Number One Detroit case involved both Clearance and Some Run, and the Number One Milwaukee case demand was based on both Clearance and Withholding Prints.*

In New York Jack Davis, president of the Monseigneur Enterprises, operator of the Forum theatre at Metuchen, N. J., filed an arbitration demand naming the five distributors which signed the consent decree and the Paramount, Oxford and Strand theatres in Plainfield, N. J. The petition asks a day-and-date run for the Forum with the Plainfield houses. Mr. Davis was formerly managing director of the Associated News Theatres, London, and operated the Monseigneur newsreel houses and other theatres.

In Dallas the Joseph's Drive-In, at Austin, Tex., filed a demand asking "some run" and naming Loew's Inc. and Twentieth Century-Fox. Theatres said to be involved were the Interstate, Underwood and Ezell, all in the city of Dallas.

Richard DeToto, operator of the Genesee, Mount Morris, N. Y., was the first to file an arbitration complaint in the Buffalo district. He named Twentieth Century-Fox and Warner Brothers in a "some run" demand. The Family theatre, a competing house, was also named. It was asserted that the two distributors for the past five months had refused to grant any run and the Family had "practically tied up all the product" of the two distributors named in the demand.

John Geyser, president of the High Bridge Corporation operating the Florence theatre in Florence, N. J., filed late Tuesday the first arbitration complaint to be received at the Philadelphia office. Unreasonable clearance is charged and the five distributors who signed the decree were named. Also listed was the Fox theatre, Burlington, N. J., operated by Ben Amsterdam's Atlantic circuit. Day and date runs are asked. At present the Florence is seven days behind the Fox on RKO product and 14 days on films of the other four distributors named.

Fourth in New York

The fourth arbitration complaint in the New York district filed this week by Jack Fields, operator of the Cameo theatre in Jersey City. The five distributors that signed the decree were named in a clearance dispute and the following houses operated by Skouas Theatres were said to be involved: Fulton, Apollo and Orient, all of Jersey City. It was asserted that the three Skouras houses all have 500 seats, while the Cameo seats 1,450, yet it must follow the other houses which are located within a single mile of it.

The Milwaukee office of the AAA, headed by John L. Loell, has moved from temporary headquarters in Room 311 to Room 319 in the Loyalty Building. The temporary office, which opened February 1st, was used until the permanent rooms had been decorated.

Montgomery Joins Circuit

Levere C. "Monty" Montgomery, general manager of theatre service for E. V. Richard's organization at New Orleans, has become a partner of Joy Houck in operating 20 theatres in Louisiana. Mr. Montgomery also operated his own theatre in New Orleans.

Republic Signs Baugh

Republic has signed "Slinging Sammy" Baugh, former Texas Christian football star now with the Washington Redskins. He will be featured in "King of the Texas Rangers," a serial scheduled to be completed in August with a Texas cast.

U.A. SETS UP NEW PROFIT-SHARING IN BID FOR MORE PRODUCERS

Wanger, Roach, Republic, Paramount, Metro, Columbia, Fox, Monogram, P.R.C. in Moves on Product and Policies

A two-point plan to attract new producer talent has been drawn up by United Artists, Maurice Silverstone, chief executive, said Tuesday in New York following his return from a stay on the West Coast; during which product plans for 1941-42 were discussed.

The United Artists plan provides for a profit-sharing agreement under which producers of successful box-office pictures will receive a greater return than under the present system used by the company. The additional compensation will take the form of a bonus to the producer.

The second point of the United Artists' producer-plan calls for establishment of a finance company, backed by "prominent west coast financiers" and in which United Artists will have an interest, to help provide financing for productions being made for release through United Artists. When funds are provided in this way, the producer also will be expected to carry some of the financing.

Details Withheld

Mr. Silverstone declined to reveal details of the two-fold bonus-financing plan but it was indicated that the system of payments to producers would be basically different from the present method. Present bonuses to producers are based on profitable consolidated operations of the company, Mr. Silverstone pointed out. In this method the bonus of an individual producer is controlled by the general success of the company's whole program.

Under the new system producers will receive a bonus in proportion to the earnings of their films and independent of the relative success or lack of success of the pictures of any other producer being released through United Artists.

The second part of the new plan, the financing company, is not expected to be of use to the company's present producers who have their own financing arrangements worked out, it was said. Mr. Silverstone added that the system would remove the objections of producers hitherto kept from releasing through United Artists because the company did not finance any production.

The two parts of the new plan to attract producers to United Artists are expected to be approved by the company's stockholders when Mr. Silverstone returns to the west coast within two or three weeks.

While the new bonus plan seems to remove many of the reported objections of Samuel Goldwyn with regard to distributing through the company, no indication was given whether he would continue to release through United Artists. Mr. Silverstone pointed out that negotiations with Mr. Goldwyn were still in progress and added, "Goldwyn is a great producer. I would like to have him stay in the company."

A total of 12 United Artists producers, other than Mr. Goldwyn, and several additional men with whom the company is now negotiating, will supply the 1941-42 product, it was said. Arnold Pressburger will produce for the company and "New Wine," produced by William Czekeley will be on the 1941-42 schedule.

The complete schedule for the new season is expected to include about the same number as this season when 22 pictures were announced. The program will be completed in time for an early sales convention, if Arthur W. Kelly, distribution head, decides to open selling earlier than usual, Mr. Silverstone said. Before the 1941-42 program has been finally set consulations will be held with representative circuit heads, it was said.

In Chicago on Monday on his way to New York from the west coast Mr. Silverstone flatly declared that the company never would become a party to the Federal consent decree which the five theatre-owning companies signed last November.

The UA head said Charlie Chaplin would appear in his next production but no further information was revealed about the film. Mr. Silverstone discussed production matters with Mr. Chaplin while he was on the Coast.

Wanger, Roach Plans

Walter Wanger has announced the production of three films for United Artists release during the 1941-42 season. Two of the pictures will be finished during the Summer and the third started in the Fall, according to present plans.

Jack Moss, former Paramount producer, has been signed as production executive and Henry Hathaway, director, has been given a term contract by Mr. Wanger.

The first of the three scheduled 1941-42 films will be "Sundown," from the *Saturday Evening Post* serial by Barre Lyndon. The author will adapt the story for screen purposes and Mr. Hathaway will direct.

Merian C. Cooper has gone to England to make background scenes and gather other material for "The Eagle Squadron," to be based on the activities of the unit of the Royal Air Force manned by Americans. The director and stars for the film will be selected after Mr. Cooper returns to Hollywood, it was announced.

The subject for the third production scheduled has not been selected yet. "So Gallantly Gleaming," previously announced for 1941 release, has been postponed.

Clarence E. Ericksen, vice-president and general manager of Walter Wanger Productions, has come to New York for conferences with Mr. Silverstone and Mr. Kelly. He will represent a committee of independent producers, including Mr. Wanger, Edward Small and Sol Lesser in discussions on the 1941-42 United Artists program.

Hal Roach has come to New York from Hollywood to make final arrangements for his 1941-42 productions. He brought with him a print of "Topper Returns," his most recent film for United Artists release. Edward J. Peskay, eastern representative for the Roach company, also came to New York. After discussions with United Artists distribution executives Mr. Roach is to announce his plans for the coming season.

While in Chicago Mr. Roach conferred with John Balaban of Balaban and Katz theatres.

"We have had many Sales Drives in previous years, but we have never succeeded in hitting as hard as we are in the Arthur W. Kelly Drive which is now going full blast," Paul N. Lazarus, Drive leader said this week.

Exchanges have been divided into three groups for the drive. The standings of the various branches, in their respective groups this week were: Group "A"—Pittsburgh, Detroit, Boston, Philadelphia, Chicago, Los Angeles, Cleveland, New York, San Franicisco. Group "B"—Atlanta, Dallas, Washington, Cincinnati, East Canada, Kansas City, St. Louis, Buffalo, Minneapolis, Seattle. Group "C"—Salt Lake City, Indianapolis, Charlotte, New Haven, Milwaukee, Denver, New Orleans, Omaha, West Canada.

EARLY SHOWS FOR DEFENSE WORKERS

"Early Bird" openings will be the new policy established for experimental purposes at the Poli theatre in Bridgeport, Conn., according to an announcement by Harry Shaw, Loew-Poli division manager. The theatre will open at 9:00 A. M. to permit war-defense factory workers to see the show. Formerly, workers on the 3:00 P. M. to 11:00 P. M. shift were unable to attend any performance. Other theatres in industrial towns in Connecticut are also starting during the morning.

Republic Holds Sales Meetings

Republic this week held the last two in its series of five regional sales meetings in New York and Atlanta. Last week a midwest meeting was held in Kansas City. The first of the series was held in Los Angeles.

On Thursday a meeting was held at the home office in New York. J. R. Grainger, president, of Republic, was to preside, and H. J. Yates, chairman of the board, headed the delegation of executives from the home office. Sales representatives who were to attend included Morris Epstein, New York branch manager; Arthur Newman, Albany branch manager; Jack Bellman, Buffalo branch manager; M. E. Morey, Boston branch manager; Sam Seletsky, New Haven branch manager; Max Gillis, Philadelphia branch manager; Sam Seplowin, Detroit branch manager; Jake Flax, Washington, D. C., franchise owner; Nat Lefton, franchise owner at Cleveland and Cincinnati, and branch managers Sam Gorrel of Cleveland and George Kirby of Cincinnati; J. H. Alexander, Pittsburgh franchise holder, and Sam Pineberg of that office.

A two-day regional sales meeting for the southern district was held Sunday and Monday at the Henry Grady Hotel in Atlanta. Mr. Grainger was the chief speaker. Others present included Mr. Yates; A. C. Bromberg, southern franchise owner; Henry Glover, Atlanta branch manager; W. M. Snelson, Memphis branch manager; L. V. Seicshnaydre, New Orleans branch manager; J. H. Dillon, Charlotte branch manager; Harold Laird, Tampa branch manager; and members of the sales forces of all offices in the southern division.

Mr. Yates outlined Republic's plans for national advertising, which, he said, has already been started. Republic plans to advertise several of the remaining productions of the 1940-41 program as well as all the important pictures on next season's schedule, it was said. Individual advertisements on each of four 1940-41 pictures will open the campaign in the May issues of nine fan magazines, it was announced. The pictures are "Sis Hopkins," "Lady From New Orleans," "A Man Betrayed" and "Mr. District Attorney."

Last week the midwest meeting was held at the Muehlebach Hotel in Kansas City. Those present beside Mr. Grainger and Mr. Yates were R. F. Withers of Kansas City, Gilbert Nathanson of Minneapolis, Sol Davis of Okla-

(Continued on following page)

MONOGRAM LISTS 50 FOR SEASON

(*Continued from preceding page*)

homa City, all franchise holders, and Lloyd Rust of Dallas, Nat Steinberg of St. Louis, F. R. Moran of Des Moines and C. R. Reese of Omaha, branch managers.

At the discussion of the balance of the 1940-41 product, Mr. Grainger said that 30 of announced program of 28 features and 30 westerns have been delivered and the balance will be released before August 10th.

Monogram Lists 50; Trem Carr In Charge

It was announced Tuesday in New York that Trem Carr will be in charge of Monogram's new season production schedule of 26 features and 24 westerns, returning to the company as its production chief after a two-year absence, according to W. Ray Johnston, president.

Scott R. Dunlap, former production head, will continue with the company in charge of a producing unit.

Mr. Johnston said that Monogram's production budget would be increased 18 per cent for the new season and would include four specials, "Army Hostess," "Navy Bound," "God's Country and the Law" and "Land of the Sky Blue Water."

Other productions on the new season's schedule are: "Clancy Street Mob," "'Neath Brooklyn Bridge," "The Pride of Third Avenue" and "Chinatown Mystery," all featuring the East Side Kids.

Also: "The Monster Strikes," "Girl of My Dreams," "King of the Zombies," "Aunt Emma Paints the Town," "Old Fashioned Girl," "Million Dollar Mystery," "Beating Back," "Nights of Horror," "False Colors," "Thirty Fathoms Down," "On the Stroke of Twelve," "The Fighting Cadet," "Isle of Terror," "Freckles Comes Back," "Lil' Louisiana Lady," "Flaming Terror," "Man from Headquarters" and "Hill Billy Romance."

In addition, the company will reissue "Yesterday's Hero," with Mickey Rooney; "Boy of the Street," with Jackie Cooper, and "Siren of the South Seas," with Movita.

The 24 Westerns on the schedule will include 16 new productions, eight of which will be the second series of the "Range Busters," and eight will be a new group entitled the "Rough Riders." Eight John Wayne Westerns will be reissued.

Monogram's annual sales convention is scheduled for the first week in April, in Los Angeles, and will be attended by the company franchise holders.

The company's product announcement was made at a cocktail party given at the Hotel Warwick yesterday for William Gell, managing director of the Pathe Pictures, Ltd., of London, who arrived from Europe by clipper on Monday. Mr. Gell's company distributes for Monogram in England and Monogram distributes here for Pathe, Ltd., and will handle the bulk of Pathe's 1941 program of 12 features for American distribution.

Mr. Gell plans to be here about a month and may attend the Monogram convention. Mr. Johnston will leave for his West Coast headquarters in about 10 days. He plans to visit the East about every three months.

Decree Brings Special Attention to Shorts

Paramount and Metro-Goldwyn-Mayer this week continued plans and arrangements to give increased attention to shorts which, under the consent decree, must stand or fall on their own and in some cases will be handled by a special, separate sales staff.

Oscar Morgan, Paramount general sales manager for shorts and newsreels, pursuant to increased attention to short selling under the decree, announced the creation of 10 district sales representatives. Those already appointed to handle shorts and newsreels exclusively are: Richard Scheinbaum, Chicago; J. J. Curry, Los Angeles; James Harris, Boston; Edward Ugast, New York; Charles Duer, Denver; Harry Dodge, Atlanta; Saul Jacobs, Philadelphia, and Max Stahl, Cleveland. Yet to be named are representatives in Dallas and Kansas City.

A series of six Quiz Kids shorts, based on the radio program, will be included in the 1941-42 schedule, Mr. Morgan said. The first in the series has already been completed. A two year contract has been signed. Gerard Darrow will appear in each of the shorts.

Anticipating an increased interest in short subjects as a result of the consent decree, MGM announced this week the inauguration of a new shorts bulletin service to motion picture editors of 1200 daily newspapers. The bulletin, "A Line On Shorts," will inform editors of such developments in the shorts field as are considered of wide interest and signifiance. The first release concerns "The Happiest Man On Earth," based on the Albert Maltz story which won the O. Henry Memorial Award as the best short story of 1938.

In a letter to the motion picture editors Herbert Morgan, short subjects representative in New York, explained, "Due to the prevailing sentiments against double features, producers are now giving increasing thought to short subjects." The new bulletin is intended to supplement the "Shortstory magazine" started three years ago by MGM.

Paramount Partners In Chicago

On Monday Paramount theatre partners of the Midwest and Far West met in Chicago for a general discussion of operating practices and forthcoming product.

Leonard Goldenson and Sam Dembow, Jr., represented the Paramount home office. Others at the meeting were: John Balaban and Jules Rubens, Chicago; Harry Nace, Phoenix; Harry David, Salt Lake City; Earl Hudson, Detroit; A. H. Blank and Ralph Branton, Des Moines.

Columbia Announces "Goodwill Campaign"

Columbia this year has dedicated its annual sales and billings campaign to the individual exhibitor and salesman under the title, "Columbia Exhibitors Goodwill Campaign." The drive opened Saturday, March 1st and will run until May 20th.

Current pictures being distributed include "Arizona" and "This Thing Called Love." Productions to be released during the three month drive period include the following:

"Penny Serenade," co-starring Cary Grant and Irene Dunne, directed and produced by George Stevens, from the *McCall Magazine* novel.

"Adam Had Four Sons," directed by Gregory Ratoff, starring Ingrid Bergman and Warner Baxter, with Susan Hayward.

"They Dare Not Love," co-starring George Brent and Martha Scott, and directed by James Whale.

"Texas," with William Holden, directed by George Marshall.

"Blondie Goes Latin," with Penny Singleton, Arthur Lake, Larry (Baby Dumpling) Simms, Daisy, Tito Guizar, directed by Frank Strayer.

"She Knew All The Answers," co-starring Joan Bennett and Franchot Tone, directed by Richard Wallace.

"Senate Page Boys," (temporary title), Charles R. Rogers production co-starring Herbert Marshall and Virginia Bruce, directed by Alfred E. Green.

"Her First Beau," co-starring Jane Withers and Jackie Cooper, directed by J. Theodore Reed.

"Bedtime Story," directed by Alexander Hall.

"Our Wife," directed by John Stahl.

An untitled Wesley Ruggles production.

"Time Out For Rhythm" (formerly "Show Business") featuring Rudy Vallee, Ann Miller, Joan Merrill, Rosemary Lane, Brenda & Cobina, Glen Gray and the Casa Loma Orch., and directed by Sidney Salkow.

"Doctor's Husband" directed by Wesley Ruggles.

"The Lone Wolf Takes a Chance," featuring Warren William, directed by Sidney Salkow.

"Ellery Queen's Penthouse Mystery" with Ralph Bellamy, directed by James Hogan.

In the western group Charles Starrett in "Outlaws of the Panhandle" and Bill Elliott in "North From The Lone Star" are already set.

A special short subjects attraction will be "International Forum (Round Table of the Screen)" featuring Dorothy Thompson, Wythe Williams, William L. Shirer and Linton Wells.

Rube Jackter, assistant sales manager, has been appointed chairman of the committee in charge of the drive. Others on the committee are Louis Astor and Louis Weinberg, circuit sales executives; Max Weisfeldt, short subject sales supervisor; Maurice Grad, sales promotion manager; Henry Kaufman, manager exchange operations and George Josephs, manager sales accounting department.

Sam Moscow, southern division manager, and the branch managers of his district, was to meet Thursday, at the Ainsley Hotel, Atlanta, Ga., for a conference with Mr. Jackter.

The branch managers who were to attend the meeting were R. J. Ingram, Charlotte, N. C.; J. B. Underwood, Dallas, Texas; J. J. Rogers, Memphis, Tenn; C. A. Gibbs, Oklahoma City; H Duvall, New Orleans.

Max Gordon, producer of the Broadway play, "My Sister Eileen," has been signed to produce a picture based on the play for Columbia. The company purchased the film rights at an announced price of $225,000. Mr. Gordon will also produce other pictures.

Kent Scheduled for West Coast Trip

Sidney R. Kent, president of Twentieth Century-Fox, is scheduled to go to the West Coast within about two weeks to continue production conferences on the 1941-42 program. The meetings will be attended by Herman Wobber, general manager of distribution, and Charles E. MCarthy, director of advertising and publicity. Mr. Wobber was to go to the Coast this week.

Briggs Returns from Hollywood Visit

O. Henry Briggs, president of Producers Releasing Corporation, has returned to New York from a three weeks visit in Hollywood conferring on production matters.

On the way to New York, Mr. Briggs visited the Dallas exchange where he conferred with Jack Adams, franchise holder and E. B. Walker, manager of the Oklahoma City branch of PRC. He also visited the Chicago exchange, and made a survey of the mid-west situation with Abe Fischer, Chicago franchise holder.

Mr. Briggs reported PRC production at a peak with one picture finished, and five films to go into production this month.


THE GAYEST
MUSICAL
IN YEARS...


...and it sings of Boxoffice!
Alice FAYE
Don AMECHE
Carmen MIRANDA
Glorious in TECHNICOLOR
That Night in Rio
Song Hits!
"I'yi, Yi, Yi, Yi"
(I Like You Very Much)
"Chica, Chica, Boom, Chic"
"Boa Noite" (Good Night)
"They Met in Rio"
"The Baron Is In Conference"
by Mack Gordon and Harry Warren
S. Z. SAKALL • J. CARROL NAISH
CURT BOIS • LEONID KINSKEY
Directed by IRVING CUMMINGS
Associate Producer Fred Kohlmar. Screen Play by George Seaton, Bess Meredyth and Hal Long. Additional Dialogue by Samuel Hoffenstein. Based on a play by Rudolph Lothar & Hans Adler. Adapted by Jessie Ernst. Dances staged by Hermes Pan.
20th CENTURY FOX
• 1941's great musical thrill from the company that made 1940 famous for its musicals . . . 20th Century-Fox!

FDR PAYS TRIBUTE TO SCREEN, IN FIRST PRESIDENTIAL ADDRESS IN 25 YEARS

Academy Awards Dinner Guests Hear President Request Industry's Cooperation to Aid Pan-American Solidarity

Speaking across the country from his study in the White House to the Academy of Motion Picture Arts and Sciences in Los Angeles, President Franklin D. Roosevelt, Thursday evening, February 27th, paid tribute to the industry for its contributions to democracy and national defense. The speech, radioed over NBC, CBS and MBS, to the 13th annual awards dinner of the Academy at the Biltmore Bowl, marked the second time in history that a President of the United States addressed the industry. Woodrow Wilson spoke to the New York Film Board of Trade 25 years ago.

A capacity audience of 1,200 Hollywood executives, players, technicians and press gathered for the annual presentation of awards for outstanding achievement (see list of awards and illustrations, on page 12) heard the President.

Asks Cooperation

President Roosevelt, in his seven minute speech, predicted early passage of the "lease-lend" bill, praised newsreel coverage of the bill and national defense plans, and asked further cooperation from the industry in "advancing the spirit of inter-American solidarity." In many quarters the speech was taken as an indirect rebuke to Senator Burton K. Wheeler, Montana isolationist who has accused motion pictures of war mongering. The President placed special verbal emphasis on his declaration that the American motion picture, with its reflection of the "aspirations and ideals of a free people," is a prime force in warding off assaults on the democratic form of government.

The broadcast preceded the announcement and presentation of the awards which, this year, included two special citations, one to Bob Hope "for achievement in the humanities," earned by his numerous appearances at benefit performances during the year, the other to Major Nathan Levinson, Warner Brothers, for his work in cooperation with the Army on defense films.

Walter Wanger, president of the Academy, introduced the President via radio from Hollywood, and following the speech pledged cooperation of the entire industry in the national defense program. Mr. Wanger arranged for the presidential greeting and its broadcast to the nation over stations of the three major radio networks and its coverage in Washington and Hollywood by the five newsreel companies.

The text of the President's speech follows:

"Mr. Wanger, Ladies and Gentlemen:

"I am happy to greet the motion picture industry of America, whose representatives are gathered from far and near for the annual Awards Dinner of the Academy of Motion Picture Arts and Sciences.

"In these days of anxiety and world peril our hearts and minds and all of our energies are directed toward one objective. That objective is the strengthening of our national defense. Every day we realize that more and more things in our life must be evaluated in just such proportion as they contribute to the national defense.

"The American motion picture as a national and international force is a phenomenon of our own generation. Within living memory we have seen it born and grow up into full maturity. We have seen the American motion picture become foremost in the world. We have seen it reflect our civilization throughout the rest of the world—the aims and aspirations and ideals of a free people and of freedom.

"That is the real reason that some governments do not want our American films exhibited in their countries. Dictators—those who enforce the totalitarian form of government—think it a dangerous thing for their unfortunate peoples to know that in our democracy officers of the government are the servants, never the masters, of the people.

"In all that I have said on that all-important subject through many months past I have emphasized that in the assault on the democratic form of government which imperils world civilization today, our problem of national defense has become one of defending the entire Western hemisphere—all three of the Americas—North, Central and South. We can no longer consider our own problem of defense as a separate interest. It involves the defense of all the democracies of all the Americas—and, therefore, in fact it involves the future of democracy wherever it is imperiled by force or terror.

Cites Newsreel Service

'An all-important factor in hemispheric defense is the lend-lease bill, whose early enactment by the Congress we confidently anticipate. It is a pleasure here and now to acknowledge the great service which the newsreels have performed in acquainting the public with all of the implications of this measure as it takes its way through the various legislative stages.

"Acceptance of the task of cooperating with all the Americas in defending the entire Western hemisphere, implicit in our plans for national defense, is a natural outgrowth of our good-neighbor policy in our relations with the other American republics. Happily for democracy, the Americas stand forth today as a notable example of international solidarity in a world in which freedom and human liberty are threatened with extinction.

"We have been seeking to affirm our faith in the Western world through a wider exchange of culture, of education, of thought, and of free expression among the various nations of this hemisphere. Your industry has utilized its vast resources of talent and facilities in a sincere effort to help the people of this hemisphere to come to know each other.

Hemisphere Grateful

"In carrying on this program of advancing the spirit of inter-American solidarity and continental defense our government has established machinery to coordinate our growing commercial and cultural relations with the American republics. Our Government has invited you to do your share of the job of interpreting the people of the Western hemisphere to one another. And all of us in all the twenty-one American republics are grateful that your response is so immediate and so wholehearted.

"I do not minimize the importance of the motion picture industry as the most popular medium of mass entertainment. But tonight I want to place the chief emphasis on the service you can render in promoting solidarity among all the people of the Americas.

"For all this and for your splendid cooperation with all who are directing the expansion of our defense forces, I am glad to thank you. In the weeks and months, that lie ahead we in Washington know we shall have your continued aid and support."

President Wilson Addressed Industry 25 Years Ago

The first address of a President of the United States to an industry, and the motion picture industry, was made by President Woodrow Wilson, just twenty-five years ago, at the first dinner of the Motion Picture Board of Trade at the Biltmore Hotel in New York. He had opinions about the art, observing:

"I have sometimes been very much chagrined in seeing myself in a motion picture. I have often wondered if I really was that kind of a guy. The extraordinary rapidity with which I walked, for example, the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces, and altogether the extraordinary exhibition I make of myself sends me to bed very unhappy."

The United States, and its President, were facing a war crisis then, too. The air was laden with propaganda from overseas, and rumor at home. Mr. Wilson had much on his mind that night.

"I suppose there is always a rising generation whom they can fool," he said, "but the older heads ought not to permit themselves to be fooled; and I should think that in a year like the year 1916, when there is to be a common reckoning for everybody, men would hurry up and begin to tell the truth. They are not hurrying about it; they are taking their time; but the American people are going to insist upon it before this year is over—that everybody comes up and is counted on the great questions of the day.

"But I came here to say that I hoped you would not believe that I am what I appear to be in the pictures you make of me. I really am a pretty decent fellow, and I have a lot of emotions that do not show on the surface; and the things that I don't say would fill a library. The great cross of public life is that you are not allowed to say all the things that you think."

Philadelphians Marking Time On Arbitration

A multiplicity of arbitration cases was expected in the Philadelphia area, but with the first month past, the arbitration board in that city has only one case on the docket, as filed this week. (See page 18.) Inquiries, both from exhibitors, exhibitor organizations and attorneys, have been many, according to William Elliott, head of the local board.

Meanwhile, there are still six anti-trust actions pending against the major circuits. There is little likelihood that any of the cases will be taken out of court jurisdiction and decided by arbitration. Plaintiffs in the cases, for the most part involving availability of product and asking for triple damages in amounts in excess of $100,000, are the Milton Amusement Company, headed by Milton Rogasner; Harrison Brothers, operating the suburban Lansdowne Theatre; Affiliated Circuit headed by David Milgram; Carman Theatre; Block & Sork, operators in Reading and Schuylkill Haven, Pa.; and the Admiral Theatre, operated by Rubin Shapiro.

First Trial in April

Only two are listed for trial in United States District Court here. The Lansdowne Theatre case is scheduled to be heard April 21. Morris Wolf is attorney for the Warner theatre circuit. The action has been dormant since November, 1939, when it was first filed, seeking triple damages of $21,000 and involving the clearance of product in the Philadelphia suburban section.

The Admiral theatre is scheduled to open in Federal District Court on May 19. The action, originally filed Jan. 3, 1940, seeks triple damages of $225,000, and charges monopolistic practices in cutting off the theatre's product when it tried to cut admission prices to compete with chain theatres in its vicinity. Irvin A. Winegrad, attorney, filed the suit.

In two of the other cases, counsel for the defendants have served notice of intentions to take depositions before trial. On March 26, pre-trial examination will be taken in the Block & Sork case, and in the Milton Rogasner action on April 16. A basis for a settlement was reached several months ago in the Affiliated Circuit case, filed a year ago. Disposition of the Carman case, filed several years ago, has been complicated due to the fact that the house went into receivership last spring.

While the possibility of an out-of-court settlement looms in every case, such procedure is not expected.

Leo Acquires Film Rights

Leo Films, Inc., has announced that the company has acquired the remake rights to "Musicians From Heaven," a French production starring Michele Morgan.

Assessment Reduced

The assessed value of the New 14th Street theatre in New York has been reduced from $125,000 to $100,000 in settlement of the theatre's tax reduction application.

Chance Game Bills Filed in Albany

Assemblyman Max Turshen has introduced two chance game measures in the New York State legislature. One is a constitutional amendment, requiring two successive favorable votes by the legislature, followed by a popular referendum, to legalize the games. The other, setting up games regulation under the Department of State, provides a $100 annual license fee; restricts the games to charitable, religious or similar organizations which have been incorporated for five years or more; prohibit games on Sunday; limits the hours they may be played, and requires 10 per cent of the gross to be paid to the state.

Assemblyman William Manning of Rochester submitted a bill permitting employment of children in performances by non-profit associations. Written parental consent and notification to the Society of the Prevention of Cruelty to Children would be required.

Assemblyman William T. Andrews has introduced a series of bills designed to penalize places of amusement as well as individuals who discriminate because of color, race, religion or other reason.

In New Jersey the Grand Jury of Union county has held that bingo, regardless of the purpose for which it is played, is gambling. As a result, Assistant Prosecutor Thomas F. Hueston directed the chiefs of police of the county's 20 municipalities to enforce prohibition of the game, which has been put on by numerous organizations and proved stiff competition to theatres.

"Tarzan" Deal Set

Crystal Pictures, Inc., of 729 Seventh Avenue, New York City, have concluded arrangements with Burroughs-Tarzan Enterprises of California for the exclusive distribution of the motion picture "New Adventures of Tarzan" in the United States and Canada. Immediate release dates are being set and Melvin Hirsh, president of Crystal Pictures plans a sales trip throughout the country to set up distribution with the exchanges.

Theatre Aids Fund

The receipts from the opening of the Today theatre, a newsreel house operated by Richard E. Beck, in Chicago, will provide a scholarship for the Chicago Art Institute to be known as the American Institute of Decorators. The theatre was to have opened Friday, March 7th, and admittance for the opening night was $1 each.

George Beattie Promoted

George Beattie, Paramount salesman, has been named sales manager of the Philadelphia exchange, succeeding Ulric Smith, who recently became branch manager. William Heenan, who, up until recently, headed the Peerless Exchange in that territory, has taken over the upstate Paramount area held by Mr. Beattie.

California Theatre Destroyed

The Quincy theatre, part of the Plumas Co., of Quincy, Cal., was totally destroyed by fire according to an announcement by Paul Sprague, manager of the theatre. The fire was started, it is believed, by a cigarette, resulting in a loss of $15,000, insured. The theatre will be rebuilt in the near future.

Columbia Files Interrogatories in Schine Suit

Columbia Pictures has filed extensive interrogatories in the federal district court in Buffalo, N. Y., for the Government to answer in connection with the Federal anti-trust suit against the Schine Circuit and Columbia, Universal and United Artists. The interrogatories, filed by Schwartz & Frohlich, New York counsel for Columbia, ask that answers be filed not later than March 13th. In 46 pages Columbia requests various definitions of phrases used in the Government complaint and more detailed descriptions of alleged illegal distribution practices.

In one instance the Government is asked to state the title of each "first class picture" released by Columbia and exhibited in the Schine towns during the past ten years and each of the factors considered by the Government in determining that such pictures are "first class." A definition of the words "collectively distributed" is requested.

Dismissal Refused

In Nashville, Tenn., Judge Elmer Davis of the Federal district court has denied the motion of Columbia, Universal and United Artists for dismissal of the Government's amended anti-trust suit complaint against them and the Crescent Amusement Co. of that city.

The motion was argued by Louis D. Frohlich of New York in the United States district court in Nashville. Judge Davies had the motion under consideration since.

Judge Davies also overruled all but two objections made by the Crescent Co. and affiliated exhibitor defendants to the Government's interrogatories addressed to them.

The injunction suit of the RKO Uptown theatre in Detroit, Mich., aimed at United Detroit Theatres was adjourned in the circuit court until March 14th. The RKO Uptown seeks to restrain Paramount, Loew's and Twentieth Century-Fox from licensing United Detroit houses as second runs, in alleged violations of the Uptown's second run contracts.

Two Receive MGM Honor Buttons

Metro Goldwyn Mayer has awarded Honor Roll Buttons to E. L. Merkley, Gladmer theatre in Lansing, Mich., and Morris Rosenthal, Loew's Majestic theatre in Bridgeport, Conn., for their campaigns on "Land of Liberty," which the company is releasing.

Shirley Joins MGM Temporarily

Sam Shirley, who retired as district manager for Metro-Goldwyn-Mayer in Chicago two years ago, has been recalled by the company to act as branch manager pending the return of Walter E. Banford, who is recuperating from a serious operation.

Cartoon Book Coming

"How to Make Animated Cartoons," written by Nat Falk, will be published shortly by Foundation Books in New York. A foreword has been written for the book by Paul Terry.

Sluesky Made Universal Booker

Jerry Sluesky of Indianapolis, Ind., has been made booker at the Des Moines, Iowa, Universal Film Exchange.

'FILMS AS INDISPENSABLE AS STEEL' GEN. MAUBORGNE TELLS INDUSTRY

Signal Corps Chief Inspects Studios Engaged in Training Film Production and Explains $1,000,000 Program

Hollywood took on a military air last week as it heard the motion picture industry praised by Major General Joseph O. Mauborgne, chief of the United States Army's Signal Corps, as being "as indispensable to national defense as the steel industry." At the same time military secrecy concealed the contents of the two training films already made and those about to be made.

In the production center for an inspection tour of the studios engaged in the production of training films for the Army through the Research Council of the Academy of Motion Picture Arts and Sciences, the officer said that the program, which he credited as emanating from Hollywood, would increase by four or five times the rate of training of the selective service men now being called to the colors.

Industry "Mobilized"

Making the round of events, which included the Academy awards dinner and a dinner given in his honor Friday night by Lieutenant Colonel Darryl F. Zanuck, General Mauborgne disclosed, for the first time, the "mobilization" of the entire production industry through the council and the Motion Picture Production Defense Committee in the film making project.

The disclosure came at a press conference and the officer, in response to a question as to how many were engaged in the project, said, "The entire industry." He explained that, under the cooperative plan, the studios will make the pictures in conjunction with the Army, paying union scales and salaries to technical workers, with directors, cinematographers, writers and actors working for nothing.

He also disclosed that the Screen Actors, Screen Writers and Screen Directors guilds had waived conditions of employment of their bargaining contracts with the producers for members engaged in the project.

No newspapermen, trade or general, will be permitted to see the training films, the General declared. Arrangements are being made to clear all news concerning the films and their making through either the Research Council or the Defense Committee, and stills from the pictures must be obtained from the office of the Chief Signal Corps Officer.

This is being done to prevent information from falling into hands of agents of other countries, he said. "One can never tell just what bits of information might aid potential enemies," he declared.

Aiding him in the interview were Colonel Nathan Levinson and Captain Gordon S. Mitchell, manager of the Research Council, both of whom pointed out that studio publicity departments are to be requested not to give out news of the activities of the Council-Army project, or preparations therefor.

The General was unstinting in his praise for the response of the industry in the national defense setup. He explained that the films were being made at cost—"out of pocket" expenditures only.

The Council-Army project, he said, grew out of an idea by Captain Mitchell nine years ago, who conceived the Army officers' film training school which has been in operation since 1933.



Major General J. O. Mauborgne, Colonel Nathan Levinson, Captain J. C. Johnson and Lieutenant Colonel Darryl F. Zanuck, who is in uniform for the first time, at the dinner for General Mauborgne in Hollywood.

Each year the Army sends a Signal Corps officer to Hollywood for a thorough course in film making. The officer then reports back to the Signal Corps to engage in that group's film activities.

"When the Army appealed to the producers for aid in making training films," General Mauborgne said, "the industry responded immediately. In less than a month after the aid was sought, work began on the first script.

"We expect to make about 160 films this year under the Research Council-Army plan."

Corps Heads Confer

In Hollywood to confer on training films for their respective branches of the Army are Colonel Gordon P. Savage, of the Infantry, and Major John L. Ballantyne, of the Cavalry. Major Charles Stodter, of the Signal Corps, is the liaison officer between the Signal Corps and the Council. He took the Research Council course in motion picture making several years ago.

General Mauborgne said, in addition to making training films in Hollywood, the Signal Corps had a large motion picture laboratory with mobile units, and that another film making project, to be attached to General Headquarters, was being developed by that office. GHQ plans to use Hollywood technicians for its nucleus, and a central point of operation, place not determined, will be set up with complete camera and sound departments, laboratories and other units. Mobile units will be dispatched where needed, and actual action pictures of troop maneuvers will be taken for study.

"We have learned definitely," he said, "that Germany has used training films extensively and intensively in preparing for the war. The films were extremely useful in many instances in addition to actual training of men. They have made some very fine films and have developed a great photographic unit system.

"We are gradually building up our libraries. For the last ten years, the Signal Corps has been making from 20 to 40 films a year, as our budgets allowed. This year we will spend approximately $1,000,000.

"I can foresee where we will be spending $4,000,000 a year for such films.

"In the last war, the Signal Corps made films, but not to the extent that this new program requires.

"Motion pictures have taken on a tremendous value in defense preparations and I estimate that they will increase the rate of training men from four to five times over the old methods."

Discussing the three-reel Navy film which Jack Chertok is producing, and which MGM will distribute as a commercial picture, and the appeal of the army air force for aid in a program similar to that of the Signal Corps, General Mauborgne said:

"The sky's the limit in the help that the motion picture industry can give to national defense."

Army Films Reviewed

The officer, as honored guest at the Academy dinner, presented on behalf of the organization a statuette to Colonel Levinson for his "outstanding service to the industry and to the Army during the last nine years which culminated in the present efficient mobilization of the industry in the program of Army training films."

Colonel Levinson, in his talk, lauded Gordon Mitchell, who, he said, "did all the work, while I get all the glory."

The first two films completed, on personal hygiene, were given their "preview" at the dinner Colonel Zanuck gave on Friday night for his superior officer. After the event, attended by Army, Army Reserve, Navy, and Navy Reserve officers as well as top ranking executives, General Mauborgne described them as "the finest of their type I have ever seen."

Colonel Zanuck, who wore his new uniform for the first time in public that night, declared he was more nervous at that "preview" than at any of his feature pictures.

Louis B. Mayer, Will Hays and Harry Warner also spoke.

Guests included: Y. Frank Freeman, president of the Association of Motion Picture Producers; Colonel Levinson, George Schaefer, Walter Wanger, president of the Academy, Captain Mitchell, Douglas Shearer, Edward Arnold, Joseph I. Breen, Harry Cohn, Frank Capra, Walt Disney, Howard Estabrook, Douglas Fairbanks, Jr., William Goetz, Samuel Goldwyn, Edmund Goulding, Colonel Jason S. Joy, William Koenig, William LeBaron, Sol Lesser, Mervyn LeRoy, Robert Lord, Fred Meyer, Lewis Milestone, J. R. McDonough, Irving Pichel, Tyrone Power, David O. Selznick, M. J. Siegel, Hal Wallis, Fred Beetson, Jack Chertok, James E. Grainger, Donald Gledhill, Howard Strickling, Harry Brand, Robert Taplinger, Jack Warner, Jr., Keith Glennan.

Harold Lyon Transferred

The transfer of Harold Lyon from the Minneapolis branch of Twentieth Century-Fox to Iowa to fill a vacancy caused by the death of Abe W. Riegelam, has been announced by Stanley J. Mayer, manager of the Des Moines office.

Curtice Named Cooper Assistant

Fred Curtice, assistant manager of the Uptown theatre in San Francisco, has been named assistant to Roy Cooper, division manager of the Golden State and San Francisco Theatres, Inc.

NEW UNIVERSAL CONTRACTS DRAWN; TOP OFFICERS TO SHARE PROFITS

Salary Increases, Stock Warrants Included in Long-Term Pacts for Seven Executives; SEC Lists Salaries for 1940

Universal's top home office, sales and studio executives, on Tuesday, were handed new long-term employment contracts, with increases in salaries, profit-sharing privileges and warrants to purchase the corporation's stock.

The new deals were awarded, it was stated by the corporation, to "assure continuity of the executive management which has been responsible" for increasing gross sales $9,500,000 in three years and converting a net loss of $1,084,999 into a net profit of $2,390,772 in the same period.

Leo Spitz, attorney, is understood to have negotiated the contracts for the company.

Late Tuesday, Universal issued the following statement from its home offices at Rockefeller Center, in New York, the statement being intended for publication Wednesday:

Contracts for Seven Years

"J. Cheever Cowdin, chairman of the boards of the Universal Pictures Company, Inc., and Universal Corporation, announced yesterday (Tuesday) that the boards of these companies, at special meetings, had authorized the execution of contracts covering the services of their senior operating executives for a seven-year period from January 1, 1941. The contracts are to be submitted for approval to the stockholders of the two companies." (Annual Universal stockholders' meeting is dated for March 15th, at Wilmington, Del.)

"The executives with whom the new contracts have been executed are J. Cheever Cowdin, chairman; Nathan J. Blumberg, president; Charles D. Prutzman, vice-president and general counsel; Clifford Work, vice-president in charge of studio operations; William A. Scully, vice-president in charge of domestic sales; Joseph H. Seidelman, vice-president in charge of foreign sales; and Matthew Fox, vice-president and executive assistant to the president.

" 'The contracts, in most instances, represent a five-year extension of the periods for which these men are currently under contract to the Universal companies,' said Mr. Cowdin. 'This will assure continuity of the executive management which has been responsible for increasing gross sales from $18,150,876 to $27,677,627 in the last three years and, in the same period, has converted a net loss of $1,084,999 into a net profit of $2,390,772.'

"Under the terms of the contracts with Universal Pictures Company, Inc., the annual salaries of this group will range from $62,400 to $91,000 during the first two years and thereafter will range from $75,400 to $117,000.

"Additional incentive compensation is also provided, Mr. Cowdin explained, through a profit-sharing plan under which the executives will receive a percentage of the operating income up to $2,500,000 and an additional percentage of operating income above that figure. Individual participations will range from one-half of one per cent to one per cent of operating income up to $2,500,000 and from one per cent to two per cent of operating earnings in excess of that amount. The contracts provide that these percentages are to be reduced proportionately to any future increase in tax rates and that balances blocked in Great Britain shall be excluded in computing operating income for any year, any adjustment with respect to these amounts to be made only when and as these balances are actually transferred into dollars.

"Under the terms of the contracts with Universal Corporation, each of the five vice-presidents is to receive each year warrants to purchase 3,000 shares of Universal Corporation common stock at $10 a share, expiring in April, 1956, the chairman and president receiving 5,000 such warrants. The warrants now held by members of the executive group, running for five years and giving them the right to buy stock at prices scaling from $6 to $10 a share, are to be exchanged for the longer-term warrants stipulating the higher price."

SEC Reports Stock Purchases

The Securities and Exchange Commission, in Washington, last weekend, reported acquisition by two Universal officials of 500 common voting trust certificates in that company, the only film stock transaction reported by the Commission in its final December summary.

The SEC report showed that Preston Davie, director, acquired 400 certificates, giving him a total of 3,000 at the close of the month, and Peyton Gibson, secretary, acquired 100, giving him a total of 1,400. The Universal Corporation report showed also that Standard Capital Company, held 26,500 voting trust certificates and 111,283 voting trust certificate warrants at the close of the year.

Loew's, Inc., paid $697,049 in salary and bonuses to Louis B. Mayer, managing director of production, in the fiscal year ended August 31, 1940, according to the corporation's annual report to the SEC which was released in New York on Tuesday. The report disclosed that $541,049 of this amount represented a share in the profits.

Nicholas B. Schenck, president, received $318,881 and Hunt Stromberg, supervisor of production was paid $332,267 last year. Bonuses paid to executives included: J. Robert Rubin, $128,070; David Bernstein, $113,329; E. J. Mannix and Sam Katz, $96,356 each.

The corporation paid $16,104,000 in salaries and bonuses to 228 executives in the last fiscal year, the SEC reported.

The payment to Mr. Mayer covered in this report, is almost the same as that listed for the previous twelve months. In the statement made a year ago covering the fiscal year which ended August 31, 1939, Mr. Mayer received $688,369, of which $541,119 represented a share of the profits.

Universal Pictures reported salaries of its leading players for the fiscal year ended October 31, 1940, as follows: W. C. Fields, $255,000; Deanna Durbin, $209,833, and Bing Crosby, $150,000.

STUDIO PERSONNEL INCREASE REPORTED

The United States Census Bureau reports in its figures on the motion picture industry that 33,687 persons were engaged in film studios in 1939, compared with 32,398 in 1937 and 27,592 in 1935. The total expenditures by producers for salaries and wages in 1939 was $139,077,063, as compared to $139,551,338 in 1937 and $104,429,588 in 1935. Salary payments to executives and talent dropped to $93,341,137 from $102,393,327 in 1938, but the average salary was much higher than in 1935 when salaries totaled only $79,429,588 for one-third more persons than were employed in 1939.

Taxes Cut Profit Of Consolidated

Consolidated Film Industries, Inc., largest of the film processing corporations ended the year 1940 with a net income, all charges and taxes deducted, of $590,031.37, according to the annual statement released in New York this week by Herbert J. Yates, president. The figure is $38,265.74 less than the net income of $628,297.11 reported for the year 1939. Assets are listed at $11,802,898.91.

The corporation's sales, totalling $7,235,337 during 1940, showed a $174,115 decrease from the $7,409,452 sales total in 1939. The net income last year of $775,031, before deduction of Federal taxes, showed an increase of $16,734 over the $758,279 earned during 1939. A rise in the Federal tax rate from 19 to 24 per cent, however, increased the Consolidated tax bill by $55,000, lowering the company's net income below the 1939 figure. The 1940 earnings equalled $1.47 per share on 400,000 shares of outstanding preferred stock, compared with earnings of $1.57 per share on the same issue in 1939.

The annual report to stockholders said Consolidated's investment in Republic Pictures Corp. remained the same as in 1937. Since January 1, 1941, Consolidated has acquired an additional 139,000 shares of stock in Republic.

Gross income of Republic Pictures last year was listed at approximately $8,330,000, 4.7 per cent above 1939. The report does not indicate Consolidated's share of the Republic earnings. The report indicates that Republic acquired its own film exchanges in New York, Philadelphia, St. Louis, Omaha, and Des Moines during 1940.

Of the $11,802,898.91 in assets, the consolidated balance sheet attached to the report lists total current and working assets of Consolidated and its subsidiary companies at $8,374,288.72. $601,335.08 represents cash in hand and in banks. Trade acceptances, notes, and loans receivable account for $4,185,993.80 of the assets; $1,492,673.84 are in accounts receivable from the trade. Balance of assets is in properties and inventory.

Current liabilities are listed at $1,150,625.35. The figure includes notes, accounts and vouchers' payable, payroll, accruals, reserves and all taxes due.

Fox, Disney Dividends

The board of directors of Twentieth Century-Fox have declared a dividend of 37½ cents a share for the first 1941 quarter, on the company's preferred stock, payable March 31 to holders of record March 17th.

In Los Angeles on Monday the Walt Disney Productions, Inc., declared a quarterly dividend of one and one-half per cent, amounting to 37½ cents a share on the six per cent convertible preferred stock of $25 par value, payable April 1 to stockholders of record March 15th.

A further dividend of 3½ per cent on the preferred shares has been declared by Marcus Loew's Theatres, Ltd., in Toronto, Ont., Canada, payable March 31st.



JANE RUSSELL and JACK BUETEL

For both, overnight stardom . . . once before Howard Hughes made the same prediction and this industry gained two of its greatest stars!


The
OUTLAW
The Story of Billy the Kid
Produced and directed by
HOWARD HUGHES
with
THOMAS MITCHELL · WALTER HUSTON
The last time Howard Hughes said he had someone to show you, he gave you two new stars . . . Jean Harlow and Paul Muni. Now he makes the same promise again and—
presents
JANE RUSSELL · JACK BUETEL
Story and Screen Play by Jules Furthman
Photography by Gregg Toland, ASC
The kind of entertainment that made this business great!
Released through Twentieth Century-Fox Film Corp.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

SOME TWELVE YEARS AGO, this pillar started collecting *real* names and *reel* names, for reasons more hobbish than anything else. The collection, today runs well into thousands, the original name identities being known by some, all of them to very few. Nearly all name changing is prompted by a desire of the individual, or his theatrical sponsor, to glamourize something like a homey Cornelius McGillicuddy into a streamlined marquee billing of "Connie Mack," as with baseball's famous old man.

The practice occasionally becomes the target of fuss-pot legislative attack. Massachusetts, a few years back, attempted to legislate changed names out of existence. The effort received some newspaper attention, nothing more. Now Maryland is getting some headline attention for the same reason, a legislative proposal in that state requiring all screen actors, stage players, producers, headliners and public athletes to use their original legal names on all advertising, including programs, marquee billing, etc.

Cary Grant would have to be billed in Maryland as Archibald Alexander Leach, Joan Crawford as Lucille Le Sueur, Fighter Joe Louis as Joseph Barrow, and Buster Crabbe as Clarence Linden Crabbe.

Maude Adams originally was Maude Kiskadden, Ben Alexander was named Nicholas Benton Alexander, Hugh Allan was named Allan Hughes and Fred Allen would have to call himself John Florence Sullivan. Ben Zeidman was called Benjamin Franklin Zeidman, after the famous Philadelphian. Ed Wynn is Edward Leopold Wynn, John Griffith Wray is not 'Wray,' but Malloy, and Donald Woods is Ralph Zwink.

Edith Wood is Helen Johnson, Claire Windsor was Claire Viola Kronk, and Toby Wing's correct name is Martha Virginia Wing. The real name of Monty Banks is Mario Bianchi, of Mona Barrie, Mona Smith. Rex Bell changed from George Francis Beldam, Madge Bellamy from Margaret Philpott, and Mary Pickford was a Smith. Jack Benny was a Kubelsky, Busby Berkeley can answer to William Berkeley Enos, Milton Berle to Berlinger and Ben Bernie to Anzelvitz.

Herbert Wilcox has Mygatt in between his first and last names, Alice White is Alva instead of Alice, and Cliff Wheeler was originally known as Alexander Thurn Taxis. Glenn Ford might properly be called Gwyllyn Samuel Newton Ford. Hedy LaMarr recently petitioned to disown her legal name of Hedwig Eva Marie Kiesler. Brigita Hartwig assumed the more euphonious name of Vera Zorina and Edward Arnold has changed from Guenther Edward Schneider.

Director Archie Mayo has a brother named Leonard Jones and another called Jack Spiegal. Helen Hayes was a Brown. Little Carolyn Lee is a Copp, Boris Morros is a Mihailovitch and Gertrude Lawrence is properly Gertrude Alice Dagmar Klasen. Ilona Massey was born Hajmassy and Lya Lys is Natalie Lescht.

Bruce Cabot's real name is Jacques de Bujac, John Garfield's is Jules Garfinkle's, Helen Vinson's is Helen Rulfs and Balanchine, the dancer, was born Balanchivadze. George Burns is a Shapiro, and, oddly, Lyle Talbot is a Hollywood. The Ritz Brothers' family name is Joachim. Franciska Gaal is a Zilverstitch and Edgar Bergen is Edgar John Bergren, to mention but a few.

'ROUND AND 'ROUND

Deals involving the borrowing of a player, while usually simple enough in their bargaining aspects, have at times assumed the proportions of a perpetual "round robin" affair.

One in this category started out in Hollywood quite simply, with MGM wanting Vivien Leigh for a picture, after her success in "GWTW." It would seem that Alexander Korda, under terms of a deal made with David O. Selznick, had call on Miss Leigh's services for one film a year.

In lieu of using her services himself, Mr. Korda released Miss Leigh to MGM. In return, he was to have use of Melvyn Douglas for a picture if made within a certain time. That time was fast being used up in other Korda enterprises, so he released Douglas to the Lesser-Lubitsch combine for "That Uncertain Feeling," which also stars Merle Oberon, in private life Mrs. Korda.

However, part of Melvyn Douglas' contract is held by Columbia, which was enabled to have something to say because Korda had in turn released him. Whereupon Columbia put its corporate stamp of approval on the deal, in return for use of Miss Martha Scott's services, on which Sol Lesser has first call, in "They Dare Not Love."

Or, Tinker to Evers to Chance.

The local clerks of the motion picture industry's new arbitration system, in charge of the arbitration boards in 31 key cities from coast to coast, are warned by the American Arbitration Association, their employers, against having any truckin' whatsoever in the social side of movies. They are forbidden to accept any passes to theatres, against attending any film parties, dinners, cocktail affairs or other familiar forms of movie industry socializing.

▽

An admirer of Col. Manny Prager sent him a cake and not knowing his current theatrical whereabouts, mailed it to him in care of the Old Maestro Ben Bernie, for whom Manny worked before going out on the road on his own.

The Maestro forwarded the box to Manny at the Rainbow Ballroom in Denver, where Manny was currently appearing, with the note, "Opened and eaten by mistake."

WHEN Samuel Goldwyn's movie version of "The Westerner," for United Artists, played the Roseland, at New Glasgow, Nova Scotia, in Canada, the other day, for three days, N. W. Mason, proprietor, didn't miss a show. This old-time picture exhibitor, now on the verge of his 77th birthday, had his memory tickled by the role of Lily Langry, played in the film by Lillian Bond.

When Mason was 15, he was working as a curtain-call boy at the old Washington Street Theatre in Boston, and one of the performers he frequently summoned to the stage from her dressing room was the Jersey Lily, then heading her own road company. That contact stands out in Mason's memory, down these 62 years, he says, for he had an adolescent crush on the stage beauty. It was like being whisked back the intervening six decades to see Lily duplicated on the screen, and by somebody who he believes really resembled the once queen of the footlights, and with the same handle of Lily.

Mr. Mason, who will be 77 within a few weeks, also operates the Academy of Music at New Glasgow, an ex-legitimate theatre converted for pictures, and despite standing on the threshold of 77, continues active at the head of his business. He is a pioneer picture showman, being an exhibitor in the Dominion alone for over 35 years, and a former mayor of New Glasgow, having retired from that post two years after serving four terms. He has also been a sports promoter, in boxing, wrestling and hockey.

▽

Oklahoma merchants, including movie exhibitors, are cooperating in an army-approved and civilian sponsored recreation program for Army draftees passing through Oklahoma City. The Criterion theatre in that city, for example, allows draftees to attend shows while awaiting trains to camp, charging no admission to the boys, even paying their two per cent state sales tax. Bert Stearn, managing the Criterion for Standard Theatres Circuit has reserved a special section of 100 seats each afternoon for the 100-a-day draftees who are pouring through his community. But, he has learned, his selection of subject matter must hereafter be done with greater care than that exercised for the first showing, when J. W. Taylor, sergeant in charge of the first group of boys on the way to Army life, complained viciferously because Mr. Stearn's program included a short subject on life among U. S. Marines.

If Mr. Stearn had a company of U. S. Navy sailors as his guests that day, things might have been different,—very different.

▽

Employees may not be credited with tips within the meaning of the Unemployment Insurance Law, according to the New York State Department of Labor. We hasten to explain that do not mean horse tips.

▽

J. A. Ryan, operating the Burg theatre at Trumansburg, New York, testifies that patrons left more than 200 handkerchiefs after viewing "Gone With the Wind." He says he's going to have them laundered, and invite the townsfolk to retrieve them.

ASCAP DECREE APPROVED, U.S. MAY CRACK DOWN ON SETTLEMENT DELAYS

Court Signs Document Despite Objections from NAB Head; Preliminary Discussions Held on Radio Contract Renewals

The consent decree settlement of the dispute between the American Society of Composers, Authors and Publishers received Federal Court approval Tuesday in New York from Judge Henry W. Goddard, of motion picture decree fame, and preparations were being made for negotiations between the Society and broadcasters for a final end to the music war, with the prospect that any signs of failure to reach a quick settlement would bring further intervention from the Government.

Parties opposing the ASCAP decree were given their day in court on Monday just as exhibitors who objected to the blocks-of-five and trade show clause of the film decree had an opportunity to protest to Judge Goddard last November 14th. There was every indication that the arguments of opponents of the decree in both cases had equally little weight with the court.

A hearing in Milwaukee is scheduled for March 14th, at which time, it is expected, the Government criminal action against the society will be dismissed.

Opposed by Three Groups

While representatives of most of the theatres in the country appeared to oppose the motion picture decree which was signed by Judge Goddard six days after the hearing, the ASCAP document was attacked by representatives of only three groups. The chief objector was Neville Miller, president of the National Association of Broadcasters and Broadcast Music, Inc. Others opposing the decree were Harold Seligson, representing Schroeder and Gunther, an ASCAP music publisher, and Milton R. Weinberger, lawyer for the League of New York Theatres.

The decree was explained to the court by Victor O. Waters, special assistant to the attorney general, who said the Government recognized the necessity for the existence of a policy and collection agency in the music field like ASCAP. It was the opinion of the Department of Justice, he pointed out, that ASCAP had exceeded its rightful scope in carrying out its functions and the decree was intended to correct the alleged abuses.

Judge Goddard questioned the Government's lawyer on why the provisions of the decree relating to theatres and other general users of ASCAP music would not become effective for nine months, while the sections relating to radio broadcasting would go into effect in 90 days. Mr. Waters said about 20,000 ASCAP licenses outside the broadcasting field expired at the end of the year and the deferred effective date was to avoid chaos among these licensees.

Mr. Miller's objections centered about the following points of the ASCAP decree:

1. The continuation under the decree of long term, exclusive contracts between ASCAP and its members.

2. The provision permitting ASCAP licensees other than radio broadcasters to obtain commercial licenses on a per program as well as blanket basis, while this right is limited to sustaining programs when sought by broadcasters.

3. The requirement that ASCAP members who license their works directly to users must turn over royalties so received to ASCAP for distribution.

He said the third provision listed "destroys the economic incentive for private licensing." He also asserted the other provisions would fail to produce the results sought in the decree by the Government and would place official approval on alleged illegal ASCAP practices.

"The decree starts out to make ASCAP a non-exclusive licensor and ends by making it an exclusive licensor," he remarked.

Mr. Waters said he was "at a loss" to explain Mr. Miller's position and argued that the ASCAP decree was very similar to the decree accepted by BMI contingent on the signing of a decree by the Society. He also said the distribution by the Society of revenue from private licensing by members was to prevent commercial agencies from invading the field.

Judge Goddard indicated to Mr. Miller as he told exhibitor representatives in November that the decree was a matter between the Government and the parties which signed it. On the question of royalty payments Judge Goddard told Mr. Miller that that was "a matter between ASCAP and its members" and hence not a concern of the court or NAB or BMI.

The League of New York Theatres wants a provision incorporated in the decree forbidding ASCAP from interfering with the radio presentation of condensed versions of dramatic works and requiring that ASCAP keep records on the amount of times songs from musical productions are played so that the producers may obtain a share of the publishers' royalties.

The League's representative was reminded by Judge Goddard that a consent decree was "a decree consented to by the parties and not dictated by the court."

The representative of Schroeder and Gunther, an ASCAP publisher, asked that a more prompt method of changing the members of the ASCAP board of directors be provided for in the decree. It was claimed it would take 12 years, under the system set up, to elect an entirely new board. But the court also dismissed this objection.

Lieutenant-Governor Charles Poletti of New York represented ASCAP and predicted that the dispute between the Society and broadcasters would be settled shortly.

John G. Paine, ASCAP general manager, announced last week that the Society would reorganize its office routine as soon as the decree was approved. After this is done at the home office in New York and the 38 field offices, ASCAP will be able to devote full attention to negotiating the new contract with the major networks and many independent stations which have not carried ASCAP-controlled music since January 1st. However the negotiating committee has already held numerous meetings at which preliminary matters have been discussed.

At the time the decree settlement was announced Thurman W. Arnold, assistant attorney general in charge of the anti-trust division of the Department of Justice, issued a statement which said in part that the ASCAP decree paved the way "for immediate settlement of the difficulties between the music Society and the broadcasters which have resulted in the banning of ASCAP music from the air since January 1st." He also said, "All objectionable practices (of ASCAP) have been resolved by the decree." The position of the Department of Justice has been interpreted to be that if the parties do not get together quickly the Government will step in and "assist" the negotiations.

BMI Publishers Active

BMI meanwhile announced that 25 new publishing houses had been started since the music fight started. Fifteen of them were said to be associated with BMI. The radio music group also claimed, "Aside from war songs more than 90 percent of the songs ordered in the Dominion (of Canada) are BMI publications or licensed through BMI."

Hearings were held this week in Salem, Ore., on the anti-ASCAP bill introduced by Coe A. McKenna, Senator from Portland. Score charges were attacked by Bob White, Portland exhibitor. Herman Kenin, ASCAP representative, opposed the measure and also introduced into the record a letter from a representative of the Oregon State Broadcasters attacking the bill. Formerly broadcasters have backed such legislation in the state but such measures would now hit them through requirements imposed on BMI as well as ASCAP.

The suit of four former members of the Austrian affiliate of ASCAP against the American society was dismissed last week by Justice Aaron Steuer in the New York Supreme Court. The plaintiffs had secured in New York a judgment of $99,658 against the Austrian ASCAP affiliate and sought to collect $57,994 of that sum, allegedly due to the European affiliate from ASCAP. ASCAP denied the indebtedness and further asserted that the judgment against the Austrian affiliate made in New York was invalid because the court had no jurisdiction.

EQUITY MAPS PLAN FOR ARMY CIRCUIT

Bert Lytell, president of the Actors' Equity Association, has written to Secretary of War Stimson suggesting a plan by which actors and the War Department would cooperate in the work of establishing a circuit of Army Camp theatres for the entertainment of the soldiers. He proposed that a central committee be formed in New York and that all volunteer their services. He predicted that many of the big picture and radio names would give their services for nothing, while the lesser members of the cast would accept curtailed salaries.

Mr. Lytell also suggested that the War Department build wooden theatres, modeled after any of the Summer playhouses but much larger, accommodating 1,400 to 1,500 seats. Admissions would be 25 cents for soldiers and 50 cents for officers.

"Pepe le Moko" Opens

"Pepe le Moko," the Hakim Brothers film produced in France about four years ago under the direction of Julien Duvivier, opened in New York Monday. The French version was used as a basis for Walter Wanger's production "Algiers," and Hakim Brothers in selling the American rights agreed not to release their French version in the United States until "Algiers" had completed its run. "Pepe le Moko" was reviewed in MOTION PICTURE HERALD March 20th, 1937. The picture stars Jean Gabin with Mireille Balin and Gabriel Gabrio.

NEW CIRCUIT FORMING IN CANADA; DOMINION LEVIES ANOTHER 5% TAX

Toronto Owners Form a New Booking Combine; Canada in 1940 Bought 455 Films from U. S. and 42 from England

A new Canadian theatre circuit appeared to be an established fact this week as Odeon Theatres of Canada, Limited, acquired twelve theatres in Vancouver, British Columbia, and the western provinces, and was reported to be negotiating for houses throughout the Dominion. The corporation received its charter at Toronto on January 7, with the principals unnamed. However, N. L. Nathanson, head of Paramount's Famous Players Canadian chain, whose contract expires in June, is mentioned prominently as an organizer of the new circuit.

Odeon Theatres of London, England, Jeffrey Bernerd, formerly with the Gaumont-British chain in England, Oscar Hanson, Toronto distributor and Mr. Nathanson's son Paul have likewise been reported active in forming the new group. Samuel Sanford McNairn, Toronto solicitor, acquired the charter for the corporation, described as a private company with 50,000 shares of stock at no par value, and is representing it in the leasing and purchase of theatres. Identity of the backers should be revealed by March 30th, by which date all Canadian firms must file annual reports.

In New York Paramount home office executives admitted they had heard that Mr. Nathanson or his associates were acquiring theatres throughout Canada. No comment on the renewal in June of his contract as head of Famous Players Canadian was forthcoming.

Four in Vancouver

Four important Vancouver theatres were taken over by Odeon last month. They are the Plaza and Paradise, downtown first run houses acquired from Jake Dawson; the suburban Dunbar, operated in Point Grey by J. Howard Boothe, and the Vogue theatre, new downtown house under construction by Vested Estates, Ltd. Odeon of Canada has also taken over eight other western Dominion theatres, one in Toronto, and he purchased a site for a new house in Kingston, Ont.

Negotiations for houses in Montreal, Ottawa and Quebec are reported, and Nat Taylor, an officer of Independent Theatre Owners Association of Ontario, is said to have received an offer for his newly-developed Twentieth Century Theatres, Ltd., an unaffiliated chain. William J. Long, former Edmonton operator, represents Odeon in British Columbia and will be assisted by Mr. Boothe, whose Dunbar theatre the chain acquired in Vancouver.

At Kingston, Ontario, H. G. Duerr, Toronto architect, announced the acquisition of a site for a new first-run house to be constructed by Odeon. The names of Harry Weedon, Birmingham architect and designer of many British Odeon theatres, and Richard Ford, British Odeon official, were used to link the new Canadian company with Odeon of England. Both officials have visited Canada within the past two years and surveyed the possibilities of independent chain operation.

In London, officials of Odeon said they had no knowledge of an expansion of the firm's activities to Canada. Oscar Deutsch, general manager of the circuit, is ill, and there was no formal confirmation or denial of a link with Canadian Odeon. Jeffrey Bernerd, director and general manager of Gaumont-British Distributors, was linked with the Canadian circuit in view of his recent visit to the United States and Canada and extensive conferences with Mr. Nathanson.

This month Famous Players Canadian Corporation will pay a quarterly dividend of 25 cents per share on all common shares of stock held without nominal or par value. The dividend will be paid on Saturday, March 29th, to shareholders of record as of Saturday, March 15th. The dividend was announced by Mr. Nathanson, who has been president of the corporation since 1933. Previously he had resigned as managing director in September, 1929 after a long association with the firm in whose development he had played a dominating factor.

New Booking Combine

Independent theatre operators in Ontario have joined in the formation of a new cooperative booking syndicate to be known as the Consolidated Theatres Association, with headquarters in Toronto. It is the second independent purchasing group to be set up in the Toronto area. Exhibitors Booking Association was formed previously with Nat Taylor as general manager. The four Toronto circuits and all most all of the Ontario independents are now buying product through one of the purchasing combines.

Officers of the Consolidated Theatres Association include: Morris Weiss, Colony Theatre, president; B. Boldhar, Paramount Theatre, vice-president; Gus Soloway, Bloordale Theatre, treasurer; Hary Romberg, Metro Theatre, secretary, and Harry S. Dahn, general manager.

The Canadian Government will collect another amusement tax of five per cent on amusement tickets throughout the Dominion effective April 1st, it was announced at Toronto this week. Exhibitors will be required to pay the new levy on monthly box-office totals without the use of special tax tickets. The national tax is in addition to assessments levied by all provincial governments, with the exception of Ontario. It is expected that the levy will add an extra $2,000,000 a year to the Federal income.

The Ontario Board of Moving Picture Censors viewed a total of 497 feature films during 1940 it was reported in Toronto. The figures include only films with dialogue in the English language. Despite the war, 42 of the pictures were imported from Great Britain, while 455 of the feature titles were made in the United States. The percentage of foreign films, other than British was classed as negligible. French features continued to be examined in the Province of Quebec under a reciprocal agreement with the Ontario censors.

The director of information of the Canadian Government during 1940 spent $202,672 for the coordination of radio and motion picture services and to provide factual and reference material on the nation's defense effort, consultation among the Canadian Association of Broadcasters, and the production of official films through the National Film Board.

War Stimulates Industry

Despite the handicap of war and a sparcely settled country, the total of whose easy-going inhabitants is less than the population of New York State, Canada's radio and film industries are continuing their efforts to extend their coverage to bring efficient service to all parts of the vast territory of the nine provinces.

Radio, through the Canadian Broadcasting Corporation, has improved immeasurably, and while outstanding popular programs heard in Canada are still piped from the U.S.A., domestic product is making a new bid for recognition.

Canada, unlike other Dominions, has no great film industry of its own, and only since the start of the war, when Canadian film heads realized the role the motion picture was to play in propaganda, has the government-sponsored short subject shown signs of improvement. The war and propaganda has forced film and radio principals to endorse more spending, in consequence of which there is increased activity in both industries.

Before hostilities began, the Canadian Film Board, borrowed from England John Grierson, producer-member of the British Government Advisory Council, who came to Canada in the fall of 1938 "for a stay of a few months."

Today Canadian films, while yet limited to the field of the short subject, stand comparison with any similar product. Propaganda shorts such as "Peoples of Canada," "Guards of the North," and many others, including the latest Film Board short, "Everywhere in the World," are no longer presented with apologies. They have artistic merit, stand on their own feet, provide entertainment, and at the same time effectively accomplish the propaganda end for which they were devised.

Success of an early experiment in Montreal with War Savings Stamps and the film, have prompted at least one other local house, Montreal's Snowdon theatre, to stage a patriotic film program, with Stamps being sold from the box-office as admission fee. Shortly after the war began, Canadian film houses united to set an example in the sale of the War Savings Stamps. The experiment was a success. Patrons were satisfied with the program they purchased, and both they and managers indicated willingness to participate again in such a campaign. The Snowdon, among the most elaborate and modern of the United Amusement Co. houses, has requested that the Film Board supply special features to supplement an All-British program for use in a Savings Stamp drive.

CANADA DROPS BLACKOUT ORDERS

Blackout tests in Toronto were abandoned this week and arrangements with local exhibitors to meet the situation with early screenings and other changes were tabled. Representatives of the Ontario government, the Dominion government, Toronto War Savings Committee and the Municipal Council could not agree on plans for the blackout experiment and the whole scheme was dropped. Theatres had agreed to close during the blackout and distribute pass-out checks to patrons, redeemable at subsequent shows.

Canadian exhibitors in the western provinces will face the problem of Daylight Saving Time for the duration of the war, it was indicated at Toronto this week by C. D. Howe, Minister of Munitions. It is now in effect in the East.

MPTOA Warns on First Buying Under Decree

A "news letter" on the industry's problems of the day sent out Tuesday by the Motion Picture Theatre Owners of America from its New York Headquarters, over the signature of Edward L. Kuykendall, president, warns exhibitors on the need for careful bargaining over the first "block of five" features under the decree.

Warning against "professional and amateur advisors on consent decree procedure," the bulletin urges exhibitors to consult local arbitration clerks and to follow arbitration news closely in "the more responsible trade papers." Any exhibitor is liable to be on the receiving end of an arbitration complaint, Mr. Kuykendall writes, and urges all theatre men to keep themselves informed on the subject.

Urged to Follow News

"Leading trade papers," he said, "are in a position to supply this information promptly and accurately to any and all exhibitors interested in the arbitration development. This is most important and should be followed closely by exhibitors, even if you do not intend to file a complaint yourself. Through these trade paper reports you will know just how it operates, what official rulings are made, what sort of decisions are rendered, the interpretations of the arbitrators and of the Appeals Board of what the consent decree and its special rules of arbitration require, and what you yourself can expect from the arbitration system."

Costs of the arbitration machinery eventually will be passed on to the theatre owner, the MPTOA asserts, and sales managers are currently thinking of "greatly increased rentals for next season's product." The price paid for pictures in the first block of five is likely to establish a precedent for the entire year, the letter says, and will test the exhibitor's ability as a film buyer. Exhibitors will need good product at the price it is worth, Mr. Kuykendall writes, but they "may have to get tough to prevent a precedent being established for excessive prices." He warns that distributors may hold top pictures for this season for inclusion in their first blocks of five.

The letter notes, however, that the complexity of trade problems and recent litigation "seems to have sobered the distributors and brought a somewhat more sympathetic attitude toward the problems of the small independent exhibitor." It recommends an effort to settle disputes by direct discussion with branch managers before resorting to "the expense and uncertainties of arbitration or legal action."

Organized mediation through national and local exhibitor combines is likewise recommended as "the simplest, quickest and least expensive method" of adjusting disputes when direct negotiation fails. Many local exhibitor organizations have thus settled disputes for their members, informally but effectively, for many years.

Progressive management, to meet changes in national economy, and to provide "an uninterrupted supply of wholesome entertainment and mental relaxation during the disturbing and critical times ahead" rather than trade practice disputes, will be the main concern of exhibitors, Mr. Kuykendall predicts. He warns that taxes are going up, that defense industry and army training will cause serious population shifts, and that the cost of theatre construction and repairs will be materially increased.

National Decency Legion Classifies Nine Films

Of the nine films classified by the National Legion of Decency in its listing for the current week six were unobjectionable for general patronage, two were found to be unobjectionable for adults, and one was classified as objectionable in part. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Footlight Fever," "Meet Boston Blackie," "Melody for Three," "Nice Girl?" "Outlaws of the Rio Grande" and "Prairie Pioneers." Class A-2, Unobjectionable for Adults: "Free and Easy" and "Road to Zanzibar." Class B, Objectionable in Part: "The Lady Eve."

Theatre Construction Plans in Connecticut

Spring construction and repairs have started in Connecticut. Joseph Faith, operator of the Unionville, Collinsville and Terryville, will open his new 650-seat Carberry theatre in Bristol, Conn., converted from a large hall, shortly. Peter Perakos and Joseph Quittner, are building a 1,000-seat house in East Hartford, Conn. Fred Quatrano, co-operator of the Lido theatre in Waterbury, is proceeding with a 700-seat house to be constructed in Newington, Conn., a town without a theatre at present.

The Strand Amusement Co., operator of Bridgeport neighborhood houses will remodel the 700-seat Strand-Palace, built in 1912. Michael Day will remodel his 700-seat Plainfield theatre and Philip Schwartz, operator of the Parkway in Bridgeport, will enlarge and renovate the theatre.

Schenck, Moskowitz Tax Trial Starts in New York

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox Film Corporation, and Joseph H. Moskowitz, New York, Fox executive, went on trial in Federal Court in New York on Wednesday on income tax charges before Federal Judge Grover M. Moscowitz.

Plan Greek Relief Exhibit

P. S. Harrison, publisher of *Harrison's Reports* and publicity director for the Greek War Relief Association, was to complete plans this week for an International Cartoon exhibit. More than 800 cartoonists have been invited to submit drawings. The pictures may be auctioned or sent on a tour of key cities. John McGrail, formerly with the Motion Picture Producers and Distributors of America and Fox, is in charge of arrangements.

Wakefield Named to FCC

Ray C. Wakefield, Republican member of the California Railroad Commission, was named by President Roosevelt Wednesday as successor to the late Thad H. Brown as a member of the Federal Communications Commission for the term ending June 30, 1947.

Guaranteed Gets Condor Films

Guaranteed Pictures Co., Inc., has acquired the exclusive distribution rights to 11 Condor productions, formerly released through Grand National. The pictures include three in natural color, six action melodramas and two Ken Maynard westerns.

Role of Films in Defense Debated on 'Town Hall'

The question "How Should the Movies Aid Defense" was discussed Thursday of last week on a national broadcast of the "Town Meeting of the Air" from the Philharmonic Auditorium in Los Angeles. Participants were Walter Wanger, president of Walter Wanger Productions, Inc.; Donald Ogden Stewart, writer; Rosalind Russell, actress, and Manchester Boddy, Hollywood columnist.

Mr. Wanger and Mr. Stewart advocated greater use of films with "messages." Miss Russell and Mr. Boddy proposed that national defense information be portrayed in short subjects and kept out of features.

Urges "Wider Scope"

Mr. Wanger set the keynote: "The question we are discussing is not whether the movies should aid in national defense, but how they should do so." On the purpose of pictures Mr. Wanger said: "I want the movies to continue to entertain the American public. . . . Entertainment is as necessary to national morale as gunpowder is to national armament. If the movies can make people laugh and cry, why can't they also make people think?"

Mr. Wanger proceeded to outline a four-point program: "(1) Newsreels to continue to give us a realistic picture of the world in which we live; (2) the movies to cooperate to the full, as they are now doing; (3) Hollywood should make more pictures about North and South America, about America's history and its enduring traditions; and, (4) motion pictures should widen their scope and their vision when they dramatize our contemporary life."

About 350 pictures were made last year in Hollywood and fewer than 10 of these pictures departed from the usual Western romances and boy-meets-girl story, Mr. Wanger said.

"Motion pictures," he concluded, "like the press, or the church, or the school, must help enlighten those who need to know. Motion pictures must present the story of America today, of vigorous, aroused democracy with a will to survive and a will to fight for its freedom."

Mr. Stewart said: "If the movies are to aim at being a democratic art, they must aim at portraying the American scene in all of its dramatic and beautiful and terrifying aspects." He appealed for pictures that would give the poor man "the real expression of his problems and the deep understanding of his struggle against life."

The first opposition speaker was Miss Russell, who proposed a mathematical balance between entertainment and defense films: "It seems to me the motion picture program can be divided into two distinct parts for two distinct services—80 per cent for entertainment, 20 per cent for information and education." She also remarked: "May I suggest that now is not the time for the motion picture industry to become hysterical and confused? It is not the time for Hollywood to go Hollywood."

Mr. Boddy pointed out that the Italian and German governments decided to control the motion picture industry and use it for their own purposes.

"Censorship of the movies carried to the extent now widely advocated in the name of national defense would reduce motion pictures to the status of an animated Congressional Record. It would not advance the cause of national defense," Mr. Boddy commented.

It's

ROUGH



ROWDY



and

ROMANTIC

THE BIG SURPRISE OF ALL LAUGH SENSATIONS . . . .

A GIRL A GUY and A GOB







HAROLD LLOYD'S bombshell of laugh dynamite!...All about the sailor's sweetie who drove the navy nutty!...It's FUN from the FLEET—and you get it while the angle's HOT!...Spectacular two-ocean world premiere at San Francisco's Golden Gate Theatre to launch the screen's big all-out comedy smash!



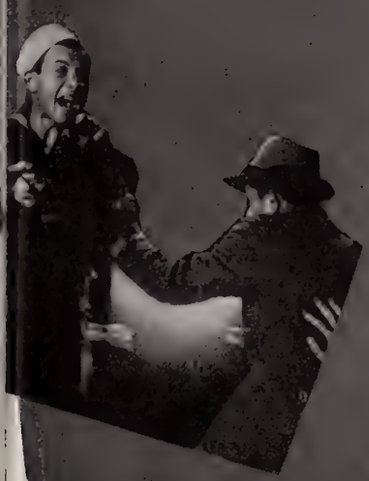
WITH

GEORGE MURPHY
LUCILLE BALL
EDMOND O'BRIEN

HENRY TRAVERS · FRANKLIN PANGBORN

Directed by **RICHARD WALLACE**

Screen play by Frank Ryan and Bert Granet









RKO RADIO PICTURES

Produced by

HAROLD LLOYD

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Girl, a Guy and a Gob

(RKO Radio)

Comedy a la Harold Lloyd

The return of Harold Lloyd to activity in the scene of his glory, this time as producer instead of a star, shared top billing with the 13th annual awarding of Oscars by the Motion Picture Academy of Arts and Sciences among events of last week in Hollywood. Previewed under conditions the Southern California weather bureau flatly denied in hourly bulletins, and to a press on rebound from the Academy's all-out celebration of the night and morning before, the first Harold Lloyd comedy for RKO-Radio made a turnout of wet and weary critics, correspondents and townspeople happy as so many meadowlarks chirruping in the sun. It was the trick of the week and the picture of the same.

It is long enough since the days when every Lloyd feature set a new high in comedy, which era preceded that latter one when his sun appeared to be setting, so that many or most had forgotten just what it was that made the Lloyd comedies so funny. It was easy to remember the horn-rimmed spectacles, the boyish behavior, and of course the chases, but not so easy to recall, if indeed it had been noted at the time, the Lloyd knack of building up to a laugh and then building a rising structure of laughs on top of that one, not by mere reiteration of point but by development and adornment and decoration, by contrast and offset and surprise. All this came flooding back to memory as the producer sent his players through sequence after sequence, scene after scene, planned and executed as were those in the pictures that made Lloyd's a magic name.

The film which returns the Lloyd talent to the service of the entertainment box office is about a girl who thinks she's in love with a sailor but finds out in time that her affections belong to her boss. The things the three of them do in the meanwhile are things which people like them could and might do, and there are people like them. The sailor is a wrestler on the side. The girl is a competent secretary whose family is made up of eccentrics recalling the family in "You Can't Take It With You." Her boss is a stuffed shirt who gets pulled and pushed around by these two until the starch dissolves.

Incidents include a number of street fights, a ballroom interlude that provides opportunity for some dancing without stopping the story, hilarious episodes in the home of the heroine's family and a chase, in the Lloyd manner, that is different from all other manners of chase, wherein taxicab pursues motorcycle.

Possibly more sharply to be recalled as identifying the picture with the Lloyd tradition than any other quality of it is the wholesomeness of humour and incident throughout.

George Murphy as the gob, Lucille Ball as the girl and Edmond O'Brien as the guy turn in performances that never miss a stitch. Their support functions with equivalent success. Direction by Richard Wallace makes of every minute a treat for customers who are in the market for laughs.

Previewed at the Alexander theatre, Glendale, which was virtually afloat at peak of an all-day downpour that would have submerged Florida, the picture hit like a thunderbolt.—WILLIAM R. WEAVER

Produced by Harold Lloyd. Distributed by RKO-Radio. Directed by Richard Wallace. Photographed by Russell Metty. Edited by George Crone. P.C.A. Certificate No. 6726. Release date, February 14, 1941. Running time, when seen in Glendale, 91 minutes. General audience classification.

CAST

Coffee Cup	George Murphy
Dot Duncan	Lucille Ball
Stephen Herrick	Edmond O'Brien
Abel Martin	Henry Travers
Pet Shop Owner	Franklin Pangborn
Pokey	George Cleveland
Jawme	Kathleen Howard
Cecilia Grange	Marguerite Chapman
Pigeon	Lloyd Corrigan
Cora	Mady Correll
Pankington	Frank McGlynn
Eddie (Growing Sailor)	Doodles Weaver
Salty (Sailor)	Frank Sully
Mrs. Grange	Nella Walker
Recruiting Officer	Richard Lane
Mrs. Merney	Irving Bacon
Ivory (Sailor)	Rube Demarest

That Night in Rio

(Twentieth Century-Fox)

Musical Comedy a la Rio

An eye-filling and ear-filling musical comedy extravaganza, "That Night in Rio" is lavish entertainment stemming from the same root that brought forth "Lillian Russell" and "Alexander's Ragtime Band," differing from them in locale and theme and additionally flowered by sweeping color, but presenting, as the other two did, Alice Faye and Don Ameche in the top spots. Where the previous vehicles were of a past day, this is ultra-modern Pan-Americanism.

The Latin influence currently so prevalent in the dance is represented in the person of Carmen Miranda, ably. Senorita Miranda, well known to New York's night club following, performs in a manner to confirm all that has been heard of her vitality and sense of rhythm. Her orchestra, the Banda Da Lua, also demonstrates "the South American Way."

There is more of a story than is usual in musicals, the plot being thematically a comedy of errors and bordering on the risque side of the ledger. Ameche plays the dual role of "Larry Martin," an American singer and actor, and "Baron Duarte," a person of note in those parts. The "Baron" has a controlling interest in an airline that is about to fold up, so to obtain a loan he planes off to Buenos Aires for a day. It is during that day that "Larry" is persuaded to impersonate the "Baron"—finding the job much to his liking when it comes to making love to the "Baroness" (Alice Faye). The comedy of errors results when the "Baroness" is confused as to which is which the morning following.

In comedy roles are the "Baron's" two inseparable business partners, played by S. Z. Sakall and Curt Bois. They are collectively funny, dashing madly about, protecting their business interests and straightening out the double Baron situation, which they had caused. J. Carrol Naish is "Machado," a business rival of the "Baron's," also confused by the real and fake "Baron." Leonid Kinskey is "Pierre," an admirer of the "Baroness," who becomes highly indignant when the "Baron," this time the impersonator, begins to show marked attention to the "Baroness."

The music is definitely in the Latin vein and pleasing. Composed by the team of Mack Gordon and Harry Warren the songs are "I'yi, Yi, Yi" (I Like You Very Much), "Chica, Chica, Boom, Chic," "Boa Noite" (Good Night), "They Met in Rio" and "The Baron Is in Conference." They are about equally distributed among the principals, Miss Faye, Ameche and Miranda. The dances, staged by Hermes Pan, and especially the opening number in which Miranda is featured, are on the eye-pleasing side. In fact all the production values are top-notch, including and emphasizing the color which out-rainbows a rainbow.

Reviewed at the Twentieth Century-Fox theatre projection room in New York. A morning audience expressed appreciation of the film by applauding at the end.—PAUL C. MOONEY, JR.

Produced and distributed by Twentieth Century-Fox. Directed by Irving Cummings. Associate producer, Fred Kohlmar. Based on a play by Rudolph Lothar and Hans Adler. Dances staged by Hermes Pan. Music by Mack Gordon and Harry Warren. Directors of photography, Leon Shamroy and Ray Rennahan. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Musical direction, Alfred Newman. Art direction, Richard Day and Joseph C. Wright. Editor, Walter Thompson. Costumes, Travis Banton. Sound, W. D. Flick and Roger Heman. P. C. A. Certificate No. 6905. Running time, 90 minutes. Release date, April 11, 1941. Adult audience classification.

CAST

Baroness	Alice Faye
Larry Martin, Baron Duarte	Don Ameche
Carmen	Carmen Miranda
Penna	S. Z. Sakall
Machado	J. Carrol Naish
Salles	Curt Bois
Pierre	Leonid Kinskey
The Banda Da Lua	Carmen Miranda's Orchestra
Pedro	Frank Puglia
Luiza	Lillian Porter
Inez	Maria Montez
Ambassador	Georges Renavant
Alfonso	Edward Conrad
Pereira	Fortunio Bonanova
Specialty Trio	Flores Brothers

Rage in Heaven

(MGM)

Study in Paranoia

Prepared and presented with all the precision and documentation of a psychiatrist's case-history for psychology class or court of law, this study in paranoia is developed in such manner as to generate, despite its emphasis on the aberrations of its hero, that suspense and tension which always accompanies the search for evidence that will save the innocent from the gallows. The film thus combines appeal to intellect with material for devotees of the melodramatic, handling the equations in both departments with skill and effectiveness.

Robert Montgomery plays the psychopathic case, victim of an inferiority complex which takes suicidal direction, in a manner recalling his performance in "Night Must Fall." Ingrid Bergman enacts the wife whose happiness he wrecks by his jealousy, misunderstanding and persecution. George Sanders is seen as their friend whose efforts to convince the husband that his fears and suspicions are without grounds are no match for the maniac's malady. Oscar Homolka's portrayal of the psychologist whose diagnosis of the victim's psychosis leads to the solution of the supposed murder and liberation of the accused, highlights a production keyed in monotone for purpose of explicitness.

The time is 1936, the place England, but there is no war or talk of war in the film. Production by Gottfried Reinhardt and direction by W. S. Van Dyke II are achievements in clarity and coherence with a subject laymen are not, on the average, versed in, and children will not comprehend.

Previewed at studio.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, W. S. Van Dyke II. Producer, Gottfried Reinhardt. Based on the novel by James Hilton. Director of photography, Oliver T. Marsh. Musical score, Bronislau Kaper. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Eddie Imazu. Set decorations, Edwin B. Willis. Gowns, Adrian. Film editor, Harold F. Kress. P. C. A. Certificate, No. 7058. Release date, March 7, 1941. Running time, 18 minutes. Adult audience classification.

CAST

Philip Monreel ..... Robert Montgomery
Stella Bergen ..... Ingrid Bergman
Ward Andrews ..... George Sanders
Mrs. Monrell ..... Lucile Watson
Dr. Rameau ..... Oscar Homolka
Mr. Higgins ..... Philip Merivale
Ramsbotham ..... Matthew Boulton
Clark ..... Aubrey Mather
Solicitor-General ..... Frederic Worlock
Bardsley ..... Francis Compton
Mr. Black ..... Gilbert Emery
Durand ..... Ludwig Hart

Melody for Three

(RKO: Stephens-Lang)

Human Interest Story

"Melody for Three," sixth of the "Dr. Christian" pictures Stephens-Lang is producing for RKO release, constitutes, from all angles, the best of the lot. It is a combination of human interest, pathos and comedy laid against a story background of classical music. With Jean Hersholt again as "Dr. Christian," and Maude Eburne in the role of his housekeeper, the film presents a most promising "find"—13-year-old violinist Schuyler Standish, who plays with rare feeling.

Others in the cast are Fay Wray, Walter Woolf King, Patsy Lee Parsons, Astrid Allwyn, Irene Ryan, Donnie Allen, Leon Tyler, Andrew Tombes, Irene Shirley and Alexander Leftwich.

William Stephens, the producer, has turned out what promises to be, in exhibition jargon, a "sleeper."

The story deals with a boy brought up by his mother to be unaware of his father's identity. An airplane accident brings the father and the mother, now divorced, together. Still in love with each other, they part after a misunderstanding. "Dr. Christian" brings about a complete reconciliation of the family, the boy, a violinist, making his professional debut under the baton of his father, a distinguished conductor.

Erle C. Kenton directed.

Previewed in a Hollywood projection room.—V. K.

Produced by Stephens-Lang for RKO release. William Stephens, producer. Directed by Erle C. Kenton. Photographed by John Alton. Assistant director, Glenn Cook. Art director, Bernard Herzbrun. Edited by Edward Mann. Music by Constantin Bakaleinikoff. P.C.A. Certificate No. 6972. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Dr. Christian.....Jean Hersholt
Mary Stanley.....Fay Wray
Antoine Pirelle.....Walter Woolf King
Billy Stanley.....Schuyler Standish
Nancy Higby.....Patsy Lee Parsons
Mrs. Hastings.....Maude Eburne
Gladys McClellan.....Astrid Allwyn
Mrs. Higby.....Irene Ryan
Red Bates.....Donnie Allen
Clarence .....Leon Tyler
Mickey .....Andrew Tombes
Mrs. Mitchell.....Irene Shirley
Mr. Simpson.....Alexander Leftwich

Footsteps in the Dark

(Warners)

Comedy

Treating of amateur detectives as exponents of brilliancy in ferreting out criminals in comparison to the regular police force, portrayed as slow witted and heavy footed, Warners' "Footsteps in the Dark" presents Errol Flynn in a light, modern comedy, his first since "The Perfect Specimen."

The result is a combination of some of the elements of the "Thin Man," "Saint," "Charlie Chan," "Mr. Moto," "Nick Carter" pictures, but told with a tongue-in-cheek attitude. A wealthy investment counselor writes detective stories on the side, and takes part in murder investigations. When a diamond smuggler is found dead, he jumps to the conclusion that it is murder and proceeds to probe further. A burlesque queen is murdered, domestic relations of the amateur detective are endangered, and the climax is reached after various comic interludes.

Supporting the star are Brenda Marshall, Ralph Bellamy, Alan Hale, Lee Patrick, Allen Jenkins, Lucile Watson, William Frawley, Roscoe Karns, Grant Mitchell, Marix Wrixon, Noel Madison, Jack LaRue and Turhan Bey.

The film seems slow moving, due to the lack of action, almost all of the comedy being based on situation and dialogue. Lloyd Bacon directed under associate producer Robert Lord.

Previewed at a "sneak press preview" showing at the Alexander Theatre, Glendale, where the audience gave every indication of enjoying it thoroughly as a light offering. The ending leaves open the possibility of making it the start of a series.—V. K.

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Directed by Lloyd Bacon. From the play by Lazlo Fodor, Bernard Merivale and Jeffrey Dell. Photographed by Ernie Haller. Art director, Max Parker. Edited by Owen Marks. Assistant director, Richard Mayberry. P.C.A. Certificate No. 6780. Running time, when seen in Glendale, 93 minutes. Release date, March 8, 1941. General audience classification.

CAST

Francis Warren.....Errol Flynn
Rita Warren.....Brenda Marshall
Dr. Davis.....Ralph Bellamy
Inspector Mason.....Alan Hale
Blondie White.....Lee Patrick
Wilfred .....Allen Jenkins
Mrs. Archer.....Lucile Watson
Hopkins .....William Frawley
Monahan .....Roscoe Karns
Carruthers .....Grant Mitchell
June Brewster.....Maris Wrixon
Fissue .....Noel Madison

Meet Boston Blackie

(Columbia)

Spy Melodrama

"Boston Blackie," the rogue of the "Get-Rich-Quick Wallingford" stories created by Jack Boyle, returns to the screen in another series of pictures of which this is the first. With Chester Morris in the title role, supported by Rochelle Hudson and Charles Wagenheim, the treatment is swift paced and sprightly.

With the hoopla of Coney Island sideshows for background and a spy hunt for plot, the story has "Boston Blackie" implicated in two murders. In an effort to clear his name he uncovers a spy ring plotting to steal one of the country's defense secrets. Working without aid of the local police because of his unsavory reputation, but with the help of his side-kick, "Runt," "Blackie" has adventure ranging from eluding the police, who suspect him of the murders to tracking down and exposing the criminals.

Produced by Ralph Cohn and directed by Robert Florey, the picture is handled throughout with the theme of adventure uppermost and the romantic and comedy angles secondary. Supporting the three featured players are Richard Lane as the police inspector continually hampering the criminal revelations, and Constance Worth as the suspected murderess who eventually meets violent death.

Reviewed at the Rialto theatre in New York attended for the most part by men at a noontime screening. Throughout, the audience watched with interest the developments of the plot.—George Spires.

Produced and distributed by Columbia Pictures. Ralph Cohn, associate producer. Directed by Robert Florey. Based on characters created by Jack Boyle. Assistant director, Milton Carter. Director of photography, Franz F. Planer, A. S. C. Film editor, James Sweeney. Sound engineer, George Cooper. P. C. A. Certificate, No. 7045. Release date, February 20, 1941. Running time, 61 minutes. General audience classification.

CAST

Boston Blackie.....Chester Morris
Cecilia Bradley ..... Rochelle Hudson
Inspector Faraday ..... Richard Lane
The Runt ..... Charles Wagenheim
Marilyn Howard ..... Constance Worth
Monk ..... Jack O'Malley
Georgie ..... George Magrill

Here Comes Happiness

(Warner Brothers)

Humanizing an Heiress

At the start of this divertisement, the heroine, a young lady from the upper social strata who is about to become engaged to a monied mate chaser, poses a philosophical query as to what constitutes the elements of mortal happiness. She abandons her socialite boy friend and begins to get an inkling of what constitutes the happy life when she sets up quarters in a Bronx boarding house, meets a nice looking sand blaster by trade, and joins him in making the rounds of Coney Island.

The gilt edged past of the slumming young lady casts its "never the twain shall meet" shadow over her masquerade. Her laborer boy friend wants to go into business for himself and she wheedles a fat check from her plutocratic parent in order to set the gentleman up in his trade. He thinks the worst and they quarrel. The girl returns home, and for a time it looks as if she will contract a loveless alliance with the heiress seeker, but her father, who never lost his democratic touch with life after he struck it rich as a mining prospector, scares off the cash seeking groom with faked news of a financial loss and substitutes as a matrimonial prospect the plain but poor young man.

Mildred Coles, who bears a non-coincidental resemblance to a former promising ingenue find, Jane Bryan, who forsook the screen for domesticity, and Edward Norris assume the boy and girl leads. Richard Ainley, as the dollar and cents romance promoter, Russell Hicks, as the match maker parent, Marjorie Gateson, as his social climber wife and Edward Gargan, as the family chauffeur, contribute supporting assistance to the principals. The direction of the picture has been credited to Noel M. Smith with Jack L. Warner in charge of production.

Previewed in New York.—Joseph F. Coughlin.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Director, Noel M. Smith. From a story by Harry Sauber. Associate producer, William Jacobs. Director of photography, James Van Trees. Art director, Ted Smith. Dialogue director, Frank Fox. Film editor, Harold McLernon. Gowns, Howard Shoup. Sound, Stanley Jones. Makeup, Perc Westmore. P. C. A. Certificate No. 6951. Release date, March 15, 1941. Running time, 58 minutes. General audience classification.

CAST

Jessica Vance.....Mildred Coles
Chet Madden.....Edward Norris
Jelliffe Blaine.....Richard Ainley
John Vance.....Russell Hicks
Emily Vance.....Marjorie Gateson
Jim .....John Ridgely
Bill .....Eddie Acuff
Peg .....Lucia Carroll
Flo .....Helen Lynd
Clara .....Marie Blake
Joe .....Edward Gargan
Mrs. James.....Vera Lewis
Tom Burke.....Joseph Crehan
Miss Barnes.....Ann Edmonds
Best Man.....De Wolf Hopper

This England

(British National - Anglo-American)

Chronicle

Tuned to the patriotic mood of the moment, aiming to use the theme of invasion as the key to national pride, this episodal essay in history and romance embraces an ambitious canvas, sets its stories—each unified by the central idea—in four epochs, the Norman invasion, the Spanish Armada, the Napoleonic Era and the twentieth century. It is one of those instances, however, where the canvas is more ambitious than the palette; probably producers and director can be pardoned for failing adequately to compress the story or the spirit of the British nation into 8,000 feet of celluloid.

The recurrent theme is that whoever assails the land of Britain merely succeeds in cementing the landowner, the peasantry and the laboring classes. The Norman wants trees for road and gets a revolt. When the Armada sails the laborers help the farmer keep his land—

(*Continued on page* 40)

THE TWO ACADEMY

TOGA



Ginger Rogers, best performance by an actress..in "Kitty Foyle."

GINGER ROGERS

Vivaci

RKO RADIO PICTURES

PANDRO S. BERMAN
IN CHARGE OF PRODUCTION

with JAMES ELLISON · BEULA

NEW PRINTS: NEW ADS: NEW AC

AWARD WINNERS

THER!



James Stewart, best performance by an actor..in "The Philadelphi Story."

JAMES STEWART

us Lady

NDI · CHARLES COBURN

A GEORGE STEVENS PRODUCTION

Screen Play by P. J. Wolfson and Ernest Pagano

NATIONAL RELEASE DATE MARCH 28

SSORIES: FOR A NEW CLEANUP!

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 37)

and cut timber for ships. Bonaparte threatens the country—and the farmer still sticks to his furrows. In 1918 he is blind—but still speeds the plow. In 1941 a stiff upper lip and a quotation from Shakespeare indicate the patriotic fervor is no less fervent.

Through all this pageant the village of Rookeby remains intact save when a Nazi bomber destroys the forge. John Clements is the farmer adown the ages, Constance Cummings his wife, Emlyn Williams a recurrent villager. From minstrel gallery and dungeon, doublet and hose, through ruffs and knee breeches, Tudor timbers and alarum beacons to nineteenth century coaches and snuffboxes, to the A. R. P. Warden and the air raid shelter, the pageant unfolds itself, its changing costumes and stable scene eking out the interest.

There is little subtle or imaginative about the treatment and the development seems to lack melodramatic climaxes. But the spirit of the stuff is ardent and here and there a flash of patriotic hyperbole will stir the natives.

The subject lends itself to exploitation on this side of the Atlantic—especially at the present time.

Previewed in London to a trade audience, the film provoked some applause at the close.—AUBREY FLANAGAN.

A British National Picture. Distributed by Anglo-American Film Co. Directed by David Macdonald. Produced by John Corfield. Associate producer, Richard Vernon. Original story and screen play by A. R. Rawlinson and Bridget Boland. Dialogue by Emlyn Williams. Settings by Duncan Sutherland. Music composed by Richard Addinsell, conducted by Muir Matheson. Camera, Mutz Greenbaum. Sound, Harold King. Running time, when seen in London, 85 minutes. General audience classification.

CAST

Emlyn Williams, John Clements, Constance Cummings, Frank Pettingell, Esmond Knight, Roland Culver, Morland Graham, Leslie French, Martin Walker, Ronald Ward, James Harcourt, Walter Fitzgerald, Dennis Wyndham, Charles Victor, Amy Veness, William Humphries, Roddy McDowell.

The Great Train Robbery

(Republic)

Action Melodrama

Having no relation to the film of the same title produced by the Edison company in 1903, this relates not only the robbery of a gold shipment from a train but the theft of the train itself. Opening with a sequence in which the train and its cargo vanishes from the track, the camera reverts five hours and reconstructs the events leading up to the disappearance.

Directed by Joseph Kane, who was also associate producer, the film contains an abundance of action and adventure. Bob Steele, one of the company's western stars, doffs his cowboy regalia for conservative business clothes in his role of the railroad detective assigned to protect the gold shipment. Milburn Stone is seen as the wayward brother of Steele who successfully robs the train, while Claire Carleton is the girl loved by both brothers.

The story concerns the "Camanche," the crack train of the railroad which disappears after the crew including "Tom Logan," the railroad detective, are removed and the train is run off on a spur track into a deserted tunnel by a gang headed by "Duke Logan." Railroad officials are unable to locate the missing train until "Tom" with the aid of an old prospector uncover its whereabouts. Gun and fist fights, and automobile chases ensue.

Reviewed in the Republic projection room in New York at a screening for the trade press.—GEORGE SPIRES.

Produced and distributed by Republic. Associate producer and director, Joseph Kane. Production manager, Al Wilson. Photographed by Reggie Lanning. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer. Running time, 61 minutes. P.C.A. Certificate number, 7073. Release date, February 28th, 1941. General audience classification.

CAST

Tom Logan.....Bob Steele
Kay Stevens.....Claire Carleton
Duke Logan.....Milburn Stone
Mrs. Logan.....Helen MacKellar
"Whiskers".....Si Jenks
The Super.....Monte Blue
Pierce.....Hal Taliaferro
Jones.....George Guhl
Santos.....Jay Novello
Gorman.....Dick Wessel
Klefner.....Yakima Canutt
Dad Halliday.....Lew Kelly
Barnsdale.....Guy Usher

Adventures of Captain Marvel

(Republic)

Serial

Based on the *Whiz Comics* magazine cartoon, "Adventures of Captain Marvel," is a serial of the land of fantasy especially designed and produced for juvenile patronage. Starring Tom Tyler as "Captain Marvel," who by special power is invincible and able to overcome all dangers and obstacles, the story concerns an expedition to a remote section of Siam seeking knowledge of an ancient Scorpion Dynasty. The expedition uncovers a complicated series of lenses which, properly focused, turns any solid object to gold. The lenses are divided among members of the party so that no one of them will have sole possession. A criminal gang sets out to steal the lenses. In the twelfth and final chapter the leader of the gang is uncovered and revealed as one of the expeditionary party. Supporting Tom Tyler are Frank Coghlan, Jr., William Benedict, Louise Currie, Robert Strange and Harry Worth. The serial will receive additional publicity and exploitation from *Whiz Comic* in full-page advertisements in the April, May and June issues of the magazine published by Fawcett publications. The first chapter runs 31 minutes with succeeding episodes two reels each.

SHORT PRODUCT PLAYING BROADWAY

Week of March 1

CAPITOL
- Respect the Law..... MGM
- Penny to the Rescue..... MGM
- Power for Defense..... U. S. Government
- *Feature: Come, Live with Me*. MGM

CRITERION
- Master of Cue..... Columbia
- Power for Defense..... U. S. Government
- *Feature: The Mad Doctor*... Paramount

MUSIC HALL
- Information Please, No. 5... RKO Radio
- *Feature: So Ends Our Night*. United Artists

PARAMOUNT
- My Pop, My Pop..... Paramount
- Power for Defense..... U. S. Government
- *Feature: The Lady Eve*..... Paramount

RIALTO
- Ali, the Giant Killer..... Columbia
- Jan Garber and Orchestra. Vitaphone
- Sea Scouts..... RKO Radio
- *Feature: A Dangerous Game*. Universal

RIVOLI
- Picture People, No. 5..... RKO Radio
- Mr. Mouse Takes a Trip.... RKO Radio
- Power for Defense..... U. S. Government
- *Feature: Back Street*..... Universal

ROXY
- The Home Guard..... 20th Cent.-Fox
- The Modern Highway..... 20th Cent.-Fox
- Sentinels of the Caribbean. 20th Cent.-Fox
- Power for Defense..... U. S. Government
- *Feature: Tobacco Road*..... 20th Cent.-Fox

STRAND
- Elmer's Pet Rabbit..... Vitaphone
- Points for Pointers..... Vitaphone
- Take the Air..... Vitaphone
- Power for Defense..... U. S. Government
- *Feature: Strawberry Blonde*.. First National

Men and Ships

(U. S. Maritime Commission)

Sailors in Training

Training facilities for officers and seamen in the merchant marine are pictorially explained in this newest Government documentary. Produced by George Gercke, former assistant to Pare Lorentz in the now defunct United States Film Service, and photographed by William Steiner, the two-reel subject has the finish and photographic quality which marked the longer "Plough That Broke the Plains" and "The River." Details of the training of ablebodied seamen and of cadet graduates of state merchant marine schools at Hoffman Island in New York Harbor, and of officer training in San Francisco harbor and in Florida on the school ships *American Seaman* and *Joseph Conrad,* are shown. The score, conducted by Alexander Smallens, who conducted the music for "The Plough" and "The River," is a symphonic background built on sea chanties.—Running time 22 minutes.

Color Short Says Food Is Defense, Too

From Washington, Friday, came an official United States Health Service report on a national premiere of a preparedness health picture entitled "Proof of the Pudding," with a showing at the Constitution Avenue auditorium. It is a 10-minute subject. The picture is to be made available to theatres in advance of subsequent non-theatrical distribution. It is a story of the significance of nutrition in its share in the national defense program, presented with professional theatrical documentary technique. It pertains to the new order of world strife in which the whole people, not just armies, are involved, done with the facilities and in the fashion of the motion picture industry's special skill—made by Paramount, supervised as to color by Natalie Kalmus, with the Metropolitan Life Insurance Company and the Federal Health Service as producers. The picture has had a pre-release run at the Music Hall in New York, denoting box office acceptance, winning there favorable review attention. Its style addresses it at a place on the entertainment program for today's war conscious audiences.

THE HOLLYWOOD SCENE

Down Some

Continuing rain did not impede studio activities this week, as nine pictures finished and the same number started, against the 11 completed and 10 begun last week. The same number, 42, were before the cameras.

Being prepared were 14, and 68 were being edited, respectively one and four less than in the week before.

The week's tabulation:

COMPLETED

COLUMBIA
She Knew All the Answers

PARAMOUNT
One Night in Lisbon
Kiss the Boys Goodbye

REPUBLIC
Mr. District Attorney
In Old Cheyenne

20TH-FOX
The Cowboy and the the Blonde

UNIVERSAL
Oh, Charlie
Double Date

WARNERS
The Nurse's Secret

STARTED

COLUMBIA
Naval Academy
Time Out for Rhythm

MGM
Washington Melodrama

PARAMOUNT
Night of January 16th

RKO
My Life with Caroline

REPUBLIC
Pals of the Pecos
Rookies on Parade
Lady from New Orleans

WARNERS
Underground

SHOOTING

COLUMBIA
Her First Beau
Senate Page Boys
Chain Gang

MGM
Billy the Kid
A Woman's Voice
Blossoms in the Dust
Love Crazy
Dr. Jekyll and Mr. Hyde

MONOGRAM
Tumbledown Ranch in Arizona

PARAMOUNT
Caught in the Draft
Skylark
Pioneer Woman
Nurses Don't Tell
Hold Back the Dawn

RKO
Sunny
Before the Fact
Tom, Dick and Harry

REPUBLIC
Sis Hopkins
Two Gun Sheriff

20TH-FOX
Blood and Sand
The Great American Broadcast

UNIVERSAL
The Flame of New Orleans
Unfinished Business
Hit the Road
The Black Cat

WARNERS
The Bride Came C.O.D.
Affectionately Yours
Sergeant York
Three Sons O' Guns
Highway West
The Gentle People

One short subject was completed, although none were started.

Product Flow

The production graph, as indicated above, lost very little ground this week, with the major studios continuing full speed ahead on product.

Typical of the activity within Hollywood's sound stages was that at Metro-Goldwyn-Mayer and Columbia, which between them had 17 features before the cameras or set to start.

Currently shooting at MGM are "A Woman's Face," starring Joan Crawford; "Dr. Jekyll and Mr. Hyde," Spencer Tracy, Ingrid Bergman and Lana Turner starring production; "Love Crazy," co-starring William Powell and Myrna Loy; "The Uniform," which stars Clark Gable and Rosalind Russell; "Lady Be Good," with Eleanor Powell, Ann Sothern and Robert Young, and "Washington Melodrama," with Ann Rutherford, Frank Morgan and Kent Taylor.

Also shooting are two Technicolor films, "Blossoms in the Dust," starring Greer Garson, and "Billy the Kid," Robert Taylor western drama. Added scenes are being completed on "Ziegfeld Girl" and "The Bad Man." Slated to hit the sound stages within three weeks are the seventh in the "Dr. Kildare" series; a new "Tarzan" picture and "Step This Way," the forthcoming Marx Brothers comedy.

At Columbia, the season's production peak was reached this week, with seven features before the cameras or set to go within a week.

The seven are: "Chain Gang," with Otto Kruger, Gloria Dickson and John Litel; "Senate Page Boys," the Charles R. Rogers production starring Herbert Marshall and Virginia Bruce; "She Knew All the Answers," (formerly called "A Girl's Best Friend Is Wall Street") starring Franchot Tone and Joan Bennett; "They Dare Not Love," with George Brent and Martha Scott; "Her First Beau," teaming Jackie Cooper and Jane Withers, for which director Theodore Reed was borrowed from Paramount.

Also, "Show Business," starring Rudy Vallee, Ann Miller and Rosemary Lane, and featuring Glen Gray and his Casa Loma band, and "Under Age," with Nan Grey and Alan Baxter heading the cast.

▽

Ewing Scott, writer-director, and Mala, Eskimo actor, left Hollywood last week by plane for Seattle en route to Point Barrow, Alaska, to make "Son of Nanook" for Republic. Camera and sound crews will follow and the company expects to spend six months on location. Mr. Scott and Mala, 10 years ago, went to Alaska to make "Igloo" for the same company.

▽

Kenneth Macgowan, Twentieth Century-Fox producer, has obtained a leave of absence from the company. He left New York last week to complete arrangements to take the position of non-theatrical director for the Pan-American relations coordinating committee. The committee is part of the Nelson Rockefeller-John Hay Whitney project for hemisphere good-will.

▽

"Vivacious Lady," with the Academy Award combination of Ginger Rogers and James Stewart, will be reissued by RKO, Andy Smith, sales manager of the company, announced this week. Key city release will be March 28th. The film was distributed three years ago.

▽

WILLIAM A. SEITER will produce and direct two films for Universal in 1941-42.

GERALDINE FITZGERALD has had her option renewed by Warners.

MARGARET HAYES is to appear in Paramount's "The Night of January 16th."

RITA HAYWORTH is to appear in "Our Wife," first picture JOHN STAHL is to produce and direct for Columbia.

JULIUS and PHILIP EPSTEIN have been assigned to the script of "George Washington Slept Here" for Warners.

JUNE PREISSER has been signed to a Paramount contract.

THOMAS MITCHELL and WALTER HUSTON are to appear in RKO's "A Certain Mr. Scratch."

MCDONALD CAREY received a Paramount acting contract.

"THERE'S NO PLACE LIKE HOLLYWOOD"

It was Ben Hecht who first insulted Hollywood into paying him $5,000 a week to write films.

The same system has been working of late for Orson Welles.

Quentin Reynolds, whose "London Can Take It" was nominated for an Oscar but didn't win it, mounted the rostrum as guest of the Academy at its banquet last week to "defend Hollywood" against the press which "draws its livelihood from the screen" by asserting that, contrary to the reports which he said columnists were then composing, it was not true that the auditing firm of Price, Waterhouse had been engaged to check the balloting "because nobody in Hollywood can count up to 12,000".

When the ripple of laughter that followed this had subsided, he continued: "Why, there are people right in this room who can count up to 12,000—although not, of course, in English", and when the stillness which followed this had ebbed he gave the microphone back to Bob Hope.

Next day Warner Brothers commissioned Reynolds to go back to England and produce a short to be called "London Can Give It".

'Rio' Supplants 'Road' at Roxy; 'Wings' at Astor

Distributors this week moved more new product into the field. Twentieth Century-Fox replaced "Tobacco Road" at the New York Roxy with "That Night in Rio," after 15 days for the Darryl Zanuck version of the stage play. The switch was ordered for Saturday night, differing from the theatre's usual Thursday opening day.

Warners set March 12th as the opening date for its "Meet John Doe" simultaneously in two theatres in each of three cities. Paramount's first date for "I Wanted Wings" will be at the Broadway Astor, New York, on March 26th, and RKO set "A Girl, a Guy and a Gob," on Tuesday and Wednesday, respectively, at Honolulu and San Francisco.

Sextuple "John Doe" Opening

"Meet John Doe," first independent Frank Capra production, will open simultaneously at two theatres in New York, Los Angeles, and Miami on Wednesday evening, March 12th. The six-fold world premiere is in line with the special handling arranged by Warner Brothers for its first Capra-Robert Riskin release. Large scale advertising and publicity campaigns will herald the initial runs at the Hollywood and Rivoli theatres, New York; the Hollywood and Downtown, Los Angeles; and the Paramount and Beach theatres in Miami.

Following the premiere, "Meet John Doe," which stars Barbara Stanwyck and Gary Cooper, will play sixteen key city engagements on advanced price, single billing, extended runs. Mr. Riskin and Gradwell L. Sears picked initial cities throughout the country to get a pre-release cross-section on the picture's potentialities.

The first 16 "John Doe" engagements are at: Rivoli and Hollywood, New York City, March 12th; Hollywood and Downtown, Los Angeles, March 12th; Victory, Dayton, March 15th; Colonial, Richmond, March 14th; State, Harrisburg, March 21st; Norva, Norfolk, March 21st; Lincoln or Stuart, Lincoln, Nebr., March 19th; Criterion, Oklahoma City, March 12th; Roxy, Springfield, Ill., March 14th; Mary Anderson, Louisville, March 14th; Knickerbocker, Nashville, March 14th; Beach, Miami Beach, March 12th; Paramount, Miami, March 12th and the Circle, Indianapolis, March 12th.

Warners will preview "The Sea Wolf," their version of the Jack London story, at Sonoma, Calif., where the author wrote many of his books. The opening festivities, tentatively set for March 22nd, will enlist the Sonoma Chamber of Commerce and the Redwood Empire Association. Warner exploit men are also working on plans to open "The Great Lie" at Burlington, Wis., home of the widely publicized Burlington Liars Club.

"I Wanted Wings" to Astor

"I Wanted Wings," Paramount story of the Army Air Corps, will have a road show world premiere at the Astor Theatre, New York, on March 26th, Neil Agnew, sales chief, announced this week. Army officials, airmen, stage and screen stars, and home office officials will attend the opening which, with subsequent road engagements will be promoted by Lynn Farnol and his newly formed public relations service. Mr. Farnol and R. M. Gillham, Paramount advertising and publicity chief, are seeking support from Army Air Corps officials to promote the picture as an aid to Air Corps recruiting.

Radio promotion of four Paramount pictures via the CBS Kate Smith program was arranged this week by Mr. Gillham, to tie in with national release dates of four of the company's current features. The agreement followed a trial program last week when the three stars from "Hard Boiled Canary" appeared on Miss Smith's program.

On March 28th the Smith troupe will present a version of "Road to Zanzibar" in a broadcast from Hollywood. The picture, with Bob Hope, Bing Crosby and Dorothy Lamour is for release April 11th. "The Roundup," a Harry Sherman special, will be aired April 4th for an April 18th release. Broadcasts on April 11th and April 18th will plug "I Wanted Wings," and "Reaching for the Sun." Additional air build-up for "The Road to Zanzibar" will be broadcast via the "Lux Radio Theatre," February 17th; Gulf Oil-Screen Guild hour, on February 23rd; Kate Smith programs on April 1st and 4th; Bob Hope program, April 8th, and the Hedda Hopper program on April 7, 9, 11.

"A Girl, a Guy, and a Gob"

Harold Lloyd's production of "A Girl, a Guy, and a Gob," to be released by RKO will have its world premiere at two major naval bases, Honolulu and San Francisco on March 4th, and March 5th respectively. Ballyhoo will stress the navy interest in the picture, and Mr. Lloyd will make his first public appearance in many years as master of ceremonies at the San Francisco opening at the Golden Gate theatre. Island and navy dignitaries will attend the Honolulu opening at the Hawaii theatre. Regular release runs will follow the two special openings.

United Artists will invite exhibitors to special trade shows of "Topper Returns," new Hal Roach comedy, at principal exchange cities during the week of March 11th to 15th. Showings have been set to date for St. Louis, New Haven, Denver, Cleveland, Boston, Buffalo, Charlotte, Des Moines, Baltimore, Kansas City, Detroit, Milwaukee, Los Angeles, Atlanta, Minneapolis, Pittsburgh, Salt Lake City, Seattle and Dallas.

Ramm Named Promotion Head

Bernard H. Mills, general sales manager of Equity Film Exchanges, Inc., has appointed Louis E. Ramm, formerly with the United Artists exploitation department, sales promotion manager and advertising director.

Penzer Joins Equity Films

Charles Penzer, New York film man, has joined the sales staff of Equity Film Exchanges, Inc., and will assist Bernie H. Mills in Greater New York.

SELZNICK AWARD ACADEMY RECORD

David O. Selznick has the distinction of being the only producer to have won the top award of the Academy of Motion Picture Arts and Sciences two consecutive years. His United Artists production, "Rebecca," took the accolade among the 1940 pictures and for 1939 his "Gone With the Wind," produced for MGM release, swept the board.

Frank Capra set a similar record, but the awards were for direction, not production, and they were not in consecutive years. He won the directorial awards for "It Happened One Night" in 1934, "Mr. Deeds Goes to Town" in 1936, and "You Can't Take It With You" in 1938.

Academy Honors MGM's Quimby

In Los Angeles' Biltmore Bowl, last week, Thursday, when Fred C. Quimby mounted the dais to accept the Academy statuette which signified selection of "Milky Way" as outstanding cartoon comedy of the year, the founder, organizer and chief executive of the MGM short subjects department was rounding out a 24-year career of leadership in the short subject field.

It was on about the same date in 1917 that Fred Quimby organized the Pathe short subjects department in New York that was then to the screen what Hollywood is now. The next nine years saw the Pathe Rooster crowing over innovation after innovation—Pathe Review, Topics of the Day, Aesop's Fables, Out of the Inkwell, Our Gang, Harold Lloyd, Charles Chase—breaking new ground, opening new channels, setting precedents for about all short subject producers are doing with their cameras today.

In 1926 the Metro, which was to broaden into bigger and better things, took serious stock of the short subjects field and sought Mr. Quimby to found, organize and direct its short subjects department. In the decade which followed he built, in New York, the department which last week won two of the three accolades dispensed by the Academicians. Pete Smith's "Quicker 'n a Wink" is the other MGM Academy winner.

In October, 1938, with the short subject finally following the feature picture westward, the Quimby headquarters and operations were transferred to Culver City. Less than two years later a new building, conceived, planned and executed by Mr. Quimby, opened its fireproofed doors to the hundreds of artists, technicians and idea men who were to launch MGM into the field of color cartoon production. The project was a Quimby ambition realized. He retains personal charge of the color cartoon unit, while charting the MGM short subject operations in whole, laying out the season's program, supervising its production and serving as liaison executive between shorts production and sales.

Speaks for Democracy

Richard de Rochemont, managing editor of the March of Time, continued his speech making career this week with an address on Sunday, March 2nd, before the first national conference of the German American Congress for Democracy at the Hotel Picadilly, New York. Mr. de Rochemont introduced a screening of the March of Time release "Americans All," and told the 200 German-American delegates from throughout the country that the motion picture industry shares their interest in preaching the democratic doctrine to new, and native citizens of the United States.

Ermolieff Sues RKO Again

Joseph Ermolieff, European producer, filed a new suit in Los Angeles against RKO this week to recover $40,000 damages for alleged distribution of "The Soldier and the Lady" in Ireland. A recent declaratory judgment in favor of Mr. Ermolieff by the California Superior Court declared that Ireland was not part of the United Kingdom.

GOVERNMENT LISTS OPERATING AND ENGINEERING TELEVISION STANDARDS

Commission Lists Suggestions for Discussions March 20th; Limits for Line Standards Set; Station Construction Proceeds

Engineering standards and rules and regulations for both commercial and experimental television stations were proposed this week by the Federal Communications Commission, at Washington, to serve as the basis for testimony to be submitted at hearings which are to begin March 20th.

Promulgation by the FCC of some form of television standards is a necessary prelude to the introduction of commercial television in this country. Some experts have expressed the opinion that the inauguration of a general television service might have to be postponed "for the duration" on account of defense needs, but this week's action of the FCC in setting forth detailed proposed regulations has been interpreted to mean that the government is willing to approve commercial television, if the objections against the proposed standards are not substantiated.

Not in Final Form

But, it was emphasized by the Commission, the proposals have not been given its approval and do not necessarily represent the rules which will be adopted, and in fact, in several instances, alternative suggestions were made as, for instance, in the case of modulation for the sound channel, where either amplitude or FM modulation may be adopted.

Interested parties were urged to study the proposals with a view to submitting their own recommendations on the various points covered, and also be ready to propose dates on which commercial operation shall be put into effect. The commission also left room for argument on whether the higher television channels (Nos. 8 to 18, inclusive) should be subjected to the rules for standardization and commercialization.

The proposed rules for operation carry the usual provision to guard against interference, erect guards against undesirable multiple ownership of stations, require a minimum operating schedule of five to eight hours a day, prohibit the use separately of the aural transmitter, and call for announcement of the fact when motion picture film is broadcast.

The proposed standards provide, for argument, a number of alternative line and frame standards, leave open whether horizontal or vertical polarization shall be adopted, and make provision for modification of transmission standards in the future, if such action is found desirable.

The FCC ordered interested parties wishing to offer testimony at the March 20th hearing, which will be held in the Interstate Commerce Commission Building in Washington to file with the Commission notice to that effect before March 15th.

In previous television hearings the Paramount television interests have been among those opposing standards endorsed by a majority of the other firms in the industry and offering alternate suggestions. The Allen B. DuMont Laboratories, Paramount television affiliate, has been demonstrating 625-line, 15-frame television at its New York headquarters.

The members of the Commission will visit the DuMont Laboratories and the Bell Telephone Laboratories in New York City and inspect the Farnsworth-Philco FM synchronization system in Philadelphia at the end of this week, according to an announcement by James L. Fry, chairman of the FCC.

Included in the television proposals which will be discussed at the March 20th hearing is a rule that no more than three television stations may be controlled by any one group. According to the FCC the word "control" is "not limited to a majority stock ownership, but includes actual working control in whatever manner exercised." The government will not permit, it is indicated, establishment of a large television network under the control of one company.

A daily operating schedule of five, six, seven or eight hours will be discussed at the meeting. Each program television station would be required to be on the air for a minimum of two hours at the time of the greatest matinee and evening attendance at motion picture theatres and other places of entertainment.

On the question of the use of motion picture film on television programs the FCC memorandum said, "All motion picture film employed in the broadcasts of a television broadcast station must be briefly described as such at the beginning of any program in which such film is used." This proposed regulation is similar to the rule requiring radio stations to let the audience know when records are being used.

Alternate Line Standards

The present standard for television pictures, recommended by the Radio Manufacturers' Association and, at the January FCC meeting, by the National Television Systems Committee, is 441-lines and 30 frames. The FCC alternatives includes the following lines per frame: 441, 495, 525, 605, 625 or variable between the two extremes. The frame rates listed were: 30 per second, 24 (The British standard), 15 (advocated by DuMont) and a variable standard. Suggestions were also advanced for color television which has been supported recently by the Columbia Broadcasting System.

March 1st was the deadline for suggestions to the National Committee for television standards. At the March 20th meeting the Committee may make some further recommendations to the government body. Members are considering lines per frame and synchronization problems.

The FCC has renewed for the period ending February 1, 1942, the television broadcasting permit of RCA and has extended the experimental permits of Philco and General Electric to April 1st. Balaban and Katz received an extension of its construction permit to March 19th. The Balaban and Katz television station is being set up in the State Lake Theatre Building under the direction of William C. Eddy.

I. A. Hirschmann, vice-president of Bloomingdale Bros. department store in New York, has announced that the Washington Institute of Technology has been retained as construction engineers for the television and FM station to be operated by Metropolitan Television, Inc., atop the Hotel Pierre in New York. The company is owned by Bloomingdale's and Abraham and Straus in Brooklyn. Dr. Frank Kear will be in charge of the installation.

A program formula has already been worked out for the department store television and FM stations, calling for public activities, public information, merchandise presentation and demonstrations of the application of education, according to Mr. Hirschmann. He also said experimental broadcasts were planned to take place within the next few months. The time will depend on the delivery of equipment, it was said.

The H. E. Ransford Company of Pittsburgh has been appointed sales representative of the Allen B. DuMont Laboratories, Inc., for western Pennsylvania and West Virginia.

Commercial FM

Last week the FCC announced regulations which will make possible the early introduction of commercial FM in many parts of the country. Although the FCC had given permission for commercial operations a number of companies have not been able to obtain the high-powered transmitters required by the commission on account of defense activities of the principal radio manufacturers.

Upon "appropriate request" accompanied by photostatic copy of the high-power transmitter order and the acknowledgement with the promised delivery date, the FCC will allow the present experimental stations to begin commercial operations now instead of waiting for the equipment. Provisions have also been made for the further extension of experimental licenses which were to finally expire March 1st.

Experimental stations which received the approval of the FCC may shift over to the new channel and use the commercial call letters and begin presenting commercial programs. The following stations, under the FCC order, may request permission to seek sponsors:

Bamberger Broadcasting Service (WOR), New York City.

National Broadcasting Company, New York City.

The Yankee Network, Mount Washington, N. H.

WDRC, Inc., Hartford, Conn.

The Travelers Broadcasting Service (WTIC), Hartford, Conn.

The Milwaukee Journal (WTMJ), Milwaukee, Wis.

WBNS, Inc., Columbus, Ohio.

General Electric Company, Schenectady, N. Y.

Westinghouse Radio Stations, Inc., Springfield, Mass.

Westinghouse Radio Stations, Inc., Boston, Mass.

Zenith Radio Corporation, Chicago, Ill.

Another ten experimental FM stations may ask to have their present permits extended.

The King-Trendle Broadcasting Corporation (WOOD) has applied for an FM station to cover the Grand Rapids, Mich., territory.

WOR'S FM station, W2XOR, completed last week its first year on the air. A total of 5,422 hours of programs were presented by the first full-time FM station in the New York metropolitan area. Since August 1st the station has been operating 15 hours a day.

MORE COMPETITION FROM ICE SHOWS

In its first year, "Icecapades" will top all grosses ever made by other ice units in their debut season, John H. Harris, president of the Arena Managers Association and producer of the show, said recently. Following a take of $100,000 *in* 12 *days at Boston and Hershey rinks, the unit will play Cleveland, Champaign, Ill., Kansas City, Vancouver, Portland, Sacramento and Los Angeles where it will stay for* 24 *days.*

In Boston, Mr. Harris said, the show had an advance sale of $17,000 *for seven performances. In a return engagement of five performances its advance was* $37,000.

Theatres Getting Accessories for Greek Campaign

At a meeting last Thursday, February 28th, of the publicity committee of the New York Amusement division of the Greek War Relief Week, A. P. Waxman announced the line-up of material which would be furnished cooperating theatres in the Metropolitan area. Each theatre is being supplied with 24 collection boxes for use in lobby collections, 2,000 buttons, six head bands, six sashes and four half-sheet cards—two of each style.

All the material will be supplied the theatres through their regular film delivery trucks. A special trailer featuring Melvyn Douglas to be used during the week of March 25th to 30th will be sent to all theatres by National Screen Service a few days before the drive opens.

Organizing Meeting Held

An organizing meeting for the division was held last week at the Hotel Astor. Joseph R. Vogel of Loew's is chairman of the group. John J. O'Connor, co-chairman of the area with Harry Brandt and Fred Schwartz, presided. Mr. Brandt spoke on work among neighborhood theatres. Mr. Schwartz was named local treasurer, and the meeting was also addressed by Mr. Waxman, general publicity director of the drive. Ray Whittaker of the Shubert organization promised legitimate theatre cooperation. Spyros Skouras discussed the aims of the drive.

The borough committee named at the meeting includes: Manhattan, Leo Brecher and Max Cohen; Bronx, J. J. Thompson and Laurence Bolognino; Westchester, Irwin Wheeler; Queens, Fred Schwartz and Sam Rhonheimer; Brooklyn, Harold Rinzler and Sam Strausberg; Staten Island, Si Fabian and Charlie Moses; Long Island, Joe Seider. In addition to these borough chairmen, the division and district managers of all circuits will act as co-chairmen in each section.

Radio City Music Hall in New York will join the Greek cause on March 28th when it stages a "Greek Festival for Freedom." The program is under the direction of Marvin Schenck, aided by W. G. Van Schmus, director of the Music Hall and Gus Eysell, assistant director. Countess Marie Mercati heads a committee of socialites selling the tickets which are scaled from $1 to $10. Motion picture and stage entertainment will be combined in the show.

At Kansas City the Greek Relief program is under the direction of Elmer C. Rhoden, exhibitor, and T. R. Thompson, distributors. The exhibitors committee includes Elmer C. Rhoden, Jerry Zigmond, Jay Means, John McManus, Barney Joffee, Ed Durwood, Senn Lawler, H. J. Griffith, C. A. Schultz, A. R. Zimmer, Hardy Hendren; and R. R. Biechele. Distributors are represented by T. R. Thompson, Frank Hensler, Grover Parsons, George Fuller, Ben Marcus, R. M. Copeland, Ollie Williamson, W. E. Truog, R. F. Withers, A. H. Cole.

A special promotional committee of Kansas City newspapermen, theatre operators and advertising men includes: Jerry Zigmond, John McManus, Barney Joffee, Landon Laird, James Long, Don Davis, Harry Kauffman, James McConnell, Eugene Zachman and Lawrence Lehman.

The Pittsburgh Variety Club turned over the proceeds of its benefit premiere of "Fantasia" on March 5th to the Pittsburgh Greek War Relief Drive committee.

New York Ice Show Starts Road Tour

"It Happens on Ice," skating spectacle which has been playing the Center Theatre in New York since October 10th, interrupts its successful run on March 8th to play engagements in Chicago and Indianapolis. The ice show, starring Joe Cook, opens a 10-day run at the Chicago Stadium on March 12th. It will play the Indianapolis Stadium from March 25th to 30th, after which the company returns to New York with the second edition, scheduled to reopen the Center Theatre on April 3rd.

The ice show was produced in New York last fall by Arthur Wirtz and Sonja Henie. Mr. Wirtz heads a syndicate of arena operators in Chicago, Indianapolis, Detroit and Omaha which produced Miss Henie's "Hollywood Ice Revue" and contributed backing for the New York show. The Rockefellers, who installed ice-making equipment and remodelled the Center Theatre, are reported to get 50 per cent of the gross business at the Center under their lease, with a clause which holds the show in New York as long as it grosses above an operating minimum.

Joe Cook, star of the present ice show, will retire from it at the end of the road tour. Freddy Trenkler and Fritz Dietl, comedy skating team, and several other European skating stars, will replace Cook in the revised version. A cast and chorus numbering approximately 100 will be taken on the four-week road trip.

Acquires Two Theatres

Ted R. Gamble, manager of the Capitol theatre in Portland, Ore., has reported the acquisition of two more theatres to his circuit. They are the Rialto and Cascadian theatres at Hood River, Ore. The theatres, which were purchased for approximately $50,000, were previously owned and operated by Art S. Kolstad. Mr. Kolstad is retiring from the entertainment field to devote his full time to other business enterprises.

Gould to Trinidad

David Gould, who was for some fourteen years in major distribution in the Latin regions and based at San Juan in Puerto Rico, is this week, after a brief sojourn in New York, his home town, going to Trinidad on a distribution mission for United Artists Corporation. Trinidad is United Artists' headquarters for the British West Indies and some adjacent South American mainland.

Altec Closes Deals

Altec Service activities in the Northwest, as reported by R. Hilton, district manager for the company, include the signing of service contracts with the Lake theatre, Buffalo, Minn., the Robin of Robbinsdale, Minn., the Granite of Granite Falls, Minn., the Falls and the Camden of Minneapolis, the Star theatre of Stanley, North Dakota, and the College of Brookings, South Dakota. An Altec service contract has also been signed by the Plaza theatre of Potosi, Mo.

Goetz Heads Bookers Club

Joe Goetz, assistant division manager of RKO, was reelected president of the Cincinnati Bookers Club for the sixth consecutive term. James Burnetti, Warner booker, again was chosen secretary and treasurer.

Catholic Charity Drive Started

The annual campaign of the motion picture industry committee of the Catholic Charities of the Archdiocese of New York began on Monday under the chairmanship of John J. O'Connor, vice-president and general manager of RKO Theatres. The drive is the 22nd annual appeal of the Archbishop's Committee of the Laity, of which Alfred E. Smith is chairman; John A. Coleman, executive chairman; Postmaster General Frank C. Walker, treasurer, and George J. Schaefer, president of RKO, assistant treasurer.

Members of the motion picture committee on which Mr. Walker and Mr. Schaefer are serving are:

W. G. Van Schmus, Radio City Music Hall; Nathan J. Blumberg, Universal; Herman Robbins, National Screen Service; Martin Quigley, publisher of Motion Picture Herald and *Motion Picture Daily*; Harry Brandt, Brandt Theatres; Austin C. Keough, Paramount; Jack Alicoate, *Film Daily;* Major Edward Bowes; Samuel Broidy, Monogram; Harry Buckley, United Artists; Spyros Skouras, National Theatres; William F. Rodgers, M-G-M; Phil Reisman, RKO; William A. Scully, Universal.

Also: Gradwell L. Sears, Warners; Patrick Casey, Casey Enterprises; H. M. Doherty, Warners; George Skouras, Skouras Theatres; William White, Skouras Theatres; John Nolan, Comerford Theatres; John Murphy, Loew's; Leon Netter, Paramount; Dennis F. O'Brien, of O'Brien, Driscoll & Raferty; Si Fabian, Fabian Theatres; James R. Grainger, Republic; Al Hovell, Century Circuit; E. C. Grainger, Feiber & Shea Theatres; John Kane, Columbia; Maurice Kann, *Boxoffice*; Joseph McConville, Columbia; Charles B. McDonald, RKO Theatres; Joseph P. McLaughlin, Paramount; Joseph E. McMahon, Consolidated Film Industries; William Morris, William Morris Agency; William T. Powers, National Theatres; John O'Connell, Republic; Charles Reagan, Paramount; Bert Sanford, Altec Corp.; Charles L. O'Reilly, Sen. William J. Murray and P. A. Powers.

The Greater New York Fund has raised in excess of $11,000,000 for some 400 voluntary social welfare and health agencies in the three years of its life, it was announced this week at the annual meeting of officers and directors at Fund headquarters, 53 Wall Street by James G. Blaine. Mr. Blaine, president of the Marine Midland Trust Company, was elected to head of the Greater New York Fund for the fourth successive year.

The report listed 3,000 more business firms and 700 more employee groups contributing in the last campaign than in 1938.

Warners Transfer Managers

Manager changes at the Warner theatres in the Philadelphia territory follow: In York, Paul Harvey, former Capitol theatre manager, has been transferred to the Strand, with Harry Olmstead, Fitz manager, going to the Capitol, and Al Meyers transferred to the Ritz theatre. Charles Crowley, manager of the State theatre in Chester, Pa., replaces William Morgan as manager of the Grand theatre in Vineland, N. J. Mr. Morgan is filling in as suburban district manager for Jack L. Mulhall, who has been called for Army duty.

Alsinas Retire

Joseph and Ferdinand Alsina, operators of the Famous Theatre, New Orleans, since 1910, have retired. United Theatres, Inc., has leased the house. The brothers have announced no plans for the future.

Studios Buy Exhibits

At the recent auctions held at the San Francisco World's Fair on Treasure Island Hollywood motion picture companies sent representatives to buy dismantled exhibits, pavillions and furniture.



"ZIEGFELD GIRL" by John La Gatta, one of the celebrated artists' series in M-G-M's national competition to capture the spirit of the Ziegfeld Girl of 1941. Among other famed artists who have contributed are McClelland Barclay, Neysa McMein, Gilbert Bundy and Albert Varga.



"Take Your Seats, America!"

You've got a date with the girls from the Follies!
M-G-M has kept its promise to top "The Great Ziegfeld"!
It took money to do it!
It took months of planning, months of dreaming dreams!
With no expense spared!
M-G-M proudly presents "The Ziegfeld Girl"
It is a Pageant of Stars and Song and Spectacle!
Ten marquees could not hold its names in lights!
JAMES STEWART • JUDY GARLAND • HEDY LAMARR • LANA TURNER
And countless other great entertainers and Girls! Girls! Girls!
Darlings in diamonds, honey-haired blondes, red-heads, brunettes
M-G-M combed America for its most famous beauties.
Celebrated models, famed faces from the magazine covers
Never such a wealth of feminine loveliness!
Spectacular musical numbers one after another!
"Minnie from Trinidad" • "You Stepped Out of a Dream" and others!
More than you'd find in a whole season of Broadway musicals!
Lights! Curtain! Bravo!

ZIEGFELD GIRL

Starring
JAMES STEWART
JUDY GARLAND
HEDY LAMARR
LANA TURNER

with TONY MARTIN • JACKIE COOPER • IAN HUNTER • CHARLES WINNINGER
EDWARD EVERETT HORTON • PHILIP DORN • Screen Play by Marguerite Roberts and

U.S. PROMISES PROBE OF PETRILLO, MUSICIANS AND CONCERT BOOKERS

Justice Department Announces Grand Jury Investigation of Music Guilds and Unions; Many Complaints Received

James C. Petrillo, self-made "czar" of the organized musicians, this week loomed as the next target in the Department of Justice's drive on labor, and industry matters.

A Federal Grand Jury investigation of the efforts of Petrillo's American Federation of Musicians to eliminate the "competition" of the American Guild of Musical Artists will be launched in the near future, it was announced this week by the Department in Washington. Both organizations are affiliates of the American Federation of Labor.

The Department explained that the whole field of the relations between booking agencies, concert bureaus, broadcasters and others with musical artists would be investigated. A large number of complaints have been received, it was said, regarding the relationship between certain agencies, the broadcasting chains and Petrillo.

Charge Drive Against Guild

The probe will open with an inquiry into complaints received by the department that Petrillo and the booking agencies have combined against the musical artists guild, headed by Lawrence Tibbett and numbering among its members many of the outstanding musicians and singers of the country, organized in 1936 in an effort to protect the artists in negotiating contracts with booking agencies and broadcasters.

"Now it is charged that Petrillo has entered into a conspiracy with the booking agencies and the broadcasters in an attempt to destroy AGMA and to force the artists either to join his own union, the AFM, or to lose the benefits of union protection," the department explained.

"Information in the department files shows that James C. Petrillo, president of the American Federation of Musicians, has notified Tibbett that unless the members of AGMA resign from that organization and join AFM, he (Petrillo) will notify all radio interests, picture studios, symphony orchestra managements, grand opera companies, recording companies, booking agencies, etc., that members of AGMA will not be recognized by AFM and the members of AFM will not be permitted to render any services at any function in which AGMA members participate."

The particular objective of the Government, it was indicated, is the highly profitable financial structure which Petrillo has set up, by which he is alleged to get from 10 to 50 per cent of all the earnings of members of his union.

"The constitution and by-laws of the AFM provide for a payment to that union of ten per cent of the proceeds from every engagement," it was pointed out. "They provide further for payment of a federation tax of 50 per cent of all proceeds collected in radio engagements by a guest conductor entering the jurisdiction of a local. The powers of Petrillo are absolute and subject to no control."

Complaints also have been received by the department that the broadcasting chains and booking agencies have combined to monopolize the business of arranging concert tours and other public performances of interpretative artists who are members of AGMA and to dictate the terms under which such appearances can be made.

The Musical Artists "welcome" the investigation of its controversy with the AFM, Mrs. Blanche Witherspoon, executive secretary, said in a statement issued in New York.

On Tuesday the AGMA voted to continued its fight against the Petrillo order to join the AFM.

Albert Spalding, violinist, resigned from the Guild and applied for membership in the musicians' union. On Tuesday Petrillo said Mischa Elman and Efrem Zimbalist, violinists, and Josef Hoffmann and Egon Petri, pianists, would join the AFM.

Each case will be decided on its particular merits, Henry A. Friedman, AFM secretary, said Monday commenting on the enforcement of the musicians union's ban against instrumentalists who refuse to join.

NEW WISCONSIN WAGE-HOUR BILL

Latest wage-and-hour measure to be presented in the Wisconsin legislature sets a minimum wage of 30 cents an hour during the first five years after enactment and 40 cents an hour thereafter. It would also provide for a minimum 8-hour day and 44-hour week, with time and one-half for overtime. Persons earning $250 or more a month, domestic help and employees in public telephone exchanges with less than 500 stations would be exempt from the bill. Another wage-and-hour bill, the Westfahl measure, seeks to establish a 40 cents an hour minimum for all nonfarm workers in Wisconsin.

Publicists Guild Negotiates

Hearings of Warner Brothers and Metro-Goldwyn-Mayer before the National Labor Relations Board in response to a petition of the Screen Publicists Guild asking certification as the collective bargaining agent for all publicity department employees resumed Wednesday before Dan Baker, NLRB trial examiner, at 120 Broadway. The hearing opened on Wednesday of last week but was adjourned.

At the next monthly meeting to be held March 13th the Guild will select five members for a negotiations committee to handle all future negotiations with major companies. Nine candidates have been nominated by the Representative Council and additional nominations for the negotiations committee may be made at the meeting.

Pat Casey, producers' labor contact, and IATSE studio local representatives conferred on Friday of last week in Hollywood on proposed new pacts. No final agreement is expected for some time. International executives will probably be called into the negotiations it was reported.

Reports that certain extra players are petitioning the Department of Justice for an investigation to insure them a voice in the management of the Screen Actors Guild this week brought from Kenneth Thomson, S.A.G. executive secretary, the statement that at any time the extras feel they would prefer to represent themselves in their own organization, they have the power to withdraw from the Guild.

The extras were said to have asked the government to order the SAG to alter its system of officers and directors.

Mel Forrester, an extra, has filed a complaint with the Central Casting Office charging that the Wagner Labor Relations Act has been violated in alleged discrimination against him for union activities.

A $150 minimum salary for writers will be sought by the Screen Writers Guild in bargaining conferences with the producers, its members decided at a meeting last week.

The Chicago unit of the Theatrical Janitors' Union has signed an agreement with all local houses calling for a five per cent salary increase, according to Thomas Burke, secretary-treasurer of the union. The new contract is retroactive to January 1st and will expire February 28, 1942 when a new contract with another five per cent increase automatically will go into effect. Other provisions are a six-day, 40-hour week with one week's vacation with pay.

Other Union Activities

No settlement has been reached in the negotiations between the New York Independent Theatre Owners Association and Operators' Local 306, it was reported last week. The 10-year master agreement, signed September, 1936, provides for increases of at least $1 per week per booth every two years. Present discussions are over the union's request made last September, for wage increases.

Last week in Wilmington Local 473, projectionists, were given court permission to resume picketing of the Rialto theatre, in an action by Chancellor William W. Harrington in vacating an order given May 11, 1939 restraining the union from picketing. The theatre company was required to pay costs of $1,263.

Annual election of Motion Picture Operators' Union, Local 169, Oakland, Calif., last week, resulted in election of Irving Cohen as president; Bert Taylor, vice-president; George Dyer, financial secretary, and J. B. Perry, recording secretary.

The Filmack Trailer Company was ordered last week by Federal Judge John Barnes to pay $2,770 to 67 employees for overtime and the Vogue Wright Studios were ordered to pay 181 workers $17,734 by Federal Judge Charles Woodward.

Two Theatre Circuits Sign RCA Contracts

Negotiations have been completed for the renewal of the RCA service contract covering the 90 houses of the Tri-States Theatres Corporation, of Des Moines, Ia., and for the addition of the Wineland group of theatres according to an announcement by W. L. Jones, national service manager for the company.

The Tri-States deal, which includes furnishing parts and tubes, was handled by Myron Blank for the circuit, and by W. L. Jones, Edward Auger, Photophone sales executive, and W. F. Hardman, Photophone district service manager, for RCA, Lloyd Wineland and U. Hollingsworth signed the service contracts for their five theatres and C. H. Taylor, district service manager, handled the negotiations for RCA.

Pollock Receives MGM Award

Metro-Goldwyn-Mayer has awarded an Honor Roll Button to Lester Pollock, manager of Loew's theatre in Rochester, N. Y., for his campaign on "Philadelphia Story."

BRITISH TRADE UNITES AGAINST COMMISSION

Opposition to Board of Trade Plan for Governing Body for Industry Led by Exhibitors

by AUBREY FLANAGAN
in London

Forsaking internecine warfare and domestic disputes in the face of more urgent problems, the British industry, realizing that greater dangers may come from without than those to be found within, has not hesitated to fire volley after volley back at the Board of Trade since the recent Films Commission proposal was furtively launched.

Despite the hopes of Whitehall that the whole scheme would be kept secret, the proposal, as far as it has been made known, has been openly discussed and examined here, with little enthusiasm displayed for it in any trade section, downright antipathy and denunciation in most. The exhibitor section in particular, while observing certain courtesies in regard to public discussion, have been openly and emphatically declared their opposition, endorsed the unequivocal objections of their president, Councillor Mears.

Producers—though one or two are known to be ready to try out a Commission—have declared their lack of faith in it, derided the puny and inadequate nature of the proposed Credit bank. Labor partisans, despite their assurance to the Board of Trade president that they would welcome a Commission, are notoriously nervous about any such venture as might impose a mild form of totalitarian control. Distributors who up to the moment have preserved a dignified silence in the face of a virtual snubbing, are known to be completely and utterly against any such legislative enterprise.

Mears' Report Hits Board

Discussion at this month's General Council was lengthy and enlightened, followed President Mear's report on the Board of Trade meeting—a comprehensive and acidulous report this—and his keenly applied criticisms. Mr. Mears had told Captain Lyttleton that he would report to his association and lay the whole pattern before them. Net result of the discussion was a complete vindication of the officers' action, and a kick in the Board of Trade's pants for "departing from the usual practice of inviting suggestions from the trade when framing new legislation."

The exhibitor group, despite the presence of certain members who favor it, is not alone in questioning whether there is any need for a commission, in asking for evidence that it has been called for by the industry itself. The producer group is not necessarily in favor, though there is of course a section who would be glad of a Credit Bank or Finance Corporation. As it is, this latter group diminishes in size, most reputable British producers now having ready access to finance enough to cover their activities. Inactive producers and company promoters are known to be casting a greedy eye in the direction of the Bank.

As already suggested in these columns, the labor unions, despite their tacit approval of the principle of State control, are nervous about that control until they are assured that it would not be in the hands of reactionary or anti-Labor personnel. They would probably welcome a commission on principle.

On the other hand, the distributors here, who were not invited to hear the B. O. T. president's views, or to contribute any of their own, have kept their own counsel. They are, however, completely and utterly against any further legislative interference, see no need for it, have not asked for it and would probably fight it.

It is contended in some quarters, notably, for instance, by C. E. A. President Harry Mears, that the existing Act already provides machinery enough for legislative change or innovation, that the adjustment of quotas, the setting up of finance banks and other mechanical incidents are within the powers of the president of the Board of Trade himself. A Films Commission would of course remove the burden of legislation from the Department, pass the buck, so to speak, to others, and shunt out the criticism which must for some time have irritated the administrators of Great George Street, Whitehall.

Australian Film Business Brisk In Spite of War

by LIN ENDEAN
in Sidney

Now well into the second year of wartime conditions and their automatic effect upon the normalcy of national emotional life, Australia is not giving any ground insofar as the public's picture-mindedness is concerned. As I write, reports are coming in from key-release situations retailing bright stories of box-office records which top, in many instances, the best takes of boom-time periods in the peace era.

For the past year, both Hoyts Theatres and Greater Union Theatres, the two major nationwide circuits, turned in balance sheets showing profits which had shareholders dancing with joy. (Hoyts £112,000—$560,000 at par—for the year; G.U.T. £43,905—$219,515 at par—for the 40 weeks to October, 1940, with profits up since). The situation is not so bright in the country centres, where drought and other circumstances affected primary industries severely, but even in such locations the theatres have not taken it on the chin as solidly as might have been expected.

Domestic Production Scores

It was "Forty Thousand Horsemen," however, an Australian-made adventure-drama with a background of the local Light Horse Brigade's achievements in Egypt, during the last war, which provided the most convincing example of how they're coming for the screen fare which hits popular fancy. This one, premiered at the Mayfair, a 1,300-seat house, and in six days rolled up a gross of £3,560 ($17,800 at par), approximating £1,000 ($5,000 at par) above the previous high for the theatre. Throughout the nation it is currently getting money, the like of which has never been attained previously at the theatres in which it is showing.

"Forty Thousand Horsemen's" success here will have a certain American interest, as its production was on a scale aimed to hit the necessary standard to register with U. S. audiences, a print having already gone forward to Universal, which company proposes to handle its distribution in the American territory. Backing for the film, produced and directed by Charles Chauvel, active in this country for many years and having had considerable experience in Hollywood, was provided by the New South Wales Government (50 per cent), Herc C. McIntyre, managing director of Universal in Australasia, and the major theatre chain, Hoyts, for which Charles E. Munro is managing director.

Cost of the film was in the vicinity of £30,000 ($150,000 at par), a lot of money to invest, so far as local picture-makers are concerned, but the venture seems certain to turn out well. For this reason, and without presuming to expertly know the American film taste, its insularity is solely in its background, after that it stacks up as fast-paced, two-fisted adventure similar to "The Lives of a Bengal Lancer." Its spectacular charge scenes, the topicality of the Egyptian location, plus the story interest in romantic elements, and the capable technical treatment, are factors which make "Forty Thousand Horsemen" a likely bet for the U. S.

Circuit Merger Off

The Greater Union Theatres-Hoyts Theatres merger, angles of which brought Dan Michalove to this country twice, is now in the "off" stage again. Maybe the reason is the uncertainty of world affairs, maybe it is the fact that both circuits are batting to good profits, as separate entities, or maybe agreement could not be finalized as to who was entitled to the bigger percentage, that kept negotiations boiling throughout 1940.

First important reaction to the further hitch in negotiations, expected to have been finalized to a point where the companies would be operating in a merged form by January, 1941, is the signing of Paramount with Greater Union for Sydney, Melbourne, and other Hoyts release centres.

Greater U. T. will now have Universal, Columbia, Paramount, occasional M. G. M. films (this company having its own houses in main capitals), and a selection of Republic and British product released by a local distribution organization, Associated. Hoyts set-up embraces 20th Century-Fox, Warners, United Artists and R.K.O.

Increase in New Zealand

Statistics covering the Dominion of New Zealand, are worthy of recording as evidence of the remarkable possibility of screen entertainment in topping all hurdles, despite circumstances which reasonably suggest an adverse effect. N. Z. is rated as one of the most heavily-taxed countries in the world, its normal picture-going public has been reduced by the proportion of men linked with military activity plus the drain on the public purse by calls for support to the country's war effort, and yet attendances for 1939-40 showed a lift of 1,361,686 above the 1938-39 figure, the total admissions tallying to 31,171,130 for the year at the 574 theatres operating. How amazing such a total is may be emphasized by the fact that the actual population is only 1,636,014. Theatre grosses lifted to £2,100,999 ($10,504,995 at par), the industry's payroll annually is £353,128 ($1,765,640 at par) distributed among 2,897 employees. £601,215 ($3,006,075 at par) was paid in film hire, advertising expenditure was £174,573 ($872,865 at par). Out of that maze of figures emerges a picture of healthy confidence, as although, in the aggregate, the increase in takings was offset to some degree by a corresponding jump in expenditure, covering such items as film hire, amusement taxation, rents, freight and other outlay, there was also a big sum devoted to modernization of theatres and in every respect trade was kept in a flourishing state.

IN BRITISH STUDIOS

by AUBREY FLANAGAN

Asquith Continues

Fresh from the immense British success of his comedy "Quiet Wedding," director Anthony Asquith has gone to work at the Gaumont - British - Gainsborough Studios, Shepherd's Bush, on a new Fifth Columnist drama "Cottage to Let," first production on Gaumont-British-Gainsborough's 1941 schedule.

The story of "Cottage to Let" concerns the activities of German columnists in Britain and their efforts to kidnap Leslie Banks, who has the role of an inventor of a new bomb sight.

A. de Grunewald and J. O. C. Orton have written the screen play from Geoffrey Kerr's West End stage success. Edward Black and Maurice Ostrer are responsible for production.

The stars of the play, Leslie Banks and Alistair Sim, are also stars of the film version, with John Mills leaving the Army for a time to resume his film career in the role of the mystery airman. Blonde Carla Lehmann is in the cast, as also are Jeanne de Casalis, Frank Cellier, Wally Patch and Muriel Aked.

Polish Films

Although they will concentrate mostly upon the production of films with a Polish interest and dealing with Polish subjects, Concanen Films, recently formed production unit, have more ambitious plans which will take them outside this restricted orbit.

They are to make immediately another Polish film, "Wings Over Poland," for the Polish Government, an original story inspired by the activities of the Polish Air Force in Great Britain. Director of the film is Eugene Cekalski, continental director with many international awards to his credit.

Following this, however, Concanen Films will forsake Poland and make "Tryst," a romantic spirit story about a 17-year-old girl who falls in love with a man she has never seen. It is by Elswyth Thane, whose play "Young Mr. Disraeli" earned her local fame a few years back.

Meanwhile, Concanen's first film, "This Is Poland," has been assured distribution in the United States and Canada, the deal having been arranged by Anglo-American Film Corporation.

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Being finalized at the moment of writing are plans for another British National film based on the life of William Penn. The story is by Dick Vernon, who will also produce it. Vernon came to England as assistant to William (RKO) Sistrom. Lance Comfort will direct, with Deborah Kerr and Clifford Evans in the leading roles.

The story opens with President Roosevelt's inaugural address to Congress, paralleling the President's speech with the views of William Penn. Switching to 17th Century London, the story then gets into its biographical stride. The script is by A. de. Grunewald. The sets are already built and details of the cast arranged.

Rationing has interfered now and again with props for British films, but resource on the part of the Warner Bros.' unit at Teddington saved the scene the other day.

The set was Bennett's Chop House in 1840 and required copious provision of joints of meat. These being unobtainable, horse flesh was used and, it is stated, tested and approved by more than one artist playing on the set.

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The approval of Mr. Winston Churchill, Prime Minister of Great Britain, has been granted George King for the use of the phrase "First of the Few" as a title for the epic film of the life of R. J. Mitchell, genius-creator of Britain's "Spitfire."

Mitchell's widow, the Air Ministry, and Messrs. Vickers-Armstrong are giving the film their full collaboration, and story details are currently being finalised by George King and John Stafford, whose company, British Aviation Pictures, will be responsible.

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In its fourth week of production at Denham Studios is RKO-Radio's "Dangerous Moonlight," which Brian Desmond-Hurst is directing for RKO-Radio release.

The scene of the film varies between London, England, and Detroit, U. S. A.

AID TO PRODUCTION URGED BY COUNCIL

The British Films Council, in a discussion of the entire English film problem last week with particular attention to production, decided to advise the president of the Board of Trade that the most constructive policy under the circumstances would be to assist British production. Such assistance, it will be recommended, should take the form of obtaining releases, securing studio space, manpower and material, and encouraging the financing of new production.

It was agreed that this method of procedure, in view of the shortage of product which has alarmed exhibitors, would be better than a reduction of the exhibitors' quota to 15 per cent, which was sought by the Cinematograph Exhibitors Association but opposed strenuously by producers and labor interests.

New Rotha Unit

Another production unit which will concentrate exclusively on documentaries, and in particular with documentaries dealing with progress in the field of education, health, medicine, housing and the social sciences, has been launched by distinguished author and documentary producer-director Paul Rotha.

Rotha Films, with which are associated Donald Alexander, Blaydon Peake and Carl Meyer, the distinguished German scenarist, have within a fortnight completed their first production. It is a five-minute film dealing with rumor, made for the Ministry of Information.

Other films are to be made immediately on such subjects as immunization against disease, public health, etc.

Rotha, who has produced films for the last 10 years in collaboration with the Empire Marketing Board, the Film Unit, Gaumont-British Instructural, Strand Films, Realist Film Unit and Film Center, has assembled around him other documentary figures and realist film makers, some of whom are at present serving in the Forces. It is Rotha's intention that his organization shall during the war be a clearing house for all these personalities, who will be able when the war is over to find in the unit a vehicle for their talents and activities.

To quote Rotha: "Rotha films will further the original aims of documentaries to express and develop democracy in practical working terms."

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At Elstree British National have finished shooting on "Love on the Dole," produced and directed by John Baxter, with Deborah Kerr in the lead.

Baxter has now set to work to put finishing touches on the new Lucan & McShane comedy, "Mother Riley Cleans Up," on which the stars have actually finished work and whence they have gone on a provincial vaudeville tour.

Baxter has now set to work to put fin- comedy in the early Spring, to be played almost entirely in open-air settings. Arthur Lucan will appear either on a farm, or as a bargee on one of Britain's network of canals.

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Work is now in full swing at Denham on the Leslie Howard feature, "Mr. Pimpernel Smith." Mr. Howard, who is producing and directing, has the role of a professor who smuggles refugees out of Nazi Germany.

The cast, from British standards, is a distinguished one and includes Francis Sullivan, as a Gestapo leader, David Tomlinson, Lawrence Kitchen, Allan Jeayes, Peter Gawthorne and A. E. Mathews.

Harold Huth is associate director, with Philip Samuel as production manager, and Mutz Greenbaum is on the cameras.

$1,000 EXCHANGE TAX UP IN IOWA; SUNDAY LAW REVOLT IN DELAWARE

Iowa Proposal Would License Distributors; Police Open Blue Law Drive in Wilmington to Impress State Legislature

Severe legislative threats were aimed in the direction of the motion picture and allied fields this week, led by a license proposal in Iowa to tax distributors doing business in the state $1,000 per annum plus a $1 tax on each reel of film in a measure introduced into the legislature by Representative Harvey Long of Clinton. The proceeds would go to old-age assistance.

Efforts to enact similar measures in other states have been met by the threat of distributors to remove exchanges from the states concerned.

In Delaware the state blue law repeal, which was defeated by three votes of the necessary two-thirds last week, caused much commotion. Nearly 500 persons were arrested for violating the blue laws, which were more rigidly enforced last Sunday than ever before in an effort to show the legislature the absurdity of the laws which were put into effect in 1740.

Radio Men Arrested

The only arrests in the entertainment field in Wilmington were those of Gorman Walsh, manager of radio station WDEL and WILM, and Harvey Smith, an announcer.

The decision to enforce the law rigidly was taken after the House defeated a local option measure, following passage earlier in the Senate.

Theatres were not open Sunday but practically every other line of business was hit by the wholesale enforcement. The entertainment field drove the opening wedge in the legislative fight to abrogate the ancient statutes more than a year ago.

The state House of Representatives on Monday without a dissenting vote strongly condemned Sunday's blue law enforcement drive, and called it an attempt by State's Attorney General James Morford to "coerce the members into favorable action" on the Rinard bill to liberalize Sunday observance. The House further resolved that it would take its time in deliberating the Rinard Bill, which was restored to the calender after its defeat, "even if it takes to the last day of the session." The Senate last Friday had passed a resolution directing the authorities to enforce the blue laws after the House defeated the measure.

Among the type of business which felt the effect of the enforcement drive where the operators of trolley cars, buses, operators of all types of commercial vehicles, milkmen, gas station attendants, drug stores, ice cream parlors, grocery dealers and even a strike picket and city workmen engaged in snow removal.

The police plan to enforce the old law to the utmost until it is either changed or nullified. Violators face fines of from $4 to $8 or 24 hours in jail.

Iowa Bills Fought

In Des Moines L. F. Wolcott, president of the Independent Theatre Owners of Iowa and Nebraska mailed to independent theatre owners a bulletin pointing out that more bills have been introduced against theatres than ever before at any one session, particularly on new taxes. The bulletin urged every exhibitor to contact his senator and representative at home and discuss these bills with them.

One bill introduced into the Iowa legislature would regulate the construction of new buildings and theatres and the supervision of such buildings by the State Fire Marshal. The measure was introduced by Senator Frank Martin of Davenport and is in line with recommendations recently made by the State Fire Marshal.

On March 12th film censorship in Massachusetts again will be brought up for legislative consideration, but the proponents of the bill are not optimistic as to its passage.

Proposed by Leo J. Sullivan and Thomas P. O'Neill, Jr., the new bill would create the position of State Censor with an advisory board of three and would have every film to be played within the state submitted to the board for consideration and classification.

BEST SELLERS AND RENTERS

James Hilton's latest novel, "Random Harvest," lead the Best Sellers list during the January 13th to February 10th period, according to a tabulation based on the Baker & Taylor Company's sales throughout the country during that period and published in the current issue of The Retail Bookseller. *"For Whom the Bell Tolls," by Ernest Hemingway, was second and first, respectively, in the Sellers and Renters listing.*

Ten Best Sellers

(Based upon a count of sales from January 13th to February 10th, 1941)

1. Random Harvest, by James Hilton.
2. For Whom the Bell Tolls, by Ernest Hemingway.
3. Oliver Wiswell, by Kenneth Roberts.
4. Delilah, by Marcus Goodrich.
5. Sapphira and the Slave Girl, by Willa Cather.
6. To Sing with the Angels, by Maurice Hindus.
7. The Giant Joshua, by Maurine Whipple.
8. Fanny By Gaslight, by Michael Sadleir.
9. Not Heaven Itself, by Margaret Pedler.
10. And New Stars Burn, by Faith Baldwin.

Ten Best Renters

(Based on nationwide reports)

1. For Whom the Bell Tolls, by Ernest Hemingway.
2. Oliver Wiswell, by Kenneth Roberts.
3. Sapphira and the Slave Girl, by Willa Cather.
4. Mrs. Miniver, by Jan Struther.
5. The Giant Joshua, by Maurine Whipple.
6. Fame Is the Spur, by Howard Spring.
7. Out of the Night, by Jan Valtin.
8. Foundation Stone, by Lella Warren.
9. Fielding's Folly, by Frances Parkinson Keyes.
10. The Family, by Nina Fedorova.

In Minneapolis, Minn., two new bills drawn by Allied Theatre Owners of the Northwest will be introduced in the legislature shortly. One bill would stop the exhibition of free shows in small towns and the other bill would regulate licensing of new motion picture theatres.

The first measure hits at "fly-by-night" exhibitors who tour the small towns with a projector and gather contributions from merchants for staging a free entertainment either in a tent or a village hall. The bill would impose a heavy license fee on such itinerants and would make their shows subject to the same regulations as govern theatre operators throughout the state.

The second bill would give the governing body of cities and towns the right to demand that public interest, convenience and necessity be shown before permits were issued to build or operate any new theatre in the state.

In Atlanta, a bill to permit Sunday shows in Georgia lacked four votes of passing at an extended session of the Senate. Senator Pat Campbell, author of the measure, indicated he would move for reconsideration "when there is a large attendance."

Hampton Bill Passed

The New York Senate has unanimously passed a bill changing regulations concerning child actors under 16 years of age. The bill, sponsored by Senator William H. Hampton, repeals the present penal statute and would substitute an enactment whereby permission for work by child actors is subject to written approval by boards of education and other authorized officials. The bill exempts minors appearing on radio amateur programs emanating in principal studios for not more than one hour a week.

Sunday night baseball and ice hockey were legalized in Indiana in a bill passed by both houses of the legislature. Neither is expected to make serious inroads into the receipts of exhibitors, however.

A bill to authorize public schools in California to show motion picture of various types for educational purposes has been introduced in the state legislature at Sacramento by Assemblyman Alfred Robertson of Santa Barbara.

In Des Moines a bill introduced in the Iowa House of Representatives requires theatres using games to award a prize at every drawing and would prohibit more than three theatres from combining in any one drawing. Another bill would place a special state sales tax on all forms of amusements, starting with a tax of one cent on all tickets costing up to 49 cents, and going to five per cent on all admissions over $2.

New Racial Rule Proposed in N. Y.

A bill to add a new section to the Civil Rights law of New York was introduced Wednesday in Albany by Assemblyman Irwin D. Davidson of New York. The measure would prohibit wrongful refusal of admission and wrongful ejection from all places of entertainment, including motion picture theatres.

Under the bill no person over 21 who presents a ticket of admission at a reasonable time before the commencement of the performance shall be denied admission, provided space is available. Furthermore the management may not request the departure of anyone, when nothing tending to a breach of the peace is committed, even though there is an offer to refund the purchase price of the value of the ticket.

WHEN 5 HOLLYWOOD PRODUCERS CHEER THE WORK OF ANOTHER—

That IS news!



DAVID O. SELZNICK

says: "I have seen 'CHEERS FOR MISS BISHOP'. It is a tender and touching piece of Americana!"

WALTER WANGER

says: "I have seen 'CHEERS FOR MISS BISHOP'. It is MARVELOUS!"

HUNT STROMBERG

says: "I have seen 'CHEERS FOR MISS BISHOP'. It is a beautiful picture and will be a strong contender for 1941 honors!"

MERVYN LeROY

says: "I have seen 'CHEERS FOR MISS BISHOP'. It is a GREAT picture."

LOUIS B. MAYER

says: "I have seen 'CHEERS FOR MISS BISHOP'. Dick Rowland has made a MAGNIFICENT picture that should achieve outstanding business at the box-office!"



Richard A. Rowland

presents

Cheers for Miss Bishop

An Unforgettable Love Story

with MARTHA SCOTT • WILLIAM GARGAN

and featuring EDMUND GWENN · SIDNEY BLACKMER · DOROTHY PETERSON

and introducing MARY ANDERSON • Directed by TAY GARNETT

From the novel "Miss Bishop" by BESS STREETER ALDRICH • Screen adaptation by STEPHEN VINCENT BENET • Screenplay by ADELAIDE HEILBRON and SHERIDAN GIBNEY • Released thru United Artists

28 COMMITTEES NAMED FOR VARIETY MEETING

Convention to Open May 15th in Atlantic City; Harris in Charge of Arrangements

Committees on arrangements for the national convention of the Variety Clubs in Atlantic City, May 15th to 17th, were appointed at a meeting last Sunday at the Traymore Hotel in Atlantic City, attended by 25 representing 15 Tents. The Traymore will be the convention quarters and the anniversary banquet, at which time the Humanitarian Award will be made, will be held there Friday, May 16th.

John Harris is the convention chairman, with Lou Rome, Earle W. Sweigert and Carter Barron co-chairman.

The following committees were appointed: executive finance—Frank P. Gravatt; honored guests—Gradwell Sears and Ned Depinet for the eastern division and Bob O'Donnell, Walter Wanger and Paul Short for the western division; entertainment—Harry Mayer and Edward Sherman; transportation—William Clark; greeters—Mort Lewis and George Weilland; boardwalk parade—Ted Schlanger; boardwalk stores and decorations—Emanuel Munzer; registration and hotel—Henry Freedman; souvenir program make-up—Jay Emanuel; program advertising—"Chick" Lewis; golf tournament—Bert King, Sam Galanty and John Howard.

Technical and decorations—William McAvoy, Jr.; souvenir badge and events—Max Leven; publicity and general advertising—"Chick" Lewis and "Red" Kann; newsreel—Earle Sweigert; photographic and highlights—Jay Emanuel; fishing party expedition—Frank Elliott; banquet food and Friday evening dinner—J. Brandt and Jack Beresin; boxing show—Leon Rains; radio—Dr. Leon Levy; games, equipment and money script—William McAvoy; special events—Dave Barrist; heart—John Maloney; Humanitarian Award—Hardie Meakin; attendance—James Balmer; dais—Earle Sweigert; exhibition—Ray O'Rourke; general utility—Charles Goldfine.

With the financing arrangements completed the newest Variety club, at Charlotte, N. C., will open March 10th with a charter night banquet at the club's new headquarters at the Hotel Charlotte. Among the guests invited to attend are Postmaster General Frank C. Walker and Bob O'Donnell of the Dallas Variety Club. John H. Harris of Pittsburgh will present the charter to the club and will be master of ceremonies.

Heck Everett, North Carolina exhibitor, has been chosen chief barker of the new unit.

Clubs Announce Committeemen

Kenneth T. Collins, chief barker of the Indianapolis Variety club, has announced the following standing committees for 1941:

Heart fund (charity)—Wade W. Willman, chairman; George T. Landis, Guy Craig, Dick Frank, Roy Churchill, H. H. Hull, Tom Baker, Larry Shubnell, H. A. Wagner, Joe Smith, Joe Cantor, John Servaas, Al J. Ackerman, H. A. Calloway and L. W. Marriott.

Membership—Fred Greenberg, chairman; Fred Wagoner, Elmer Donnelley, Abe Madison, T. J. Cleary, Herman Booth, Sam Abrams, Herbert Kaufman, Guy Hancock, Abe Gelman, Pete Fortune, Carl Mock, Frank Arens, Gayle Black and William Sherman.

Entertainment—Carl Niesse, chairman; Marc J. Wolf, A. C. Zaring, Milt Ettinger, Ted Liebtag, Claude McKean, Milt Krueger, Dan Penrod, Ralph Iula and Eddie Golden.

House—Art Landes, chairman; Al Blocher, Irv Fendrick, Curtis Butler, William Rosenthal, Harry Hays, Joe Neger, J. H. Stevens, Bob McRaven, Jerry Adams, Jesse Morgan and Al Rust.

Public relations—H. L. (Laddie) Hancock, chairman; Earl Penrod, Harry Markun, Jacob Weiss, Harold Marshall, William Brennan, Roy R. Bair, Fred Heaton, Harry Gorman and Lloyd Carter.

The Indianapolis tent has pledged $7,500 for charity before the 1941 convention.

The Oklahoma City Variety club at its meeting February 22d, appointed the following committees: Membership—Jake Watkins, chairman; Bill Moran, B. J. McKenna, J. N. Byrd, J. J. Devine, Jimmy Hobbs.

Charity—Henry Griffing, chairman; Bill Moran, B. J. McKenna, Sol Davis, J. Eldon Peek.

House—H. R. Falls, chairman; Don James, Jimmy Hobbs, Robert D. Curran, Robert D. Hutchinson, Sol Davis.

Entertainment—Jimmy Burge, chairman; H. R. Falls, Dan James, Tom Read, W. B. Zollner, H. O. Stark.

Finance—W. B. Zollner, chairman, and B. J. McKenna.

Historical—Charles Dees, chairman; Charles W. Clark, Otto Rohde, C. A. Gibbs.

Movies for Shut-Ins—H. O. Stark, Hi Derling, Howard Wortham.

Ways and Means—C. B. Akers, chairman; Jimmy Burge, H. R. Falls, Harold Braucht, Frank Fonvielle, Forrester Swiger.

Publicity—Jimmy Burge, chairman, and C. O. Fulgham.

Detroit Club Elects

The Detroit Variety club has elected as its delegates to the National Convention in Atlantic City in May: Charles C. Perry, manager of the Adams Theatre; John Howard, manager of Paramount Pictures. Alternates are: Frank J. Downey, manager of Metro-Goldwyn-Mayer, and William Flemion, manager of Producers Releasing Corp.

Mr. Perry was also named delegate to the pre-convention arrangements committee, to meet at Atlantic City on March 22, with David Newman, of the Moule and Newman Circuit, as alternate.

Detroit Tent held its annual circus night on Saturday, March 1st, in the Clubrooms in the Book-Cadillac Hotel. Arrangements were in charge of Bill Carlson, Past Chief Barker of the Club. Special entertainment was furnished by dancers from the Mehlberg Studios.

Noted figures of the circus world, who were in Detroit playing at the Shrine Show at the State Fair Coliseum, were invited for the occasion, including Eddie Stinson, Circus Manager; Orrin Davenport, Equestrian Director; Mickey King, Aerial Artist; The Loyal Repenski Troupe; Emmett Kelly and Otto Griebling, Clowns; Dorothy Herbert, Thrill Equestrienne, and Florence Tennyson, Soprano.

A "Welcome Home" party will be given A. M. Goodman, United Artists branch manager, at the Cleveland, Ohio, Variety club on Monday, March 8th. Plans have been set for an informal stag dinner followed by entertainment. The party marks Mr. Goodman's return to health after a three months' illness. The committee in charge of arrangements are Charles Raymond, Loew division manager; Nat Wolf, Warner zone manager; Charles Rich, Vitagraph branch manager; M. B. Horwitz, of the Washington circuit ,and Norman Levin, Lou Geiger, Harry Leffert and Lester Dowdell of the United Artists exchange.

Exchange employes in Albany, N. Y., have formed the Washington Club, so-called because of its organization date, February 22d. Officers are: Daniel R. Houlihan, Twentieth Century-Fox booker, president, and Elmer Sichel, also a Twentieth Century-Fox booker, secretary. The board of directors comprises A. J. Marchetti, Universal booker; Georgette Bingham, of Columbia, and William Murray of Monogram.

The Variety club of Washington, D. C., on Monday will honor Secretary of Commerce Jesse Jones, recently made an honorary member of every Variety chapter in the country.

He will be guest of honor at a luncheon in the Willard Hotel, at which he will receive a gold membership card. The "kings for a day" will be Carter Barron and Nate Golden.

In Cincinnati, Ohio, Andrew J. Niedenthal, operator of two suburban theatres, has been elected second assistant chief barker of the Variety club of that city. He replaces William Koegel, who was made first assistant when William Onie was advanced from that post to chief barker. Mr. Onie took the place of John S. Allen, who went to Washington, D. C., as branch manager for Metro Goldwyn Mayer.

The Metro Pep Club of New Haven, Conn., has elected Rosemary Patterson president of the organization. Other officers are Molly Smith, vice-president; Anna Caparossi, treasurer, and Ethel Philips, secretary.

IN NEWSREELS

MOVIETONE NEWS—No. 50, Vol. 23.—Canadian planes for Britain....Weygand visits African defense....Quadruplets born in Kentucky....Fort Meade Army cooks....Hume Dam construction in Australia ....Mardi Gras in New Orleans....Fashions.... Sports.

MOVIETONE NEWS—No. 51, Vol. 23.—British capture Libya....Italian prisoners reach India....King and Queen visit naval base....Churchill visits Scotland....American planes arrive in Britain....Plane crash in Georgia....F.D.R. lauds films....Sports.

NEWS OF THE DAY—No. 248, Vol. 12.—Singapore on guard....Quads born in Kentucky....New Orleans Mardi Gras....Brazilian beauty contest....Sports.

NEWS OF THE DAY—No. 249, Vol. 12.—British march toward Tripoli....England alert on Balkan crisis....King and Queen visit Portsmouth.... Bombers to England....F. D. R. lauds films.... Steel strike settled....Miamioutboard accident.

PARAMOUNT NEWS—No. 53.—Quads born in Kentucky....U. S. get art treasury....The truth about Martinique....Wrestling.

PARAMOUNT NEWS—No. 54.—U. S. acts to end strike....Rush U. S.-Canada bridge....Probe fatal plane crash....Foreigners naturalized....Cow gives birth to three calves....Churchill inspects defenses ....British forces continue desert sweep....Sports.

RKO PATHE NEWS—No. 53, Vol. 12.—Fire in Chicago Indo-China truce arranged by Japan....New powder plant in Indiana....Art gallery completed....Naval reservists learn the ropes....“Sea Clipper” put into service....Two-year-old dives like a champ....Sail boats in Winter regatta....Pie eating contest.... Junior bobsledders show skill....Giants start season ....Bankhead tunnel opened.

RKO PATHE NEWS—No. 54, Vol. 12.—U. S. settles strike....Tobruk falls....Academy make film awards ....Winant leaves for London....Fort Myer fire.... Troop transport complete....Roller derby....Horse races....New citizens....Cubs start season....Sports.

UNIVERSAL NEWSREEL—No. 958, Vol. 13.—Oriental peace parley....Speed aluminum for planes....Army cooks graduate....Quads born....Film dogs get awards....Sports.

UNIVERSAL NEWSREEL—No. 959, Vol. 13.—Steel strike ends....British capture Italian fort....Italian prisoners in India....F.D.R. lauds films....Fort Sill troops march....Plane crash in Georgia....Sports.

Minnesota Theatre Closes

The Minnesota theatre which opened in Minneapolis on January 1st, this year, by the Middle States Theatre Corp., under a vaudeville-film policy, has closed for an indefinite period. Louis Armstrong and his orchestra, booked for a week, was canceled. The theatre has shown an almost consistent loss since its opening.

New Series for Columbia

The first of the new series of short subjects, “So You Think You Know Music,” featuring H. W. Van Loon and Elissa Landi, has gone into production at the West Coast Service Studio under the direction of B. K. Blake. Columbia will release the series.

IN COURTS

Court Ruling Halts Sales Tax Levying

In New Orleans Judge Paul E. Chasez of the district court temporarily halted the collection of the city's sales tax when he refused a suspensive appeal from his injunction restraining the collections of the two per cent on grounds that it violated the State Constitution.

The tax applies to film accessory rentals and sales and to all sales of radio, radio parts, and the like. It was placed upon the city by the Mayor and the Commission Council after the State had repealed its one per cent sales tax and concurrently repealed the city's one per cent sales tax.

The suspensive appeal if granted, would have allowed the city to continue collecting the tax pending a hearing by the supreme court. Confusion existed, however, on when the tax would stop. Judge Chasez declared it became illegal to collect it upon the issuance of his injunction. Others pointed out that until service of the order had been performed on the Mayor and Commission Council, the tax was in effect.

Eastman-Agfa Patent Suit Discontinued

A stipulation discontinuing the patent infringement suit of the Eastman Kodak Co. against Agfa Ansco Corp. was filed last Friday, February 28th, in the United States district court. The discontinuance is without prejudice to a renewal of the suit and without costs to either party.

Eastman had sought an injunction, accounting and damages, claiming the defendant was infringing a patent for the manufacture of motion picture film. Agfa denied the charges and claimed that Eastman was seeking to set up a monopoly in the manufacture of films.

"Frankie" Sues Republic

The saga of "Frankie and Johnnie," was revived in the St. Louis circuit court last week as Miss Frankie Baker of Portland, Ore., plaintiff in a $200,000 suit in which she claims her reputation was defamed in a film based on the celebrated story, sought to include Republic Pictures as an additional defendant. Miss Baker claims she is the original "Frankie," and admits the shooting of "Johnnie" 42 years ago, claiming she did so in self-defense. She contends the circumstances were falsely portrayed in the film.

Casanave Argument Postponed

Argument on a motion for consolidation of actions filed against officers of National Screen Service and affiliated companies by Charles Casanave was postponed Tuesday to March 10th in Supreme Court at White Plains. The separate actions seek a declaratory judgment setting forth that the contract between Mr. Casanave, and National Screen's subsidiaries, National Screen Accessories, Inc., and American Display, is valid. Attorneys for National Screen Service are expected to file a motion for a change of venue to New York where the cases would be heard in conjunction with a suit filed in New York County Supreme Court by National Screen Service, through Herman Robbins and Toby Gruen, directors, against Mr. Casanave as vice-president and general manager of National Screen Accessories.

Chaplin Fights Tax Claim

Charlie Chaplin, appearing in the federal court in Los Angeles last week to answer a Government claim that he owes $65,000 more taxes on his 1935 income, contended he is entitled to a $25,000 refund. He said he was unjustly taxed on receipts from United Artists Corp., which he claimed were returns on an investment and not income.

Tax Case Arraigned

Two brothers, Mac and Sol Krim, were arraigned in Detroit, Mich., before Judge Edward J. Moinet of the federal court on charges that they failed to pay taxes on theatre admissions. They pleaded not guilty. The theatres involved are the Harmony, Lasky and Park, neighborhood houses.

Crosley Asks Suit Halt

The Crosley Corp. has filed motion in the United States district court designed to halt prosecution of nine suits by the Haseltine Corp., Jersey City, N. J., charging infringements of as many patents on inventions of radio parts. Dismissal of the bills is asked or an injunction to restrain prosecution of the suits until final determination by the United States district court in Delaware of a cause involving the same companies and the same "subject matter."

Theatre Tax Report

The Mississippi State Tax Commission reports that collection of taxes on theatre admissions in that state during January totaled $35,948.52 against $35,915.98 during the same period last year.

OBITUARIES

C. E. Richardson, Executive, Dies

Charles E. Richardson, formerly treasurer for RKO, trustee for Paramount-Publix, and vice-president and treasurer of the old Fox company, died at his home in Bryn Mawr, Penn., on Thursday, February 27th.

Mr. Richardson, for some time, was a trustee in bankruptcy for the Paramount-Publix Corporation. In May, 1933, he resigned as vice-president and treasurer of Fox film and a member of the finance committee, to become a trustee of the Paramount-Publix organization. He resigned from the trusteeship in December, 1934, but remained as a director of Paramount from the termination of receivership until January, 1936, when he retired from the motion picture business.

He is survived by his widow, Philippa Q. Richardson, and two sons.

Thad Brown, Former FCC Member, Dies

Col. Thad H. Brown, 54, former member of the Federal Communications Commission, died in Cleveland, Ohio, last week. Mr. Brown was president of WJAY, Cleveland, before being appointed general counsel to the FCC.

He was named to the old Federal Radio Commission in 1932 and, subsequently, to the FCC when that body took over the regulation of radio. His six-year term expired last June.

Walter W. Anderson, Columbia Manager, Dies

Walter W. Anderson, Sr., who was branch manager for Columbia in Atlanta, Ga., for the past ten years, died Sunday following a brief illness. Mr. Anderson was 52 years old. He had been in the film business for the past 20 years. He is survived by his wife and one son.

Mrs. Michael Shea

Mrs. Michael Shea, widow of the founder of the Shea Theatres, died in Buffalo, N. Y., Sunday after a protracted illness. She is survived by two brothers, two sisters and a daughter. Funeral services were held Wednesday and the burial was at Mt. Calvary Cemetery.

James A. Golding

James A. Golding, 39, of the staff of the Community theatre in St. John, N. B., died there recently. He is survived by his wife and two children.

Mrs. Thomas L. Davis

Final services for Mrs. Thomas L. Davis, formerly of Philadelphia and wife of T. L. Davis, district manager for United Artists in Atlanta, Ga., were held Sunday at that city. Burial was in West View Cemetery.

John Weitzel

John Weitzel, custodian for Paramount in Cincinnati, Ohio, father of Frank Weitzel of the Alpine circuit, and Miss Edna Weitzel of Columbia, died following a prolonged illness.

Mrs. Helen Barry

Mrs. Helen E. Barry, owner of the Princess theatre in Edmond, Wash., died in that city recently.

Mrs. William Desmond

Mrs. William Desmond, 40, died in Hollywood over the week-end. As Mary McIvor, she was William S. Hart's leading lady in silent films.

William M. McDowell

William H. McDowell, 84, screen player of the early silent days, died in Oakland, Calif., at the Masonic Home.

Robert A. Herring

Robert Allan Herring, 56, co-proprietor of the Mount Royal theatre in Montreal, died suddenly at his home last Friday, February 28th.

MPTOA Sets Convention Dates For June 2 to 6

The national convention of the Motion Picture Theatre Owners of America has been definitely set for June 2nd to 6th but a final decision has not been made as yet on the convention city, Ed Kuykendall, president of the organization announced Monday. The convention, which was set tentatively for Los Angeles in May several weeks ago, was changed, Mr. Kuykendall said, when it was learned that other organizations had scheduled their conventions during May. Among them the national Variety Clubs' convention, the Society of Motion Picture Engineers and the Pacific Coast Conference of Independent Theatre Owners, the latter at Los Angeles.

Mr. Kuykendall left for Washington, D. C., Monday night after attending a meeting of the theatres coordinating committee on national defense at Joseph Bernhard's office at Warner Brothers in New York, Monday afternoon.

Iowa ITO Meet Set

The Independent Theatre Owners of Iowa and Nebraska plan to hold their annual meeting in Des Moines, Iowa, Monday and Tuesday, March 10th and 11th. Election of officers and the numerous bills affecting theatres that have been proposed in the legislature will be the main business of the meeting. Leo F. Wolcott of Eldora, Ia., is president of the organization.

It has been announced the New York unit of National Allied will have no president but will function under the direction of a board of directors and a business manager, similar to the setup of the Eastern Pennsylvania Allied group. Until a board can be elected a committee of six will head the unit.

The committee of six will be composed of two men from each of the state units. From New York City area the committee will be represented by Max Cohen and Bob Goldblatt; the Albany territory will be represented by Leonard Rosenthal and Abe Stone, while the Buffalo region will elect its representatives at a meeting scheduled for March 18th.

The date for a state-wide meeting at which the directors will be elected is expected to be set shortly.

Allied Hears Peaslee

The March board meeting of the Allied Theatre Owners of the Northwest was held last Monday after the luncheon meeting at the Twin Cities Variety club of the Greek War Relief committee. E. L. Peaslee, president of Northwest Allied, spoke and reported on his recent visit to New York and Washington.

Efforts are being made by the group to work out with distributors a solution of the clearance problem which is worrying southern Minnesota and northern Iowa exhibitors. Threats of individual retaliation against distributors supplying product for showings at a dance hall at Chatfield, Minn., marked the meeting.

Riley Starts Road Show

Lucius J. Riley, of Durham, N. C., has embarked on the road show business by starting with a circuit of several small towns surrounding Durham. His first set of equipment was S.O.S. 35 mm portables, and expects to add more equipment later.

Testimonials for Swaab, Simons and Dr. Levy

Lewis M. Swaab, connected with the motion picture industry for many years in and around Philadelphia, will be feted April 5th on his 75th birthday. On February 28th, he and Mrs. Swaab celebrated their golden wedding anniversary. He started with Luban in Philadelphia in 1897, remaining there seven years. In 1904 he entered the film and supply field, in which he remained until his retirement in 1927, when he sold out to National Theatre Supply.

In Hartford, Conn., Monday night, Jack Simons, former manager of the Loew-Poli, promoted to Springfield, was honored at a farewell dinner at the Club Ferdinando, with Lou Cohen, his successor at the Loew-Poli, also a guest. Harry Shaw, Lou Brown, managers from all Loew-Poli theatres, and other theatres in Hartford, attended.

The Philadelphia Variety Club has postponed the formal dinner dance to be tendered Dr. Leon Levy, the new chief barker. Originally scheduled for Saturday, the date was shifted until Dr. Levy returns from Florida.

AMPA Appoints Nominating Group

The Association of Motion Picture Advertisers at a closed meeting at the Hotel Edison in New York last week selected a nominating committee which will choose the slate of officers for the ensuing year. The committee is to report before April 10th.

The committee includes: John C. Flinn, chairman; Ray Gallagher, S. Barret McCormick, Ed McNamee, Charles Alicoate, Joel Swenson and Hortense Shorr. Hap Hadley was named first alternate.

For the first time, trade paper representatives will have the right to vote, it was decided at the meeting. The meeting also ruled that no member of the nominating committee can be recommended for office.

At the luncheon meeting scheduled for Thursday of this week at the Hotel Edison William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, was to be the honored guest speaker, with Harry Goldberg of Warner theatres as toastmaster.

Meanwhile it has been announced that Martin Starr has been appointed editor of the AMPA's souvenir journal for the organization's Silver Jubilee dinner and dance at the Hotel Edison on April 4th.

Jeffrey Contracts Signed

Jeffery Pictures Corp. has announced the closing of a distribution deal on "Cavalcade of Faith" for Canada and Central American countries. During Mr. Jeffrey's recent visit to Montreal he closed a deal to produce a feature picture having a Canadian background together with six short subjects in color with French, Spanish and English dialogue.

Des Moines Sales Changes

E. R. Rushing, film salesman for various motion picture companies in Des Moines, Iowa, has been appointed salesman at the Monogram office in that city. Gene Post, formerly booker at the Republic exchange in that city, has been made booker at the Universal film exchange replacing Charles Elder.

Fourth Screen Treatment For 'Charley's Aunt'

"Charley's Aunt," stage farce written in 1890 by Brandon Thomas, will appear on the screen for the fourth time when 20th Century-Fox releases the version which it is now preparing for Jack Benny, radio comedian. It is doubtful if any story has received as many screen versions, and theatre historians say that only Hamlet has been given more stage productions than the story of the college lad who masquerades as his classmate's aunt to aid the course of true love.

Mr. Thomas, a successful English playwright of the late 19th century, wrote "Charley's Aunt" in 1890 for W. S. Penley. It was first played at Bury St. Edmonds in February, 1890, and staged in London in December, 1890. Fifty years later, on October 17, 1940 it was revived at the Cort Theater, New York, and in its 21st week continues as one of the box office successes of the current season.

First motion picture version of the play was produced by Al Christie in 1923 with Syd Chaplin in the role of Lord Fancourt Babberley. Mr. Thomas, during his lifetime refused to sell cinema rights and it was not until 1922 that Mr. Christie was able to negotiate permission from Mrs. Thomas.

Mr. Christie produced a talking version of the successful silent film for Columbia in 1930. Charles Ruggles, June Collyer and Hugh Williams appeared in the screenplay which ran for several years. Arthur Askey, British radio comedian, appeared in the latest film version, "Charley's Big-Hearted Aunt," produced by Gainsborough in 1939. 20th Century-Fox purchased screen rights anew from Gainsborough and the Brandon Thomas Company of London, last month, at a reported price of $110,000. Writers have been sent East to study the modernized acting script prepared by Jose Ferrer, star of the current New York show, and plans to photograph the stage business are under consideration.

Under provisions of the Brandon Thomas will, rights to the play are limited to a seven-year period after which they revert to the estate. For each motion picture version it has been necessary to repurchase the screen rights. Mr. Thomas' son and daughter currently receive revenues of the Brandon Thomas company. The estate is said to have received over $1,000,000 in royalties since Mr. Thomas' death in 1913.

Forest Service Signs Yorke

Emerson Yorke, independent short subject producer, has been engaged by the United States Forest Service to write and produce an original one-reel subject, "Big Game of Alaska." Location footage from Alaska has already been filmed by Jimmy Yolo.

Sloan Acquires Theatres

Alvin F. Sloan, of Washington, N. J., has announced the acquisition of three theatres in Hunterton, Sussex and Warren counties in New Jersey. Mr. Sloan's circuit numbers a dozen new houses, controlled by the St. Cloud Corporation.

SO STARTS 2nd SMASH WEEK RADIO CITY MUSIC HALL!

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SO MUCH PRAISE . . . from Walter Winchell who says: "Orchids to 'So Ends Our Night'. Good cinema with Sullavan and March being their talented selves!" . . from Time Magazine which reports: "It has the pace of a thriller!" . . from the New York Daily News which writes: "An outstanding picture, poignantly dramatic!"



starring FREDRIC MARCH · MARGARET SULLAVAN · FRANCES DEE

with Glenn Ford · Anna Sten and Erich Von Stroheim

Directed by JOHN CROMWELL · Screenplay by Talbot Jennings · From the novel "Flotsam" by Erich Maria Remarque · [illegible] ARTISTS

MORE HOUSES TURN TO STAGE SHOW WITH FILM

Trend Attributed by Circuit Heads to Public Reaction to Double Feature Programs

In some key cities more vaudeville and stage shows are being adopted as a selling attraction at motion picture theatres which are reverting from a straight film policy because, some say, of the lack of available "top" product, or because of public dissatisfaction with double features.

New York's Paramount theatre in the heart of Times Square will, as it has in years past, continue to feature name bands interspersed with personalities of stage, screen, radio and night club. The theatre has announced the booking of eleven bands and a score of specialty attractions tentatively set to July 4th.

The increasing interest in vaudeville by patrons, and a general disinterest in dual bills are given as the reasons why Fay's theatre in Providence, R. I., has returned to a vaudeville-and-screen policy after eight months of operation as a double feature theatre.

Comerford Houses Have Shows

Two theatres in the Comerford circuit have partly returned to vaudeville. Operating on an alternating schedule, the Capitol theatre in Scranton, Pa., and the Capitol at Wilkes-Barre offer vaudeville three days a week, the show being presented the first three days of the week in Wilkes-Barre and the last three days in Scranton. The Family theatre, an independent in Scranton, also offers vaudeville the last three days of each week.

Three vaudeville units are touring western Pennsylvania's smaller city theatres, Sid Marke, booker for the units, has reported, and several name bands have been placed into suburban theatres.

The top draw of the units, Mr. Marke said, is Joe Carson's "Studio Scandals." After covering its present schedule the troupe will travel to the midwest for appearances and then return for other shows in Pennsylvania. Playing, for the most part, one-night stands, the units usually play percentage to a raised admission price averaging 40 cents.

Other units in western Pennsylvania playing both Warner and independent theatres are Ed Gardner's "Sensations of 1941," and June Carr's "Parisian Creations."

According to theatre executives of the Stanley in Pittsburgh, Pa., a business pickup was reported following the inauguration of vaudeville a few weeks ago, while the Casino theatre in that city has also reported better business after four new acts were added to the standard burlesque unit.

Frank Shenkel, publicity director of the Casino, maintains that the burlesque circuit, with 14 theatres on the eastern wheel and 14 on the western, could become the nucleus of a circuit similar to the old Keith route. Occasional stage appearances of name bands and units at suburban theatres also draw bigger grosses than straight pictures.

The RKO Palace theatre in Columbus, Ohio, which ordinarily plays straight pictures, with an occasional stage show, will play a combination policy of stage shows and pictures for at least four consecutive weeks. It has not been announced whether the policy will be permanent.

The Minneapolis vaudeville war which started when the 4,000-seat Minnesota theatre reopened January 1st, with a name band policy, continues to wage despite the fact that it was announced recently that the Minnesota had closed down following several weeks of unprofitable operation.

Harry Hirsch and Harry Katz are understood to be preparing the Alvin theatre in Minneapolis, for reopening under a vaudeville-film policy. The Princess, catering to the city's section east of the Mississippi River, is also understood to be contemplating a part-week vaudeville bill in addition to films.

Best Season in Six Years

From Charlotte, N. C., the Wilby-Kincey circuit reports that vaudeville is now enjoying its best season in six years. The circuit covers 150 theatres in southeastern states. According to T. D. Kemp, Jr., vaudeville booker for the circuit, there are at present 25 units, averaging 25 persons to the unit, playing the company's theatres from West Virginia to Florida.

A number of theatres of the circuit have extended their vaudeville engagements. The National theatre in Richmond, Va., has gone into a policy of full-week stage shows, while the Granby theatre in Norfolk, Va., patronized for the most part by sailors, was to have set the same policy last Saturday. At mid-February the Broadway in Charlotte, N. C., changed its policy to showing units every Friday and Saturday instead of on alternate weeks.

Paul Savoy, of the Coast-to-Coast agency, in Los Angeles from Salt Lake City has announced the acquisition of approximately four weeks of vaudeville playing time for Earl Carroll's Vanities in the Salt Lake region. The towns include Salt Lake, Logan and Ogden in Utah, and Bocatello, Twin Falls, Idaho Falls and Pinney in Idaho.

In addition, Mr. Savoy said he was able to offer turns of about ten weeks of night club spots in the area, plus four weeks of playing time in and around Denver.

The Fox theatre, operated by Fanchon & Marco in St. Louis, has dropped its vaudeville-film policy for a straight motion picture policy after 14 weeks. Clyde Brown, manager of the theatre, said the unavailability of stage shows necessitated the change. Glenn Miller's orchestra is scheduled for a one-week engagement at the theatre beginning March 29th, but no statement has been forthcoming as to whether any other band or stage show will follow.

Smakwitz Wins in Campaign

Charles Smakwitz, of the Strand Theatre, Albany, is the winner in the national contest for the most outstanding exploitation campaign in a theatre for the Hal Roach production, "One Million, B.C." The contest was run by the Roach studio and United Artists, the distributor; and the prize is a Buick automobile.

Brandt, Levine Incorporate

Branrep, Inc., has been incorporated by Harry Brandt, Louis Levine and Marty Levine, to operate the Lake theatre in Cleveland, Ohio, which has been leased from Warner Brothers. Under Warner operation the Lake has been opened and closed serveral times during the past two years.

Lloyd Joins Goldberg Circuit

Roland Lloyd of San Francisco, has joined Aaron Goldberg's district circuit as chief booker.

Katharine Cornell Aids For Junior Programs

In a statement pleading for the support of "all who wish to save and develop the world's cultural heritage in these critical times with the rest of the world torn by the horrors of war," Katharine Cornell assumed leadership of a national sponsoring committee of 100 distinguished American artists and patrons of the arts for the 1,750th performance celebration of Junior Programs, Inc., a non-commercial organization providing professional stage entertainment to children throughout the country.

Joining with Helen Hayes, Lawrence Tibbett, Gladys Swarthout, John Erskine, Richard Crooks, Mrs. Paul D. Cravath and many other leaders in the art world, Miss Cornell urged all who have a devotion to the youth of today and the theatre to contribute in the campaign of Junior Programs to raise $31,205, and keep professional companies of opera and ballet from disbanding.

Motion Picture Program Aids Dodge Promotion

A traveling motion picture enterprise has been put into the field by the manufacturers of Dodge passenger cars and trucks. The original Dodge car used by the Denis-Roosevelt Expedition in filming "Wheels Across India," has been put into service by the Dodge Film Department to assist Dodge dealers in planning and executing free motion picture programs.

Reports received of shows given in the dealers' showrooms, lecture halls, motion picture theatres, city halls, clubs, churches, schools and other meeting places has attracted many. The traveling unit also shows such films as "Army on Wheels," "Land of the Free," "Years of Progress," "A Chance to Lose," "Highway Bound," "Major Bowes" and "Thrill Hunters."

Exhibitors Fight Auditorium

Exhibitors of Portland, Ore., have gone on record against making any contribution to a campaign for a $50,000 civic theatre building. The building would include an auditorium seating 342 persons and motion picture theatre operators feel that it would be competition for their product. The campaign is headed by Mayor Earl Riley.

Altec Service for Schines

The Schine circuit has renewed an agreement with Altec Service by which the theatres will be provided with sound service, repairs and replacements, and complete theatre inspection to the 117 Schine theatres. The deal was negotiated by Guy Selmser for Schine and Bert Sanford for Altec.

Nicholas Opens Agency

Ted Nicholas, former manager of the Lyric, a motion picture and vaudeville theatre in Indianapolis, Ind., has opened an advertising agency at 431 Lemcke Building in that city. The agency will handle newspaper and radio advertising. Mr. Nicholas was advertising manager of the Circle and Indiana theatre in Indianapolis a decade ago.

Hornig Elected Group Head

Louis Hornig, real estate and insurance manager for Fox Midwest in Kansas City, has been elected president of the Broadway Association there.

Follow the Leaders of the Industry!

HARRY WARNER
SPYROS SKOURAS
BOB O'DONNELL
HARRY ARTHUR
JOHN H. HARRIS
SAM DEMBOW, Jr.
have seen and enthusiastically booked this sensational motion picture scoop in their theatres..

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America's "First Lady of Journalism"; noted columnist and National Broadcasting Company's ace commentator.



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Commentator over Mutual Network; famous war correspondent, noted for his uncanny foreign affairs prophecies.



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MOTION PICTURE HERALD

Columbia

AMAZING MR. WILLIAMS: Melvyn Douglas, Joan Blondell—A good detective story. A good cast which supports this feature, making it that more comical. Running time, 86 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth—Didn't do so hot on this one. Had a few walkouts. Was too far-fetched for our small town. Played February 4.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth—No good; leave it alone. Not what the title may suppose.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

ARIZONA: Jean Arthur, William Holden—Best picture for a long time.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

ARIZONA: Jean Arthur, William Holden, Edgar Buchanan—Carefully produced. Arthur very good as usual, but would rather see Jeannie in a more modern role. Audiences found picture very entertaining. Good business, held over three days after one week capacity. Wish Jean Arthur would send us one of those delicious apple pies. Our audiences' mouths were watering. "Judge" excellent. Running time, 122 minutes. Played January 23-29.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Sims—The best of the "Blondie" series. Running time, 69 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

ESCAPE TO GLORY: Pat O'Brien, Constance Bennett—This is not a top picture, but stood up to average business for Thursday and Friday.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

HOWARDS OF VIRGINIA, THE: Carol Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke—Well produced historical drama that attracted a fair business on Sunday and Monday and gave general satisfaction. Running time, 112 minutes. Played February 16-17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MILITARY ACADEMY: Tommy Kelly, Bobby Jordan—This was doubled with "Melody Ranch." As a military school picture, it more than holds its own and if that type of picture is welcomed in certain theatres, this can be booked with confidence.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur—A good picture, but too long and too much talking. If they cut this extra talking out, it would have made an excellent picture. Running time, 130 minutes. Played January 5-8.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

NOBODY'S CHILDREN: Edith Fellows, Lois Wilson—Doubled featured with "Remedy for Riches" on bargain night and guess the public thought as I did. It was no bargain, so they stayed away and I lost money with the engagement. If you think you can get your public to come and sit through this kind of stuff nowadays, try it; "You'll Find Out." Played February 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ONLY ANGELS HAVE WINGS: Cary Grant, Jean Arthur—This feature was too long. If it wasn't for this, it would have made an excellent feature. Played November 23-27.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

THIS THING CALLED LOVE: Melvyn Douglas, Rosalind Russell—The funniest film ever produced, bar none, and the biggest business since "Foreign Correspondent" with us. Every day for six days it increased business, giving us a new house record. Comments very good. A few moral objectors, but only served to drive in more business. We can take many more like this. Douglas and Russell a perfect team. Picture still playing to capacity on second week. Running time, 94 minutes.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

TOO MANY HUSBANDS: Melvyn Douglas, Jean Arthur, Fred MacMurray—A good comedy picture which wowed our audience. Also had an excellent cast. Running time, 82 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Metro-Goldwyn-Mayer

BITTER SWEET: Jeanette MacDonald, Nelson Eddy, Felix Bressart, Curt Bois—I do not know how this would have gone over on a good date, but had as competition a three-day basketball tournament, so did not make expenses. Nelson and Jeanette give their usual super-excellent performance. Music good, color and costumes beautiful, story rather uninteresting. Too much Felix Bressart and Curt Bois. Give this popular team a good American picture, Leo, and watch them go to town. Running time, 94 minutes. Played February 21-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—Highbrow entertainment, but no good for Middle West states. Many walkouts.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—I was worried about this because your reports have not been too good as far as box-office is concerned. With the help of a benefit performance, we managed to do high average business. The audience liked the music and color, but disliked the story. Even though MGM spends money on the pictures, Eddy-MacDonald films are just not what they used to be. I think they should stick to light comedy. Running time, 92 minutes. Played February 18.—W. Varick Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town and rural patronage.

COMRADE X: Clark Gable, Hedy Lamarr—A real picture. However, it was the "stars" that drew our good crowd, and some said the picture was not good enough for these great stars. Running time, 88 minutes. Played February 2-3.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

DR. KILDARE'S CRISIS: Lionel Barrymore, Lew Ayres—Good picture; fair business. Running time, 74 minutes. Played February 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey—Good picture, but small business, due to snow storm. Running time, 113 minutes. Played February 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GALLANT SONS: Jackie Cooper, Gene Reynolds—Good week-end picture. The young folks especially liked it and we had no complaint from the adults. We could use more pictures like this on Friday and Saturday. Played February 7-8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

GO WEST: Marx Bros.—Just right for our patrons. They like pictures of this type, and while some of the women stay away, we get enough extras to more than make up for them. Thought this was about the best of the Marx pictures, and it pleased better than average business. Played January 31-February 1st.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

GO WEST: Marx Bros.—Best Marx Bros. have made in quite a while. It will do good at the box-office.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

GO WEST: Marx Bros.—Here is the best Marx picture in a long time. They are more like they used to be when they first became popular. If you have Marx fans, they'll come and laugh themselves sick, especially during the last 20 minutes. The piano playing of Chico, the harp playing of Harpo, and the humor of Groucho are all top-notch. This drew excellently when doubled with "Tin Pan Alley." Plenty of good comments from everyone. Running time, 83 minutes. Played February 21-22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GO WEST: Marx Bros.—Our people liked this one, and made it known at the box-office. Running time, 82 minutes. Played February 7-8.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LITTLE NELLY KELLY: Judy Garland, George Murphy—One of the best audience pictures we have had in the past year. Everybody liked it and told us so. Did a little better than average business. Played January 19-20.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres, Maureen O'Sullivan—Another good "Maisie" picture. Lew Ayres, as the brightly lit playboy, gives his best performance, topping "Dr. Kildare" series. Balance of cast fair, but "Maisie" and Lew are the whole show. A longer carnival sequence would have helped. Running time, 79 minutes. Played February 14-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Maureen O'Sullivan, Edna May Oliver—Have been juggling this one around, wondering just what to do with it. I found out and am glad it's over with and the daughters are married. No better or no worse than any of the other costume pictures we are forced to play. How it got into the group of the 10 best is beyond me. Running time, 118 minutes. Played February 19-20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

THIRD FINGER, LEFT HAND: Melvyn Douglas, Myrna Loy—Not a bad picture, but Douglas has done much better. We couldn't make pictures like this pay if we got them for a dollar a dozen. Our folks want a little more action. Played January 26-27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

THIRD FINGER, LEFT HAND: Myrna Loy, Melvyn Douglas, Raymond Walburn, Donald Meek—An excellent comedy that pleased. Myrna Loy is tops, and while I would much rather see her teamed with William Powell, Melvyn Douglas gives a satisfactory performance. Of course, in my opinion, William Powell would have been better. It is comedy all the way and that is what they want in these days. Myrna gives an imitation of a girl from the wrong side of the railroad track that is the high light. Raymond Walburn is very good and Donald Meek is excellent in a small part. Running time, 96 minutes. Played February 7-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WILD MAN OF BORNEO: Frank Morgan, Billie Burke, Bonita Granville—Fair picture; fair business. Running time, 78 minutes. Played February 21-22.—E. M. Frieburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

APE, THE: Boris Karloff, Maris Wrixon; **HUMAN MONSTER, THE:** Bela Lugosi—This double bill was first played at a small first run theatre as a horror show. It proved a drawing card, staying

(*Continued on page* 60)

THE GREATEST LOVE STORY IN SOUND PICTURE HISTORY!

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(*Continued from page 58*)

four weeks; some subsequent runs also reported this bill as a drawing card, so I booked this show on my best playing time, which in my case is Thursday-Friday-Saturday, with the result that for me it proved a decided drawing card of about 25 per cent above a good average. An unusual amount of youngsters came; the adults also were above average. The show was advertised as an out and out horror show with the "Can you take it?" angle. "The Human Monster" is a sure shock and shiver picture with a human monster doing his stuff. There were some screams, but no one fainted. For a shock picture this delivers. The heroine is saved and the monster gets his just dues. "The Ape" can be used in a shock show or on a regular program. It is a picture well above average with suspense, thrills and heart interest and is a credit to the producers.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BOYS OF THE CITY: Bobby Jordan, Leo Gorcey, David O'Brien, Ina Gest—This picture will stand alone. Played in mid-week to exceptional good business. Book it, by all means. Best picture Monogram has put out.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

PIONEER DAYS: Jack Randall—Played on mid-week date. We find that a western will do more business in mid-week than most of ordinary program pictures. Played February 12.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TORPEDO RAIDER, THE: John Mills, Barry Mackay—A good picture worth booking. This beats all sea stories with a small cast. Running time, 55 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland, Dennis O'Keefe, Walter Abel—This is a very good picture. Pleased everybody that was at the show. Buy it, play it, as everybody wants to see it. Running time, 113 minutes. Played January 26-27.—Levi F. Roberts, New Theatre, Faulkton, S. D. Small town and rural patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst, Eddie Bracken, Hedda Hopper—The Aldrich Family. Here is a natural. We did a big business on this and it seemed to please everybody. Play it, advertise it, as the public will like it. Played February 14-15.—Levi F. Roberts, New Theatre, Faulkton, S. D. Small town and rural patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie Anderson (Rochester)—Benny has top ranking in radio. He had better stick to that line. This picture with the bickering between Fred Allen is plain boring, and I know the audience reaction (they have heard the same stuff from these two on the radio time after time) and certainly the laughs were few and far between. It would have been a complete washout if it had not been for Rochester and his girl. You get some Benny fans, that's true. It is no innovation to get the same line on the screen that comes over the air. And, further, I will lay odds that Rochester has more pull, in any of Benny's pictures, than Benny himself. And I base that on the chuckles that were audible every time he came into the picture. And the lack of any enthusiasm for Benny and Allen—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie Anderson (Rochester)—Good business at box-office.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

MOON OVER BURMA: Dorothy Lamour, Preston Foster, Robert Preston—Very good show. Did average business for us, although rain first day and very cold weather second day. Should please in any situation. Lamour is losing out here. Played February 13-14.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

NIGHT AT EARL CARROLL'S, A: Ken Murray, Rose Hobart—You can skip this and not miss a thing. I lost money even on mid-week days.—M. B. Hasty, Joy Theatre, Dardanelle, Ark. Small town and rural patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston—Great picture for our folks. Beautiful color, fine action and wonderful outdoor scenery. A little too realistic for the women in some spots, but they came any way. It rained on us three nights, but even then business was much better than average. Played February 9-12.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston—Revolves around the rebellion of the Metis, a half-breed people, against the Canadian Government in 1885. Pleased say to 100 per cent to any picture I ever played. The mightiest picture I ever played in color. Two great love stories, 1,000 unforgettable thrills. Yes, Cecil B. DeMille sure did pick a cast, which are Paulette Goddard, Preston Foster, Robert Preston, Akim Tamiroff, Lynne Overman, George Bancroft, Lon Chaney, Jr., and Walter Hampden. This is one show every theatre should play, and every person should see. Played February 16-17.—Levi F. Roberts, New Theatre, Faulkton, S. D. Small town and rural patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Albert Dekker—One of Paramount's prize packages of which they are supposed to deliver in quantities this season. It is nothing better than an ordinary action picture and box-office receipts were far below average, while the allocation was up in the percentage brackets. I am sorry now that I was one of them to help save this company account of the loss of their foreign markets. Running time, 90 minutes. Played February 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—A good picture. Don't miss booking this picture. Running time, 85 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard—I call this a poor picture and so did most of the customers. It certainly was a disappointment. Supposed to be a comedy and there wasn't a laugh in the 80 minutes. Very little dancing and the same swing tune was nerve-wracking. Poor lines, poor photography, poor picture. Played February 14-15.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

TYPHOON: Dorothy Lamour, Robert Preston—Just fair, not as good as "Hurricane." Running time, 71 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

VICTORY: Fredric March, Betty Field—A very fine well played picture, but did only average business. Played February 6-7.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

VICTORY: Fredric March, Betty Field—Fair picture, fair business. Some liked it; some didn't. Running time, 80 minutes. Played February 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BORDER LEGION, THE: Roy Rogers, George Hayes, Carol Hughes—For western lovers I would say this is about average. We did nicely.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

BORDER LEGION, THE: Roy Rogers, George Hayes, Carol Hughes—This was doubled with "The Little Accident." As westerns go, this is a good western and should add to Roy Rogers' popularity. This program did good average business for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IN OLD MONTEREY: Gene Autry, Smiley Burnette—Not as good as his usual pictures, but pleased our audience. Running time, 73 minutes. Played January 16-18.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, George Hayes, Mary Lee—To report on a Gene Autry picture is almost needless. This special gives you more of him, being 84 minutes instead of 65. Durante as the comedy partner is okay as the comedy foil. This proved good box-office. Our opposition did not play this, which did not hurt in the least. This was doubled with "Military Academy."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

LI'L ABNER: Granville Owen, Mona Ray, Johnnie Morris, Martha O'Driscoll—Fair. Might get by on a double bill or bargain night.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

LOST PATROL, THE (reissue): Victor McLaglen, Boris, Karloff—A good picture for the men, but too cruel for the women, but a good picture. Running time, 73 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MARINES FLY HIGH, THE: Richard Dix, Chester Morris, Lucille Ball—This was doubled with "Saps at Sea" and is above the average air drama as this supplies many laughs in addition to the usual sky thrills.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MEXICAN SPITFIRE OUT WEST: Leon Errol, Lupe Velez—The picture itself was okay and gave general satisfaction, but the receipts were terrible. Used on a double bill and lost money. No fault with the picture if you can get them in to see it. Running time, 76 minutes. Played February 18.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson—Poorest for a long time. Rated as a special in the same careless manner as RKO usually does. Failed to draw on bargain night.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson, Roland Young—The accent is on the comedy in this musical comedy, although a lot of it falls flat. It is far from being another "Irene." Nobody kicked, but, on the other hand, no one was very enthusiastic, either. It drew a fairly good crowd that laughed heartily at a few very good places. The farmer trade won't go for it at all. Running time, 96 minutes. Played February 20.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

REMEDY FOR RICHES: Jean Hersholt, Dorothy Lovett—Double featured with "Nobody's Children" on bargain night and guess the public thought as I did. It was no bargain, so they stayed away and I lost money with the engagement. If you think you can get your public to come and sit through this kind of stuff nowadays, try it; "You'll Find Out." Running time, 69 minutes. Played February 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Frances Langford, Ann Miller—Too many girls is right. I thought this fair, but our patrons didn't like it so much. Business average.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

YOU'LL FIND OUT: Kay Kyser and His Orchestra, Boris Karloff, Peter Lorre, Bela Lugosi—As entertainment it's poor to fair. They will come to see Kay Kyser. If you have already played one Kyser you better skip this one. At least keep it off of Sunday.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Dorothy Lamour, Linda Darnell—Very good in spite of some critic reports to the contrary.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—An outstanding production done in beautiful color that gave general satisfaction all the way to above the average business for Sunday and Monday, reaction from the audience was plainly discernable and favorable. Running time, 94 minutes. Played February 23-24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood—A natural for the New Year's date and a fine picture for any date. We had thought Fox couldn't make a good picture, but this one proves we were wrong. Beautiful color, good comedy, dancing and action. Our Basque colony thought it was great and so did everybody else. Business good. Played December 31-January

LYNN FARNOL

announces an office for service, assistance and counsel in the various fields of

PUBLIC RELATIONS

250 PARK AVENUE
NEW YORK, N.Y.

TELEPHONE
PLAZA 8-0228

1.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

GREAT PROFILE, THE: John Barrymore, John Payne, Mary Beth Hughes—Another waste of time. Waste of time and money to make it and a waste of time to sit through it.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

GREAT PROFILE, THE: John Barrymore—The worst picture from Fox ever played. Running time, 71 minutes. Played January 8-9.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. General patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, Laird Cregar, John Sutton—A very interesting and pleasing picture, full of adventure and excitement. The start of the Hudson Bay Company, free for all between England and France for control of an empire. Paul Muni was superb and not only both captain of his own soul but of intricate and dangerous situations. Laird Cregar was a second John L. Sullivan and knocked 'em both going and coming, whenever physical culture demanded it. Romance was not built for love, yet love crept in and had its own way. An excellent good picture to book. Running time, 95 minutes. Played February 20-26.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—Plenty good and seemed to please all. Running time, 94 minutes. Played February 9-10.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—The only picture from Fox this season that did above average business. Running time, 93 minutes. Played February 16-18.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—I ran this with "Go West" to excellent business, but then it ought to be good for a show like that. Good renditions of old-time tunes, a fast moving story, good comedy by Jack Oakie, and some very torrid dance numbers helped put this picture in the hit class. I think each picture in this double feature drew its own share of customers. Advertise this one well when you play it and it shouldn't go back on you. Running time, 92 minutes. Played February 21-22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOUTH WILL BE SERVED: Jane Withers, Joe Brown, Jr., Jane Darwell—Using these on a double bill on bargain night and not making out with them, Fox taking over half the receipts for this one alone, besides paying the same or more for the second feature. Running time, 68 minutes. Played February 18.—A E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

United Artists

OF MICE AND MEN: Burgess Meredith, Betty Field, Lon Chaney, Jr.—Positively a disgrace to try and compare this with "Grapes of Wrath." Should never have been made and should be kept off the screen.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

PASTOR HALL: Nova Pilbeam, Sir Seymour Hicks—James Roosevelt presents "Pastor Hall." Will say every American person should see this picture. It caused more comments than most pictures played last year. The prelude by Mrs. Eleanor Roosevelt was especially fine. Running time, 2 minutes. Played January 31, February 1.—Levi F. Roberts, New Theatre, Faulkton, S. D. Small town and rural patronage.

ROADSHOW: Adolphe Menjou, Carole Landis, John Hubbard, George Stone—Silly, ridiculous, but it certainly found favor here. Everyone enjoyed it thoroughly and we enjoyed a very nice turn-out. Landis is some dish. Public could use more of her. George Stone very good and received a good hand of praise. Hal Roach knows the trick of making people laugh. Good any place any time. Running time, 87 minutes. Played January 23-29.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

SAPS AT SEA: Laurel and Hardy—I for one regret that these comedy stars stopped making pictures. At least there are none in sight and none announced in the trade press. All their pictures have done well at this theatre and "Saps at Sea" is no exception to the rule. This picture is filled with the usual L. and H. funnyisms, which brings out gales of laughter. This was doubled with "Marines Fly High," RKO.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

THIEF OF BAGDAD, THE: Sabu, Conrad Veidt, June Duprez—One might criticize a part or two, but Mr. Korda has produced a great motion picture triumph. There were no end to the raves. Over capacity business for over two weeks and good profitable business for three weeks. Mr. Korda will soon be America's No. 1 producer is my guess. Thank you, Sabu, for attending premiere. Governor General and Princess Alice could not have enjoyed "Bagdad" more even if United Artists had served tea. Sabu outstanding. Running time, 109 minutes. Played December 23, 1940-January 11, 1941.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

Universal

ARGENTINE NIGHTS: Ritz Brothers, Andrew Sisters—Played this one only one day. Would have stood a second day. Just what the doctor ordered for the tired-sick B. O. Did a swell business. Musical comedy brought many favorable comments. Played February 11.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

BOYS FROM SYRACUSE, THE: Allan Jones, Martha Raye, Joe Penner, Rosemary Lane, Charles Butterworth—The worst picture we have ever shown. Our patrons haven't forgiven us yet. The memory lingers on. Played January 10-11.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

HOUSE OF SEVEN GABLES, THE: Margaret Lindsay, Vincent Price, George Sanders—A good second but not so good for first. Running time, 99 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—A pretty good Crosby, but by all means not one of his best. Gloria Jean wasn't as good in this picture as she was in "The Underpup." Running time, 93 minutes. Played January 12-15.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LITTLE ACCIDENT, THE: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Ernest Truex, Joy Hodges—I picked this up late and am glad that I did. It's a swell audience picture from every angle which pleased very much. This was doubled with "The Border Legion," a Roy Rogers Republic western. This program did good average business for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RAGTIME COWBOY JOE: Johnny Mack Brown, Fuzzy Knight—Couldn't ask for a better western. Did above average business. These Johnny Mack Brown westerns get better as they come. A Saturday box-office natural. Played February 8.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—Good picture; well liked. Better than average business. Running time, 89 minutes. Played January 19-21.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. General patronage.

Warner Brothers

ANGELS WITH DIRTY FACES: James Cagney, "Dead End Kids," Ann Sheridan, Pat O'Brien, Humphrey Bogart—Brought this back as second run and ran it on "Bargain Day." Showed to most all the show-going people in our small town. If you haven't played it, pick it up and give it a good playdate. Played February 10.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This picture did very well in spite of adverse weather conditions. Many told us it was the best picture they had seen in some time.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

COMET OVER BROADWAY: Kay Francis, Ian Hunter—Just fair. I put it for second. Running time, 69 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

INDIANAPOLIS SPEEDWAY: Pat O'Brien, Ann Sheridan—A good action picture that pleased everyone and was supported by a good cast. Running time, 82 minutes. Played January 9-11.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan—Did not do the business we expected. Lowest gross this season. Running time, 98 minutes. Played January 26-28.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. General patronage.

LADIES MUST LIVE: Wayne Morris, Rosemary Lane—Nice little program picture that did very well at the box office on "Bargain Day." Would do good as second feature where double features are run. Played February 2.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

LADY WITH RED HAIR: Miriam Hopkins, Claude Rains—Only fair; poor business.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

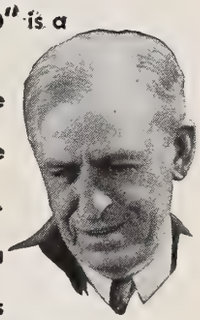
LADY WITH RED HAIR: Miriam Hopkins, Claude Rains—Was surprised at this. A pretty good

(Continued on following page)

THE TIP-OFF ON A BIG PICTURE

SHOWMANSHIP, is the word for "A MAN BETRAYED," first of REPUBLIC'S outstanding ATTRACTIONS that will be ADVERTISED nationally THIS year in every IMPORTANT motion picture FAN magazine.

"A MAN BETRAYED" is a TITLE that promises STIRRING action . . . a title THAT spells box-office MAGIC on any marquee.



"A MAN BETRAYED" offers a STIRRING story as TIMELY as tomorrow's HEADLINES . . . the story of an AMERICAN who dares to FIGHT for the DEMOCRACY he believes in . . . AND for the beautiful WOMAN he loves.

"A MAN BETRAYED" presents a CAST of marquee names. JOHN WAYNE, fresh from recent TRIUMPHS in Republic's "DARK COMMAND" and "LONG VOYAGE HOME," CO-STARS with glamorous FRANCES DEE as the UNSUSPECTING daughter of the



HIDDEN power behind the CORRUPTION in a great city. EDWARD ELLIS heads the FEATURED cast that includes WALLACE FORD, Ward Bond, HAROLD HUBER, Alexander Granach. "A MAN BETRAYED" was DIRECTED by JOHN H. AUER. REMEMBER it's a nationally ADVERTISED

Republic PICTURE

(*Continued from preceding page*)
picture to a fair turnout. Running time, 80 minutes. Played February 5-6.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Short Features

Columbia

BLONDES AND BLUNDERS: Walter Catlett—Chock full of good slapstick fun. Just what we always expect from Columbia. Lots of laughs in this one. Running time, 19 minutes.—Fred S. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

HAPPY TOTS' EXPEDITION: Color Rhapsodies—Just a filler. Running time, 7 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HELPING PAW, A: Color Rhapsodies—It is not often that I can say a Columbia color cartoon is as good as this one. This has real humor and a dog character that should be continued. Play it and listen to the laughter. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MAD HATTER, THE: Color Rhapsodies—Something different in cartoons, but still not very good. Running time, 7 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

TANGLED TELEVISION: Color Rhapsodies—Fair cartoon. Too silly, although it got a few laughs and was liked very well by our patrons. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Metro-Goldwyn-Mayer

GALLOPIN' GALS: Cartoons (Color)—Swell cartoon. Running time, eight minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLAG SPEAKS, THE: Special—Excellent example of what they ought to like. History of the Flag, in colors. I advertised this at the school by admitting the kiddies at half price, five cents, and nearly all of them asked me when they left if there was not a comedy and why. Not worth any more than a good cartoon in this town. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SUVA, PRIDE OF FIJI: FitzPatrick Traveltalks—All of this series are good. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SWING SOCIAL: MGM Cartoons—Very good cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WEDDING BELLS: Pete Smith Specialties—An amusing short from Pete Smith. A change from the Our Gang and Cartoons that I have been running that pleased.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

CHILDREN FROM OVERSEAS: Timely and appreciative.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Paramount

LISTEN TO LARRY: Headliners—This orchestra reel is very good and features Larry Clinton. I made the mistake of playing it at a very inopportune moment. The students in college had all agreed that "Jeannie with the Light Brown Hair" was the most overdone tune on the radio. So, of course, that evening they had to hear it done very sentimentally for three whole minutes. There is nothing the matter with the reel, but, if you have had enough of "Jeannie," you know what I mean. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MY POP, MY POP: Popeye Cartoons—A little better than usual for Popeye. We pay too much for these shorts. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Century
"THE PROJECTOR OF THE CENTURY"

FOUR CONTRIBUTORS JOIN DEPARTMENT

Four new contributors have sent reports recently to the What the Picture Did for Me department and three others have resumed reporting after a lapse of some months. The new members are:

C. P. MERWIN, Diablo Theatre, Burlington, Wash.

RAYMOND PAUL, Seabreeze Theatre, Beaufort, N. C.

H. E. SCHWOCKO, Lake Theatre, Rib Lake, Wis.

HARRY TISHKOFF, Empress Theatre, Rochester, N. Y.

The prodigal contributors whose reports have appeared in recent issues are:

R. C. METZGER, Ritz Theatre, Winner, S. D.

MAYME P. MUSSELMAN, Princess Theatre, Lincoln, Kan.

LEVI F. ROBERTS, New Theatre, Faulkton, S. D.

Read the opinions of these and other exhibitors in the adjoining columns.

MY POP, MY POP: Popeye the Sailor—Amusing, but not the draw they used to be. Color would help. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

POP AND MOM IN WILD OYSTERS: Animated Antics—Here is a new kind of cartoon, which pleased. Instead of pen and ink, it is made by photographing puppets. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SNEAK, SNOOP AND SNITCH: Animated Antics—Taint funny. Running time, six minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WAITING FOR BABY: Benchley Comedies—Robert Benchley humorously portrays a man waiting for his wife to have a baby in the hospital. It is good, but he has done better. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RKO Radio

DONALD'S LUCKY DAY: Walt Disney Cartoons—The best Donald Duck we've we had yet.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

FIRED MAN, THE: Leon Errol Comedies—Real good.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

GROWING UP: Special—This year's Dionne Quintuplet reel reviews their lives up to date and finally ends with a few new scenes with them singing "There'll Always Be An England." The announcer, Dr. Dafoe, says it is in English, but you have to take his word for it. It is good if you liked the one last year. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SNOW FUN: Sportscope—Well done winter sport reel photographed completely around Lake Placid. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TROUBLE SHOOTERS: Horton Smith—All about the difficult shots in golf and will click fine if you have golfers in your community like we have. Running time, 9 minutes.—Burris and Henley Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Twentieth Century-Fox

MISSISSIPPI SWING: Terrytoons—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MODERN HIGHWAY, THE: Adventures Newscameramen—Just a filler. Running time, 10 minutes. E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: No. 45, Vol. 23—Willkie returns from England; Navy graduates class; Mediterranean fleet filmed; Churchill inspects shipyard; heroes of the RAF decorated; film stars aid Greek relief; midget infantry cars interest. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

OLD DOMINION STATE: Magic Carpet Series—Beautiful colored shots in the State of Virginia. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OLD DOMINION STATE: Magic Carpet Series—Very good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Universal

BOY MEETS JOY: Pinky Tomlin—Ran this on a Saturday date and that was a mistake. A very good musical short. Shouldn't have been over one reel in length. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MOUSE TRAPPERS: Color Cartoons—It was a smart mousie and its adventures with the big, bad cat were terrific, but the mousie came out on top of the heap. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

STRANGER THAN FICTION: No. 85—Very good short, although our patrons prefer cartoons and musicals, but will do as a change. Running time, nine minutes.—Fred C. Allen, Piedmont Theatre, Piedmont, Ala. Small town patronage.

Vitaphone

CALIFORNIA THOROUGHBREDS: Sports Parade—Good color subject about horses. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALLING DR. PORKY: Looney Tunes—Here is a killer diller. Very funny. Our patrons just love these Vitaphone cartoons. The background music adds greatly to these shorts. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

CHRISTMAS UNDER FIRE: Special—Impressive. Well received.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

ELMER'S PET RABBIT: Merrie Melodies—Excellent short. A laugh getter. Running time, nine minutes.—Fred C. Allen, Piedmont Theatre, Piedmont, Ala. Small town patronage.

ELMER'S PET RABBIT: Merrie Melodies—The rabbit was both a friend and an enemy and their adventures were both numerous and exciting. Running time, 9 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

HENRY BUSSE AND HIS ORCHESTRA: Melody Masters—Here is one of the best swing musical short I have ever seen. Should add to your box-office receipts. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

HISTORY REPEATS ITSELF: Radio Rogues—Not so hot. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOE REICHMAN AND HIS ORCHESTRA: Melody Masters—Real good.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

PATIENT PORKY: Looney Tunes—Another cartoon that got some laughs. Porky is quite a favorite with my kids, the few that come to the show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PREHISTORIC PORKY: Looney Tunes—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SHOP, LOOK AND LISTEN: Merrie Melodies Cartoons—Little Blabbermouse is conducted through a department store by an old mouse like W. C. Fields. It has some good gags in it.—W. Varick Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town and rural patronage.

SKINNAY ENNIS AND HIS ORCHESTRA: Melody Masters—A good musical full of excellent tunes played by skilled performers. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

WACKY WILDLIFE: Merrie Melodies—A color picture of strange actions of various kinds of beasts, fowls, serpents, etc. Exceedingly funny and pleasing. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

OPINION having to do with the new distribution plan generally places a large measure of responsibility for success upon increased tempo and depth of theatre exploitation. If so, then study of contributions to this department, especially over the past few months, confirms that the members are way out in front to meet the challenge.

At no previous time in this deponent's tenure has there appeared to be so high a degree of showmanship-effectiveness in evidence. This should somewhat allay fears of head-shakers concerned with what the future may bring.

* * *

FEW theatremen this winter so far report use of the old reliable "snowbird" display, even in snow country. Why? Whatever the reason, there should be more of it. Exercised recently by Marlowe Conner, the theatreman planted the sticks in downtown spots that Nature provided free of charge and money could not buy.

The "snowbird" is not especially colorful, startling or new. It does have the virtue of selling a message to the hurrying passerby, from a location of advantage at the cost of a few pennies. Daily, theatremen spend far more to obtain much less.

* * *

HARD-TO-CRACK papers that will not usually go for picture publicity can be had on institutional features having to do with audience safety, comfort and convenience. That would be noted in the two-column break, topped by a four-column cut, telling of and illustrating the fire equipment and drills at the Stanley, Warner ace house in Utica, N. Y.

The feature, forwarded by Arnold Stoltz of the circuit's Avon, served also to introduce to the community the new manager, Round Tabler Andy Roy, quoted extensively in the publicity.

* * *

THE Elkhart, Ind., Infantile Paralysis Fund heads, lacking a big stunt to put over the local drive, found a ready answer in the solid assistance given immediately by Art Wartha and his assistant, Eldon Williams, of the Elco theatre. The theatremen put on a midnight benefit show which, to quote the Manta-men, "the town will never forget". "Name" professionals and talented amateurs donated services, as did everyone else connected with the tremendously successful project. For their inspiration, the Round Tablers were universally applauded by the papers, the local prominents.

Fortunate is the city that has reason to look upon its theatres with the same civic pride as the schools and churches.

* * *

NOW we know the difference between a milking contest among college deans and one among other mortals. The educators wear tuxedos, according to a release from WLW, Cincinnati, about the competition held recently at Ohio University and broadcast by the radio station. Managers with Saturday kid club matinees to deal with will appreciate the emphasis in the story that the contest took place before "several thousand howling students".

* * *

THE job Pat McGee is doing as Schine district manager is indicated in the "week" starting March 16, set aside in his honor by the boys under him. With the blessing and cooperation of Lou Lazar, division head, the theatremen are going about it to put over a record boxoffice week. Writes Johnny Manuel, committee chairman, "The idea was a spontaneous one and a complete surprise to Pat. We felt his sincerity and showmanship deserving of a tribute."

HAND-WRITTEN captions in a letter describing attached photos of recent activities are received from new-member Hy Shapiro, manager of the Terminal, a William Goldman theatre in Philadelphia. He asks:

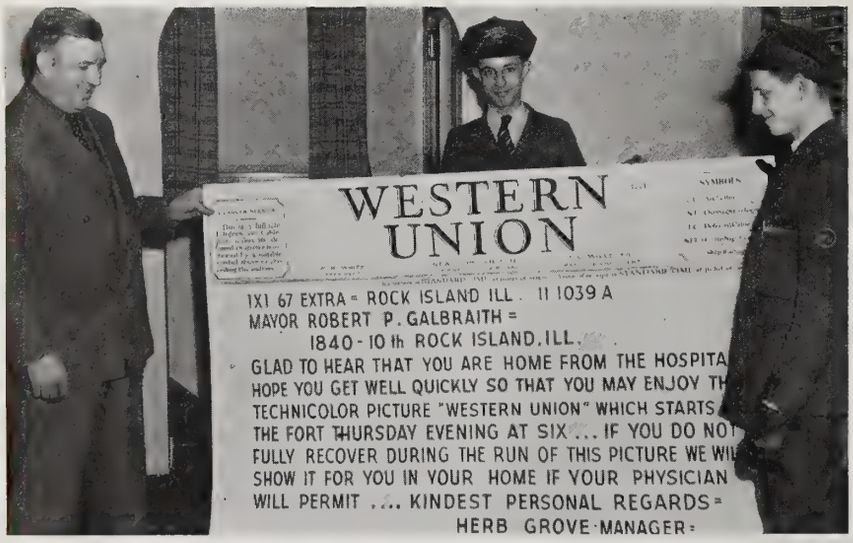
"Do I have to create a glamorous pressbook to qualify for the Quarter-Master Awards, or will this form of presentation be satisfactory?"

The Awards rules specify that no fancy entries are required. Just the evidence and description are sufficient. They should be presented neatly, compactly. Glamour is to be confined to the screen.

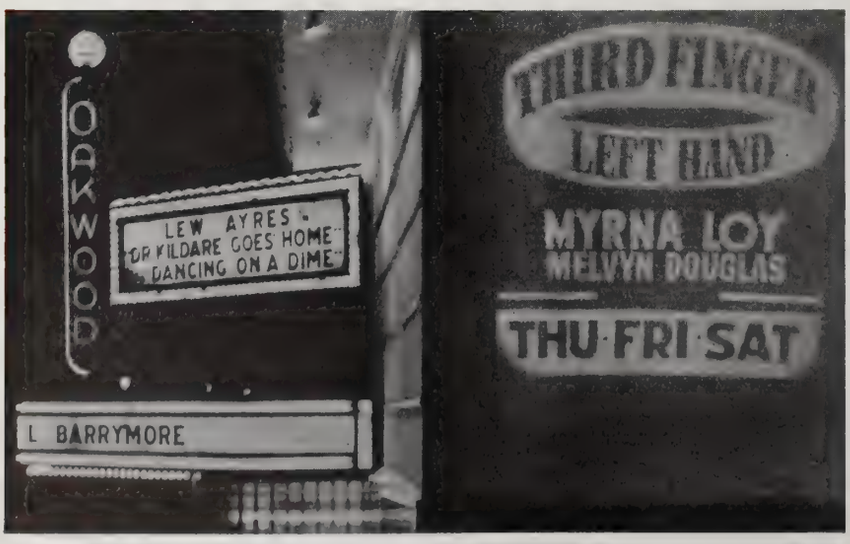
A-Mike Vogel



Promoting carriages and horses from the recent Beech Nut World's Fair exhibit, Charles Grace at the Roosevelt, Woodhaven, N. Y., utilized display for lobby on "Chad Hanna". Concealed record player plugged hit tunes.



A little different slant was given the giant telegram stunt by Tri-States city manager Herb Grove for "Western Union" at the Fort, Rock Island, Ill., by including offer to Mayor confined at home to screen the picture for him.



Found to be an effective crowd-stopper is the effect machine constructed by A. Easson at the Oakwood, Toronto, and planted on store roof next to theatre sidewall. Made from old Powers lamphouse, condensers, slide carrier and 250-watt projection type bulb on flasher, machine projects 14 by 14 foot pictures made up in black and white.

Round Table In Pictures

Male cooking contest at the Paramount Theatre, in Amarillo, Tex., detailed in last week's issue, is brought to a conclusion with presentation of first prize to winner by Besa Short, Interstate Circuit short subjects director.



To honor the inauguration of Connecticut's newly elected Gov. Robert A. Hurley, special newsreel footage of the ceremonies were presented to the state head by Harry Shaw (left), Loew's New England theatres head, and Lou Brown, publicity director. Presentation was made in Governor's office in Hartford.



Theatre Milk Bar Aids War Relief

On the same bill with "Back Street," at Warners Stanley, Utica, N. Y., Manager Andy Roy booked two shorts, "Bill of Rights" and "Our Milky Way" both allowing added tieins that aided the grosses and the theatre goodwill. Featured promotion was built around the latter reel produced by the New York State Milk Dealers, the tiein built around a "milk bar" in the foyer, where milk furnished free by the local dealers was sold at five cents a bottle, proceeds going to the British War Relief.

Through the hookup, Andy was able to secure cooperation of prominent women's and church clubs, each organization "tending bar" on one day of the engagement. This was used for extensive newspaper and radio publicity, the theatre receiving additional buildup through the seven clubs participating. The Warnerman also was able to promote displays in windows of prominent stores, at railroad and bus stations.

Local Bar Association was obtained for assistance on "Bill of Rights" with breaks on the organization's radio programs. This led to announcements in all school classes from the seventh grade up.

"LET'S HEAR FROM YOU"

Bloom Ties "Boom Town" To Chamber of Commerce

With his entire campaign for "Boom Town" sponsored by the Chamber of Commerce, Herbert Bloom at the Ware Theatre, Beverly, Mass., tied his date to Chamber's giveaway of a model home through merchant cooperation. Tickets to participate in chances for the home were available at stores with each twenty-five cent purchase, two books given during "Boom Town" days, so declared by Mayor proclamation.

Highlight of merchant tieup consisted of contest in form of sections of scene stills which were scattered throughout ads. To the first 50 submitting completed stills together with slogans on "How to Make Beverly a Boom Town," model house tickets were presented. Few days ahead of opening, the *Evening Times* distributed gratis papers to neighboring towns, cost being met by Chamber of Commerce and paper carried contest blanks and "Boom Town" plugs.

"LET'S HEAR FROM YOU"

Action Lobby Setpiece Aids "Love Neighbor"

For his lobby display on "Love Thy Neighbor," Eli Arkin at the Avalon, in Chicago, used a cutout from the six-sheet showing Benny and Allen with boxing gloves sparring off, Mary Martin in corner of display ringing the bell. Bottom of display was devoted to co-feature "Arizona".

Guessing contest was planted in grocery store windows, consisting of boxes of jello with card reading: "Jack Benny has free tickets for you to see 'Love Thy Neighbor' at the Avalon. Just guess the number of jello boxes in this display." For "Arizona" postcards secured from the exchange were distributed to car owners. Overprint carried playdates, etc.

Last Moment "Flash" Reports On Ideas That Rang the Bell

For his big exploitation on "Villain Still Pursued Her", Manager Ben Rogers, of the Hatboro, Hatboro, Pa., put on an Old-Fashioned Movie Night, the program starting with an interesting collection of news shots of 25 years ago. Short subject in keeping before the feature presentation was the Charlie Chaplin "Paperhanger". On opening night, lanterns were hung from the marquee and cashier's booth lighted with old-fashioned lamps. Usherettes donned old-fashioned dresses and performed with lanterns in place of flashlights. Rogers and his assistant dressed for the occasion in checkered suits, high collars and loud neckties. For comedy, projection breakdowns were numerous and vendors worked the aisles distributing peanuts promoted from local store.

Advertising campaign started two weeks ahead with coverage of rural districts with window cards and heralds. The front was decorated in keeping with antiques, and antique music-box, playing old-time tunes, was used in the lobby. Opening day ad was set in old type faces, and for street bally man with handlebar mustache, dressed as "The Villain" in cape and silk hat, paraded the town.

"FOUR MOTHERS" IDENTIFICATION TIEIN

Tiein with local daily, starting five days ahead, made by "Kal" Kalberer for "Four Mothers" at the Indiana, Washington, Ind., had a reporter making the downtown streets each day, selecting "four mothers" at random, only women with children being chosen. Next day's paper described the exact dress of each "mother" and child, exact location and time when seen. Designated women who could identify themselves from the descriptions were asked to present themselves at the newspaper in the same outfits worn the day before to receive guest tickets to the picture.

"PHILADELPHIA STORY" HOSTESS CONTEST

Reported one of his biggest promotions by "Bill" Elder, at Loew's, Harrisburg, Pa., was a hookup through popular newspaper column, " 'Teen Topics", to select a hostess, between 16 and 20, for the date on "Philadelphia Story". Contest started week ahead, with entrants sending their photos to the paper, winner selected from among 200 entries at a dinner promoted at leading hotel and taken next day on shopping tour in new Chrysler and given complete new outfit. On the following day, winner was taken to the M-G-M exchange in Philadelphia to see Katharine Hepburn in the stage play, to bring back print of picture to Harrisburg. On opening night, acting as hostess, winner was presented to the public and interviewed over Station WHP.

Total lineage planted by Elder as a result was three pages of co-op ads from participating merchants, with cuts and contest stories running 650 inches.

REPORTER COLUMN QUERIES STAFF ON "GWTW"

Smart current publicity during run of "Gone With the Wind" at Interstate's Hollywood, Fort Worth, Tex., was obtained by Manager Charlie Carden with promotion of popular "Inquiring Reporter" column. Members of staff were asked: "How do you feel after viewing the same movie day after day—from 35 to 76 times" (asked regarding "Gone With the Wind"). Theatre was noted under "The Place" heading. Those queried included Carden and six others of the personnel, face cut illustrating each answer. Feature was topped with two-column tiein head, followed with cut of theatre front showing long lines at the boxoffice.

COLUMBIA NETWORK PLUG SECURED ON "SMITH"

How a plug for "Mr. and Mrs. Smith" at the Radio City Music Hall was accomplished on a Columbia Network program came about when a Francis Smith of Kansas was brought to New York by the Port of Missing Heirs program to collect the estate of an uncle. During his visit, Mr. Smith was invited by the RKO publicists to see the picture in company with two other Smiths. The invitation was referred to on the WABC broadcast, with credit to the Music Hall show. Photographs and stories were sent to Francis Smith's home state, which brought additional publicity breaks. "I've got one more appointment in New York," said Mr. Smith before the microphone in the broadcast. "There's a movie playing right around the corner called 'Mr. and Mrs. Smith' and my name's Smith, so I'm taking a couple of girls named Joan Smith and Caroline Smith over to see 'Mr. and Mrs. Smith'."

12-MERCHANT AD TIEIN



Promoted by Dave Bachner of Manny Pearlstein's Warner Cleveland ad department, the above is a four-column layout introducing the used car tiein with 12 dealers in the Cleveland News for "Western Union" at the Hippodrome. The dealers took equal four-column ads, all reproducing telegram blanks, as above, and each carrying individual copy. Eight of these layouts filled one complete page, the other four on a succeeding four column full. Reverse banner lines, reading "Hot Off the Wire", topped both pages, with theatre credits at bottom.

Paper Sponsors "Dugan" For Greek War Relief

Opening night of "The Trial of Mary Dugan" was sponsored by the Memphis Press Scimitar for the benefit of Greek War Relief as one of the highlights of the film's campaign put over by Robert Kilgore, Loew's Palace. Fire Department lights were borrowed for the premiere, and station WMPS carried a half-hour broadcast from the lobby. Uniformed "Maids of Athens" formed a Honor Guard at the opening. Three local stations contributed numerous gratis spot announcements. Post cards were mailed to local attorneys advising them of the picture's dramatic courtroom scene.

"LET'S HEAR FROM YOU"

Unterfort's Boy Tap Dancer Helps Sell "Second Chorus"

Syracusians were recently treated to the sight of a lad doing the latest tap routines on downtown thoroughfares, accompanied by portable radio as Harry Unterfort's advance ballyhoo for "Second Chorus" at the Keith Theatre. Radio was tuned to local stations when they were broadcasting picture copy, thus giving the theatre an additional plug. Stills and window cards were placed in the principal dancing schools throughout the city and a dancing contest was held at one of the top schools, contestants using steps done by Astaire and Goddard in the picture.

Reported as a good-will builder by Unterfort is a weekly contest run in the Syracuse Press whereby a woman's name picked at random from the telephone director, is run at top of ad page, and if she identifies herself at the boxoffice, receives a guest ticket. Visual broadcaster is also used, in which the names of three people a day are flashed, each for an hour. If the persons present themselves at the theatre, they, too, receive passes.

"LET'S HEAR FROM YOU"

Fairbury Girl Attends Lincoln "Bishop" Premiere

When United Artists recently premiered "Three Cheers for Miss Bishop" in nearby Lincoln, a week ahead of Jimmy Redmond's date at the Bonham, in Fairbury, Neb., the Round Tabler made a deal with Chambers of Commerce of both cities, whereby local Bonham girls most closely resembling Martha Scott, star of the picture, attended premiere. Stunt brought front page stories and art with subsequent newspaper breaks right up to opening day at the Bonham. Picture was so pre-sold that the superintendent of schools requested special rates for high school students, dismissing classes early so that they might attend, reported first time for that situation.

Telephone Quiz Run by Thomas

Put on two days a week, about six in the evening, Manager Harold H. Thomas at the Malco Fulton, Fulton, Ky., conducts a telephone quiz which is developing effectively and calls wide attention to the current and coming attractions at the theatre. Names selected from the 'phone book are called, care being taken to spread these calls among children, as well as adults.

The cashier does the phoning somewhat in this fashion: "Mr. Jones, this is the Malco Fulton Theatre calling on the telephone quiz. Can you name the feature attraction playing at the Fulton Theatre tonight? You have 15 seconds in which to answer." If they name the attraction, cashier replies: "Mr. Jones, there will be two passes waiting for you at the boxoffice, good either tonight or tomorrow." If he misses, the answer is: "Mr. Jones, the attraction for tonight is . . . . Sorry. Better luck next time."

Ten names are called each night and Thomas reports that the stunt has taken on so well, that folks stop him in the street and ask that their numbers be called so they can compete for the popular prizes.

Runs Basketball Guessing Contest

Another effective slant worked by Thomas had to do with the intense rivalry between local high school basketball teams, the Malco-man tieing in with a score guessing contest. Called the "Malco Fulton Basketball Contest" the idea was publicized with stories and guessing blank in the local paper and mimeographed blanks with theatre credits made up by Thomas and distributed in schools, cafes, drug stores and other popular spots.

Evidence of the contest popularity was shown in the assembly called by the superintendent of the student body at one of the schools where the blanks were distributed, filled in and returned for the contest. Prizes for exact scores were week's passes.

"LET'S HEAR FROM YOU"

Cocks Gives "Foyle" Notebooks

Shorthand notebooks with credits and sales copy for "Kitty Foyle" were used as a giveaway to students in the campaign by Harvey Cocks of the Quimby Theatre, Fort Wayne, Ind. The notebooks were distributed to the students of the International Business College, which is near the Emboyd Theatre, where "Kitty Foyle" played.

BREAKFAST PREMIERE BUILDS "OUR NIGHT"

Tied to the title, a 6:00 o'clock breakfast opening was put on by Francis Deering for "So Ends Our Night" at Loew's, Houston, Tex. With the aid of Frank Bruner, United Artists exploiteer, Deering tied leading store to furnish coffee-and-doughnuts to the audience, the special "movies for breakfast" plugged extensively in ads and store windows.

Radio Simulates 'Sierra' Sequence

The exciting man-hunt featuring the finale of "High Sierra" was utilised for advance on the date at the Warner, Sheboygan, Wisc., by Marlowe Conner in making up a radio transcript duplicating the broadcast in the picture. This was put on with a local station at the end of the regular six o'clock news broadcast in a manner to appear as though it was a "flash" newscast. As such it worked out effectively for audience attention.

Marlowe sold the date away from the gangster angle, stressing the thrills of the attraction with the catch line "High Excitement—High Sierra." In the theatre, this was graphically emphasized with a banner carrying the line placed high up in the foyer. Below was planted a cutout arrow with "Look Up." Everyone did, says Marlowe, and caught on immediately. The catch phrase was also used on snowbirds throughout the town. The mountain background of the picture was also sold in a shadow-box effect created with pieces of cutout cardboard painted to look like cliffs in perspective and placed in V-shape to give an illusion of depth and height.

Pulls Contest on "La Zonga"

For "Six Lessons from Madam La Zonga," Conner used the pressbook mat, number 51, cut it into six parts, each imprinted "Lesson No. 1," up to six, and offering guest tickets to those bringing all the "six lessons" to the theatre. The "lessons" were distributed widely, with one "lesson" held down for control.

On "Phantom Submarine," noting that Anita Louise remarked on having won a beauty contest in Sheboygan, the Round Tabler had the star's face mortised out of his ads and ran copy "Who is this girl who claims she won a beauty contest in Sheboygan." Cast credits were all eliminated in the ads, paper and stills were handled similarly, as was marquee copy where names were replaced with question marks.

"LET'S HEAR FROM YOU"

Ferdinand the Bull Pickets Against Elsie in "Little Men"

Al Zimbalist, Warner theatres exploiter in Philadelphia with Roy Robbins, manager of the Karlton for the date on "Little Men" arranged for local dailies to pick up Elsie the Cow's answer to the Harvard college lads, lampooning them with dislikes of her own for things Harvard. For street stunt, a Ferdinand the Bull character picketed the house as being unfair because he was not included in the cast with Elsie. Ferdie also picketed the offices of the Philadelphia *Daily News* protesting that RKO would not cast him in the picture. In addition, the paper ran a serialization of the story and conducted a coloring contest.

Another highlight was the fact that Zimbalist secured a letter from Mrs. Eleanor Roosevelt endorsing the picture, a blowup of which was used for lobby purposes. Elsie on arrival in the city of Brotherly Love, made personal appearances at department store and other spots.

Striking Service Tieins Effected On Campaigns for "Buck Privates"

Further evidences of army and navy tieins made by theatremen, as noted in last week's issue, are supplied by exploitations on Universal's "Buck Privates" reported by Louis Pollock, Eastern ad head, the company getting behind the promotions, with numerous field exploitation men cooperating with managers in various parts of the country.

Campaigns were set to take advantage of current military draft news and by such devices as special screenings for officers in nearby army camps and members of the Selective Service Boards. Many of the tieins had to do with interviews with the drafted for newspapers and on the radio. In some instances, wives, mothers and sweethearts were also interviewed.

At the Roxy, in Atlanta, Manager Tommy Read sponsored a "draftee breakfast" for local men leaving for camp. Other guests were military and civic heads. For the date at the RKO Grand, Cincinnati, the interview-slant was switched by Dinny Dinerman, division ad head, who called upon draftees of the first World War to tell of their military experiences and what they thought of the new "crop" of soldiers. Much space was secured on this, since many of those interviewed were well advanced in community business and social life.

* * *

Wide attention was gathered in many of the dates with the stunt of men in "undress" uniform—slacks and undershirt—peeling potatoes in prominent windows. The tiein was varied with guessing contests on the number of spuds in the window or the number peeled in any given time. In Providence, George French and Bill Morton at the RKO Albee extended the idea by having the papers announce that as the potatoes were peeled they would be turned over to a local orphan asylum. The Providence theatremen also ran a want ad offering free admission to the first local "buck privates" presenting themselves at the theatre in uniform. French and Morton were on hand with newspaper men to interview and "shoot" the soldiers as they arrived.

* * *

On many of the dates, tieups were made with local army recruiting offices to set up the service "A" boards in or near the theatre. This was elaborated in Atlanta on Read's campaign when army heads were promoted to set up a field tent in the lobby plus other military equipment, rifles, army cots, etc. The last war was called on in Pittsburgh, where on Manager Bill Zeilor's drive at the Senator, an original "40 and 8" freight car used in France was put to work as a street ballyhoo.

Military clothing and arms for window display were employed in Pittsburgh at Gimbel's department store. Similar exhibits were arranged for on other dates. And as to be expected, some of the promotions included attendance of uniformed units on opening nights, the soldiers parading to the theatres behind bands and fife-and-drum corps.

Legion Sponsors "Liberty" for Jaffa

Excellent cooperation was accorded Gary Jaffa on "Land of Liberty" at the Schine Avon, in Utica, N. Y., when the Women's Auxiliary of the American Legion sponsored the date. Special screening was held ahead for prominent localities, whose comments were later used for screen and newspaper advertising. Through the cooperation of local churches, weekly announcements of playdates were made well ahead and in addition, the Board of Education included the picture in its weekly bulletin to principals and teachers, urging children attendance.

"LET'S HEAR FROM YOU"

Oldest Operator Located By Kersken for "Western"

"Western Union" ballyhoo by Herb Kersken, at the Fox Theatre, San Francisco, included discovery that oldest living Western Union operator, was local resident. In addition to being guest of the theatre with his family, he was made subject for interviews and pictures, carried by all four local papers. Stories included operator's comments on the film, and fact he began as messenger boy and worked up to managership of San Francisco office, Western Union's fifth largest in world.

A "Western Union" night was staged, when employees attended, with messenger boys being admitted FREE during the week. Posters plugging the film were set in windows of all Western Union branches.

"LET'S HEAR FROM YOU"

"Convoy" Navy Yard Showing

Colonel David E. Dow of the Tower Theatre, Bremerton, Wash., arranged a special "Convoy" showing for officers and enlisted personnel of the Puget Sound Navy Yard as a phase of his campaign on the sea drama. A letter of endorsement was received from Captain L. F. Kimball urging all local citizens to see the production. The decorative plan included a made-over theatre front with navy atmosphere.

EXPLOITATION BRIEFS FROM A-FIELD

Not only did Fred Ostreicher, Loew's, Columbus, use a large birthday cake to celebrate his anniversary showing of "Gone With the Wind" but he found a year-old baby, born on Jan. 31 of last year, and posed her with the cake. The photo was good for two columns in the local Dispatch as well as the Citizen.

▽

Taking advantage of the fact that one of the city's leading bakeries does not utilize its windows for display from Saturday night through Monday morning, Edgar J. Doob, Loew's, Wilmington, arranged for a dignified set-up of stills from "Gone With the Wind" against a white satin background to take up that unused time. Colored spotlights lighted up the window at night and small figures making up a bridal party were effectively employed as part of the display.

▽

" 'The Philadelphia Story' Wins Stage and Screen Laurels" was the title of a seven-column layout on the film and stage play planted in the Harrisburg Sunday Courier as part of Bill Elder's campaign for the film's showing at Loew's.

▽

"Love Triangle Becomes a Comedy Quartet" was the title of a five-column "Philadelphia Story" layout showing the film's principals in the Milford (Conn.) News planted by R. E. Russell, Loew's Poli, New Haven.

▽

A six-column picture strip on "Gone With the Wind" aided the anniversary engagement campaign for the film planted in the Meriden Record as part of the campaign put over by Joe Samartano, Loew's.

▽

An excellent advance plug for "Men of Boys Town" was the full-page pictorial layout in color planted in the Baltimore Sunday American by George Avis, Loew's. The layout comprised stills from the forthcoming film, including shots of the principal players and dialogue captions.

▽

Installing amplifiers on the roof of his theatre, Mike Galer, King, Albia, Iowa, played the "Philadelphia Story" transcription several times a day as part of his advance campaign for the film.

▽

A candid camera contest, offering prizes for the best photos taken off the screen, was the highlight of the "Philadelphia Story" campaign put over by James Rogers, Granada, Santa Barbara, Cal.

▽

An opening night parade to the theatre, including a contingent of local Boy Scouts, was the feature of the "Flight Command" campaign put over by H. T. Grisson, Jr., Colony, Portsmouth, Va. In addition, the Scouts cooperated by distributing window cards. In advance of the opening, a screen was held for high-ranking Navy officials.

▽

A contest for a local "Miss Anniversary," with a season pass as first prize, was one of the highlights of the "Gone With the Wind" campaign put over by Paul O. Klingler, Rialto, Lewiston, Pa.



GINGER ROGERS as the "White Collar Girl" in Christopher Morley's "KITTY FOYLE," the natural history of a woman. With Dennis Morgan, James Craig, Eduardo Ciannelli, Ernest Cossart, Gladys Cooper...

10 FREE TICKETS

Will be presented to the first 10 Students who can divide 45 into four parts

So that to the first part you add 2, the second part you subtract 2, the third part you multiply by 2, and the fourth part you divide by 2—And that the sum of the addition, the remainder of the substraction, the product of the multiplication, and the quotient of the division be all equal.

To See

GINGER ROGERS in "KITTY FOYLE"

Sunday - Monday- Tuesday

MARCH 2 - 3 - 4

LAKE THEATRE

Answers Must Be Submitted On Or Before Wed., Feb. 26

Reproduced above is one of the four varicolored contest cards, four by nine, used by Art Abelson, at the Lake, Devil's Lake, N. Dak., for "Kitty Foyle." Each of the cards carried different art and lead copy taken from the mats and all offered 10 guest tickets to adults, students, boys and girls, for solutions of different problems, such as above, each problem keyed to the readers.

The above was aimed at students and the second, to adults, required insertion of the letter "I" 16 times in the following jumbled letters to make a rhyme of 14 words. The jumbled letters:

"FTHNMLKBRNGSLLCTTNLLSKMTMXTTLLTSTHN"

The third problem for girls showed the long fraction 12345 over 67890 equalling one half. Entrants were asked to rearrange the fraction figures so that they would correctly equal the one-half designated.

The fourth problem, for the boys, stated that three women went to market to sell apples. The first had 33, the second, 29, and the third, 27. Each of them gave the same number of apples for a penny and yet, when they got home, they found each had received an equal amount of money. Entrants here were required to explain how it came about.

Featured in the lobby of the Wildey Theatre, in Edwardsville, Ill., was a portrait of Bette Davis done by local artist and showing how the star appeared in "The Letter." Oriental effect was suggested by the use of a bamboo frame and green plants on either side of the picture.

▽

Ahead of "Go West" at the Victor Theatre, McKeesport, Pa., Bernard Davis placed stills and credit cards in eight of the best downtown locations. In addition, lobby display was made up consisting of two squirrels in a cage using the catch line! "These fellows wore themselves out chasing the nutty Marx Brothers."

▽

On "Flight Command" at the Roxy, Peru, Indiana, Jim Ackron arranged for small imprinted cardboard planes to be planted in leading merchants stores hanging from light fixtures. Contest was also arranged for boys in connection with model plane building, for guest tickets. In addition, sign artist Al Stubley created a special lobby display.

▽

Through cooperation of local school authorities, Stan Stanfill at the Craig, in Craig, Colorado on "Land of Liberty," school was dismissed for an entire afternoon for the showing. Children assembled at the school after lunch and then marched through the business district to the theatre.

▽

Arranged by Bill Hoppe, Fanchon & Marco district manager in St. Louis, was the importation of Earl Hammons, an Arctic explorer, for a brief exploitation stunt relative to opening of "Hudson's Bay." Hammons dressed as an Eskimo, guided 16 Eskimo dogs through the city as he rode a sled. Speaking dates were also arranged at schools and clubs for the explorer.

▽

Ed May at Schine's Russell, in Maysville, Ky., for his date on "Land of Liberty" arranged to have local charitable organizations sponsor his opening night show. Part of the proceeds went to the cooperating clubs. Cooperating papers plugged the event and gave appropriate credits. Assistant Davis aided on the date.

▽

Two-fold herald on "The Letter" was distributed by cooperating jeweler and theatre through the efforts of Joe Goldstein at Schine's Webster, in Rochester. Front carried copy: "A letter of interest to you. We offer the finest jewelry," etc., etc. Inside spread was devoted to picture copy, playdates, etc. In addition, merchant devoted window display to the picture. On "Tin Pan Alley," Goldstein promoted use of turntable from music store week ahead, over which hit tunes were played.

▽

All merchants in Sudbury, Ontario, handling Hudson Bay products, were contacted by Sid Scott at the Capitol for full window displays in connection with that picture's opening. Brightly colored heralds were mailed to all towns in the surrounding district and in view of the large French population, a special spot announcement was broadcast in that language day ahead.

REPRESENTATIVE NEWSPAPER ADS

LAFAYETTE

— 30c TILL 6 —

YOU ASKED FOR SOMETHING
Different In Entertainment—
IT'S HERE TOMORROW!



Don't turn this Page until you've held this Ad up to the light!

WANT TO HAVE SOME FUN?

•

TURN TO OTHER SIDE OF THIS PAGE AND HOLD UP TO LIGHT!





(Above) Bordered by graceful benday, this 115 lines on 4 col., by John LaDue, Strand, Akron, Ohio, stresses the pictorial, with six art units employed to call quick attention to the date.

Starring
Virginia BRUCE - John BARRYMORE - John HOWARD
Charlie RUGGLES - Oscar HOMOLKA
2ND BIG FEATURE
A NEW HIGH IN HIGH-STERICS!
"MARGIE"
MISCHA AUER • NAN GREY • TOM BROWN
Ends Today: "This Thing Called Love," "Great Plane Robbery"

"A"

"B"





A CHANCE to secure excellent values at
LANDAU'S
66 Elm St. Westfield

R EMEMBER! **CROTTY'S** ...for that valentine box of chocolates!
40 Elm St. Westfield

I T'S time to make plans to visit
TONELLI'S for delicious chicken and foods! Dancing on Saturday night!

Z IP—look—Colliers—Sat. Eve. Post...dozens more! Plus complete assortment of cigars and cigarettes on sale at...
NICK'S SMOKE SHOP
Elm St. Westfield

O NLY method of creating a "natural" wave
THE BOB SHOPPE
in the professional Bldg.

N EW spring coats! Sizes 12-20.
$7.95 • WARWICK'S • $7.95
Corner Main and Elm Sts., Westfield
Charge It!

A RIZONA starts Saturday at the Strand Theatre—plus: Lloyd Nolan — "Behind the News"—Added attraction—"Christmas Under Fire." This smash show starts Sat.! Regular low prices!

(Above) The two displays here reproduced make up the trick layout aimed for by adman Dick Walsh to carry out the atmosphere of "Invsible Woman" at the Lafayette, Buffalo. Ad "A" was set on a right hand page, and "B", the same size, set exactly back-to-back on the page following. Thus, when "A" was held up to the light, according to instructions, the title in "B" would appear in the blank space in "A" and silhouette cut at bottom backgrounding cast credits and second-feature copy. Instructional copy in "B" was for information of readers who came across that page first. Size: 110 lines on 2 col.

(Left) For the purpose of getting away from the usual cooperative advertising promotion, Manager Louis Marcks built up additional interest for his date on "Arizona" at the Strand, Westfield, Mass., with this 2 col. 95 line type co-op that took in six of his leading merchants. Set same and with same type face, theatre credits tying layout together, were effectively sold.

(Right) The hand-drawn layout with which Manager C. A. Matthews successfully identifies the Tryon, in Charlotte, N. C., here is utilized by the Round Tabler on behalf of the world premiere of "Ridin' the Cherokee Trail" in conjunction with Station WBT. Attention was drawn to the "Tennessee Ramblers" stage show with revese background and tiein copy, hooked to reverse slug below to balance theatre slug at top. Size: 210 lines on 3 col.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commssion. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

FOR SALE, TWO SMALL TOWN THEATRES IN Michigan. Now running. Write EDWIN DALTON, Flushing, Mich.

WANTED, MOVIE THEATRE, VICINITY NEW York City. Box 1387, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. Box 1217A MOTION PICTURE HERALD.

SPACE TO LEASE

333 W. 52nd St., NEW YORK CITY, NEAR 8th Ave., 15-story Modern building with Film vaults. Now available. Will divide to suit tenant. Rent reasonable. Apply S. L. SNYDER, on premises, COlumbus 5-2411.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

TRAINING INSTITUTE

BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

USED GENERAL EQUIPMENT

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap MOVIE SUPPLY COMPANY, 1318 So. Wabash Ave. Chicago, Ill.

BLOWERS, SLIGHTLY USED, GUARANTEED like new. Ball bearings, new belts and pulleys and variable speed drive. 10,000 cfm, $75. 20,000 cfm, $100. REYNOLDS MANUFACTURING CO., Grand Rapids. Mich.

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PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis

Cast

Background facts and special date of exploitation value.

TOBACCO ROAD (20th Century-Fox)

Drama

Produced by Darryl F. Zanuck. Directed by John Ford. Adapted from the stage play by Jack Kirkland. Based on the novel by Erskine Caldwell.

SYNOPSIS

The Lester Family live on Tobacco Road in the backwoods cracker district of Georgia. Members of the Family are the father, Jeeter (Charley Grapewin), a well intentioned but lazy old man; his wife, Ada (Elizabeth Patterson), worn with worry and work before her years; daughter Ellie May (Gene Tierney), who at the age of twenty-three appears to be beyond marriage prospects, and son Dude (William Tracy), a lad with one passion and that is to own an automobile.

The Lesters are on the verge of being dispossessed for non-payment of rent when their land is taken over by a town banking organization, with plans to submit the farm to scientific cultivation. The Lesters furthermore are near starvation and so it is that when Lov (Ward Bond), who has married Pearl another of the Lesters, comes to complain of his wife's lack of affection, the family gang up on him, robbing him of a bag of turnips.

A chance to raise the needed one hundred dollars for rent comes when a neighborhood revivalist, Sister Bessie (Majorie Rambeau), who has been left eight hundred dollars by the death of a former husband, takes a liking for the youngster Dude. The marriage is arranged and executed but Sister Bessie's nest egg is spent on buying Dude an automobile.

Jeeter and Ada are on their way to the district's poor farm when Tim (Dana Andrews), for whose father Jeeter had worked, donates a sum that will cover a six months' rent period. Ellie May is sent off to keep house for Lov, and Jeeter sits on his broken down porch making plans for farming his land in some indefinite future period.

CAST

Jeeter.....Charles Grapewin
Sister Bessie.....Marjorie Rambeau
Ellie May.....Gene Tierney
Dude.....William Tracy
Ada.....Elizabeth Patterson
Dr. Tim.....Dana Andrews
Peabody.....Slim Summerville
Lov.....Ward Bond
George Payne.....Grant Mitchell

SPECIAL REMARKS

The stage play opened on Broadway in 1933 and has been running since. Statistics pertinent to this longest running stage play reveal that it has played over 3,000 performances, toured 110,000 miles, played 291 cities in 42 states and has been seen by over 8,000,000 people.

Release date, March 7, 1941

Complete Index to PRODUCT DIGEST SECTION On Page 84

ROAD TO ZANZIBAR (Paramount)

Comedy

Produced by Paul Jones. Directed by Victor Schertzinger.

SYNOPSIS

Chuck Reardon (Bing Crosby) and Fearless Frazier (Bob Hope), pals since boyhood, are barnstorming through Africa. Chuck dreams up profitable if hair-raising stunts for Fearless to risk life and limb in performing. The latest stunt is "The Human Bullet," with Fearless stuffed in a cannon's mouth, and Chuck, aided by a young lady in tights, Dimples (Joan Marsh), draws the crowd with his chatter. The tent catches fire and the two look elsewhere for their living. They buy a diamond mine from Charles Kimble (Eric Blore). The boys sell the mine when they realize that it is a fake.

Forced to flee because of the phony mine the boys find themselves in the village of Bombandu. They are accosted by Julia (Una Merkel), who tells them that her girl friend, Donna Latour (Dorothy Lamour), has been seized by a slave trader who is going to sell her on the block. The boys are taken in and pay $150 for Donna. Next the girls promote a free ride, via safari, to where a millionaire tea importer waits for Donna. During the trip Julia tells the boys that Donna is using them. Furious they abandon the safari and come upon a deserted village. Natives close in and are about to make a meal of them when Fearless and Chuck start their "patty-cake" routine. The boys make their escape as the natives play the game.

They catch up with Donna and Julia and the four decide to return to the United States together. Lacking money they set up a side show. "Sawing a Woman in Half." Julia is the "woman," Fearless the executioneer, Chuck the speiler, and Donna collects the money.

CAST

Chuck .....Bing Crosby
Fearless .....Bob Hope
Donna Latour .....Dorothy Lamour
Julia .....Una Merkel
Charles Kimble .....Eric Blore
Prop. of Native Booth.....Luis Alberni
Dimples .....Joan Marsh

SPECIAL REMARKS

Exhibitors will remember Paramount's "Road to Singapore," released last year, which also featured the triumvirate of Bing Crosby, Bob Hope and Dorothy Lamour.

Release date, April 11, 1941

MEET JOHN DOE (Warner Brothers)

Sociological Drama

Produced by Frank Capra and Robert Riskin. Directed by Frank Capra.

SYNOPSIS

Ann Mitchell (Barbara Stanwyck), newspaper columnist about to lose her job, writes a fictitious letter to her column signed "John Doe" and proclaiming an intention of jumping from the tower of the municipal building on Christmas Eve in protest against the state of the world. Called upon to produce the writer of the letter she hires Long John Willoughby (Gary Cooper), selected from a group of tramp applicants, to become "John Doe."

Long John Willoughby is a former bush league baseball player, unemployed since his pitching arm went bad.

The letter stirs the feelings of the city's women's clubs and "John Doe" becomes a headline sensation through a series of "I Protest" articles in Ann's newspaper. A John Doe movement for the "little guys" is thus underway, a movement originally started as a circulation campaign. "John Doe," however, had been unaware of the circulation angle, and when he learns that Norton (Edward Arnold), publisher of the newspaper, had backed the movement to further his own campaign for the presidency on a fascist ticket, refuses to indorse the publisher or his party. Norton's storm troopers break up a Doe Club meeting and declare "John Doe" a fake.

"John Doe" decides to carry out the Christmas Eve jump to prove his own sincerity. While Norton and his cohorts look on, Ann halts "John Doe" on the parapet of the tower and convinces him that the Doe movement has existed from the beginning of time, that the little people always will be heard. Together they walk triumphantly past Norton and his followers.

CAST

John Doe / Long John Willoughby .....Gary Cooper
Ann Mitchell.....Barabara Stanwyck
D. B. Norton.....Edward Arnold
Connell .....James Gleason
The Colonel.....Walter Brennan
Mrs. Mitchell.....Spring Byington
Mayor Lovett.....Gene Lockhart
Tim Sheldon.....Rod LaRocque
Beany .....Irving Bacon
Bert .....Regis Toomey
Sourpuss .....J. Farrell McDonald
Dan .....Sterling Holloway

SPECIAL REMARKS

The production is thematically akin to the Frank Capra-Robert Riskin team's two immediately previous pictures, "Mr. Smith Goes to Washington" and "Mr. Deeds Goes to Town."

FOOTLIGHT FEVER (RKO Radio)

Former title—Show Business

Comedy and Romance on Broadway

Produced by Howard Benedict. Directed by Irving Reis.

SYNOPSIS

Avery (Alan Mowbray) and Crandall (Donald MacBride) are two Broadway producers. They have a play and a leading man but no money. John Carter (Lee Bonnell) is the leading man and he is in love with Eileen (Elyse Knox). Eileen is rich but her money is controlled by her Aunt Hattie (Elisabeth Risdon). Since the aunt has been waiting these many years for her sea-faring romeo, Avery and Crandall pretend they are mates of the romeo and tell her that the romeo now is bunking with Davy Jones but that he left a play for her. She reads it and likes the play—even though she discovers Avery and Crandall are producers and not sailors.

The aunt's lawyer, Harvey Parker (Bradley Page), also is in love with Eileen and agrees to the loan on condition John does not play the lead. Avery plays the role in the dress rehearsal and is so enthused over his acting he intends to continue in the part. Crandall, however, arranges for a sandbag to drop on Avery's head and the sandbag not only gets Avery but Crandall too. When they wake up two months later, they rush to the theatre thinking it is opening night and are greeted by the sign "Second Successful Month."

CAST

Avery ..... Alan Mowbray
Crandall ..... Donald MacBride
Hattie ..... Elisabeth Risdon
Carter ..... Lee Bonnell
Eileen ..... Elyse Knox
Spike ..... Charles Quigley
Harvey ..... Bradley Page
Holly ..... Chester Clute
Miss Hughes ..... Jane Patten
Imogene ..... Georgia Backus

Release date, March 21, 1941

THE SEA WOLF (Warner Brothers)

Drama on the High Seas

Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Michael Curtiz. Based on the novel by Jack London.

SYNOPSIS

Through a murky fog that shrouds San Francisco Bay, a ferry boat moves slowly. In the darkness, the hulk of a giant freighter bears down upon it. Among the ferry's passengers are Humphrey van Weyden (Alexander Knox), a writer, and Ruth Webster (Ida Lupino), a fugitive from justice. After the collision, they are picked up by the crew of the mystery ship, The Ghost.

The Captain of the Ghost, Wolf Larsen (Edward G. Robinson), rules his crew with terrifying discipline. His mate, Svenson (Francis McDonald), is a fitting assistant, lacking his chief's strength, but not his cruelty. The Captain is not disposed to Humphrey's suggestion that he and Ruth be put ashore. Leach (John Garfield), who has signed on as cabin boy because he is dodging the police, is called and told Humphrey will take his place. Leach protests and is immediately subjected to a brutal beating by the Captain.

Humphrey's job alongside Cooky (Barry Fitzgerald) is not pleasant. Cooky, a slimy coward, reports to Larsen everything he sees and hears. Humphrey is surprised to find Larsen a well read man. Ruth becomes ill and the drunken ship's doctor, Louie (Gene Lockhart), performs an operation on her after being sobered by Larsen.

After an unsuccessful attempt to kill Larsen, Johnson (Stanley Ridges), an older sailor, and Leach decide to risk everything in an attempt to escape from the ship. They take Ruth and Humphrey with them. After drifting for days during which Johnson dies, they sight a ship. It is The Ghost, apparently sinking. They board the boat. Larsen in his cabin is in a semi-blind state but still capable of holding the party at bay. In the end Humphrey makes a bargain with Larsen to stay and sink with him if he will allow Ruth and Leach to escape.

CAST

'Wolf' Larsen ..... Edward G. Robinson
Ruth Webster ..... Ida Lupino
George Leach ..... John Garfield
Dr. Louie ..... Gene Lockhart
Cooky ..... Barry Fitzgerald
Humphrey van Weyden ..... Alexander Knox
Johnson ..... Stanley Ridges
Svenson ..... Francis McDonald
Harrison ..... Howard da Silva
Smoke ..... Frank Lackteen
Young Sailor ..... David Bruce
Helmsman ..... Wilfred Lucas
Sailor ..... Louis Mason
Agent ..... Ralf Harolde

SPECIAL REMARKS

Milton Sills played the role of "Larsen" in 1930 for Fox and Ralph Ince played it in 1926 and also produced the picture, which was distributed by the old Producers Distributing Corporation.

Release date, March 22, 1941

ELLERY QUEEN'S PENTHOUSE MYSTERY (Columbia)

Melodrama

Produced by Larry Darmour. Directed by James Hogan. Based on a story by Ellery Queen.

SYNOPSIS

Gordon Cobb (Noel Madison), world traveler and ventriloquist, is commissioned to convey a fortune in jewels from the Orient to the United States, where they are to be converted into cash to aid the Chinese cause. Arriving in New York Cobb calls Lois Ling (Anna May Wong), who represents the cause in America. Two days later, Nikki (Margaret Lindsay), secretary to Ellery Queen (Ralph Bellamy), is visited by Sheila Cobb (Ann Doran), daughter of the emissary. Her father has disappeared.

Queen is inveigled into the case by the two girls. At the hotel he discovers Cobb's body in a trunk. He notifies his father, Inspector Queen (Charley Grapewin), who arrives on the scene with Sergeant Velie (James Burke). Meanwhile Count Brett (Edward Cianelli), confidence man, and Harry Walsh (Russell Hicks), Cobb's business manager, are unable to unearth the jewels. Sanders (Frank Albertson), purported newspaper man, and Ritter, a gambler, fight over Cobb's luggage and Ritter is killed.

Ellery finds the luggage and a clue. He has all the principals meet and then explains the mystery. It seems Cobb had discovered Ritter going through his luggage. Ritter killed Cobb and then Ritter, in turn, was killed by Sanders. The jewels had been safely deposited in San Francisco all the while.

CAST

Ellery Queen ..... Ralph Bellamy
Nikki Porter ..... Margaret Lindsay
Inspector Queen ..... Charley Grapewin
Sergeant Velie ..... James Burke
Lois Ling ..... Anna May Wong
Count Brett ..... Edward Cianelli
Sanders ..... Frank Albertson
Sheila Cobb ..... Ann Doran
Gordon Cobb ..... Noel Madison
Doc Prouty ..... Charles Lane
Walsh ..... Russell Hicks

Release date, March 24, 1941

BACK IN THE SADDLE (Republic)

Western

Associated producer, Harry Grey. Directed by Lew Landers.

SYNOPSIS

Gene (Gene Autry) and Frog Millhouse (Smiley Burnette) return to the town of Solitude from New York. With them is the youthful and "wild" heir, Tom Bennett (Edward Norris), to the Bar Cross Ranch. Gene believes that a sojourn at the Bar Cross will cure Tom but Gene hadn't taken into consideration that the town had become wide open because of the discovery of copper. Tom meets Taffy (Jacqueline Wells), a showgirl in search of a job, and her young sister, Patsy (Mary Lee).

Gene alienates Taffy by his suggestion that she is a cheap golddigger. E. G. Blaine's (Arthur Loft) miners are dumping copper sulfate into the stream which flows through the valley, killing hundreds of cattle. Gene goes to Phoenix to get an injunction against Blaine and while he is there, Tom leads the ranchers in a raid on the copper mine. The raid fails, Tom is jailed and about to be lynched when Gene arrives to stop it. He makes a bargain with Blaine, but when he realizes that Blaine doesn't intend to keep his part of it, a showdown is forced. In a battle at the jailhouse Gene and his friends win out, aided by Frog, who stampede's a herd of cattle up Blaine and his crew.

CAST

Gene ..... Gene Autry
Frog ..... Smiley Burnette
Patsy ..... Mary Lee
Tom Bennett ..... Edward Norris
Taffy ..... Jacqueline Wells
Duke Winston Winston ..... Addison Richards
E. G. Blaine ..... Arthur Loft
Judge Bent ..... Edmund Elton
Sheriff Simpson ..... Joe McGuinn
Williams ..... Edmund Cobb

Release date, March 14, 1941

DOUBLE DATE (Universal)

Comedy Romance

Associate producer, Joseph G. Sanford. Directed by Glenn Tryon.

SYNOPSIS

Penny Kirkland (Peggy Moran), an independent sort of girl, and Jerry Baldwin (Rand Brooks), a wealthy and snobbish boy, have never met, but they do have something in common. Penny's Aunt Elsie (Una Merkel) and Jerry's father, Roger Baldwin (Edmund Lowe), a widower, are next door neighbors in Fairview. The youngsters learn from letters to their respective schools, that Elsie and Roger are attracted to each other.

Penny and Jerry, convinced that their elders are too old to take care of themselves, drop their school vacation plans and dash off to Fairview, where they meet. Their meeting is not an auspicious one and they dislike each other intensely. The two youngsters try their best to break up their elders' romance. Penny tries to vamp Roger away from her aunt and Jerry tries the same method on Elsie. Roger and Elsie set out to elope with Penny and Jerry in pursuit. After a sequence involving a stolen car the four wind-up in court. The judge marries Elsie and Roger. Penny and Jerry forget their differences.

CAST

Roger ..... Edmund Lowe
Penny ..... Peggy Moran
Elsie ..... Una Merkel
Jerry ..... Rand Brooks
Hodges ..... Tommy Kelly
Lilac ..... Hattie Noel
Cop ..... William Rule
Truck Driver ..... Eddy Waller

Release date, March 14, 1941

MR. DYNAMITE (Universal)

Baseball and Espionage

Associate producer, Marshall Grant. Directed by Jack Rawlins.

SYNOPSIS

Tommy N. Thornton (Lloyd Nolan), known to the baseball world as Mr. Dynamite, star pitcher of the St. Louis Robins, has just hurled his team into the World Series with Brooklyn (sic). Having a few days before the Series starts, Mr. Dynamite is sightseeing in New York. He comes across Joey (Ann Gillis), a tomboyish girl who hangs about the sideshow of the Professor (J. Carrol Naish). Goaded by Joey, Mr. Dynamite throws a hard ball at a target, dumping a girl out of bed. Tommy keeps throwing and the girl, Vicki (Irene Hervey), keeps getting dumped out of bed.

When her relief girl comes on, Vicki hurries off in a huff. Tommy follows her and sees her enter a ventriloquist theatre operated by a sinister character, Valla (Frank Gaby). Tommy sees Vicki steal a notebook from a spectator's pocket as the man slumps forward, obviously stabbed to death. Tommy follows Vicki to her apartment and starts to take her to the police when Vicki is shot at. Helping her escape he loses his watch. Newspapers speard the news that Mr. Dynamite is wanted for murder.

Meanwhile Tommy learns that Vicki and the murdered man have been working for the British government as secret spies. They elude the enemy with Joey's aid and double back to follow the enemy spies to a secluded mansion. Their they meet a charming old lady (Elizabeth Risdon). Their suspicions lulled by the old lady's sweet disposition, Vicki and Tommy leave. They go to the Valla Theatre disguised as bums. There Tommy sees the sweet old lady enter and realizes that he is on the right tract. After an attempt on his life which fails Tommy battles the enemy agents until the police arrive and then goes to the baseball park to pitch his team to the championship.

CAST

Mr. Dynamite.....Lloyd Nolan
Vicki Martin.....Irene Hervey
Paul.....Robert Armstrong
Joey.....Ann Gillis
Professor.....J. Carrol Naish
Valla.....Frank Gaby
Achilles.....Elizabeth Risdon

Release date, March 7, 1941

SHADOWS ON THE STAIRS (Warners - First National)

Former title—Murder on the Second Floor

Melodrama

Directed by D. Ross Lederman. From a play by Frank Vosper.

SYNOPSIS

Sylvia Armitage (Heather Angel) is trying to help the young author, Hugh Bromilow (Bruce Lester) write a play. They are so interested in each other that they are unaware of the things that go on about them in the genteel lodging house which Sylvia's mother, Stella Armitage (Frieda Inescort), one time stage actress, conducts in the Bloomsbury section of London.

Neither they nor Sylvia's mild-mannered father, Tom Armitage (Miles Mander), are aware, for instance, that Joseph Reynolds (Paul Cavanagh), the star boarder, is a spectator to the murder of a dock watchman by Ram Singh (Turhan Bey) when the watchman interrupts two Hindus carrying a heavy box off the ship, Burma Queen. Singh is a fellow lodger. A sailor (Paul Renay) steals into Singh's room and when he demands money Singh kills him and hides the body.

Later Reynolds and Singh quarrel in the Hindu's room. The conversation indicates that the mysterious box from the ship contains gold and other valuables intended to finance an international political effort against Britain. Meanwhile, the maid, Lucy (Phyllis Barry), has become jealous of Mrs. Armitage's attentions to Reynolds. While prowling around downstairs Lucy sees Singh carrying the heavy box.

The next morning Reynolds is found dead in his room. His throat had been slashed. Inspector Gregg (Lumsden Hare) begins the Scotland Yard investigation. Later, when Lucy is found dead in a closet, clews seem to indicate she killed Reynolds and then herself. Then Tom Armitage admits to the murder. . . .

Hugh Bromilow folds the manuscript from which he has been reading and looks inquiringly around. The comments from all residents of Mrs. Armitage's indicate mingled emotions towards the events of crime and intrigue that had been associated with their names.

CAST

Stella Armitage.....Frieda Inescort
Joseph Reynolds.....Paul Cavanagh
Sylvia.....Heather Angel
Hugh Bromilow.....Bruce Lester
Tom Armitage.....Miles Mander
Inspector Gregg.....Lumsden Hare
Ram Singh.....Turhan Bey
Constable.....Charles Irwin
Lucy.....Phyllis Barry
Miss Snell.....Mary Field
Hindu Sailor.....Paul Renay
Watchman.....Sidney Bracy

Release date, March 1, 1941

MR. DISTRICT ATTORNEY (Republic)

Melodrama

Associate producer, Leonard Fields. Directed by William Morgan. Based on the Phillips H. Lord radio program, "Mr. District Attorney."

SYNOPSIS

P. Cadwallader Jones (Dennis O'Keefe), Harvard Law graduate, through the intervention of a relative, gets a position in the office of District Attorney Winton (Stanley Ridges). The rest of the staff resent the appointment, especially when he interferes in a case of another aide, bringing about a mistrial.

Winton assigns Jones to one of the department's hopeless cases—that of a politician named Hyde (Peter Lorre), who disappeared four years before, absconding with public funds. When several of the marked bills Hyde had stolen turn up at a local race track, Winton re-assigns the case to more experienced aides. Jones, however, follows clues on his own intiative. Helping him is Terry Parker (Florence Rice), a reporter.

The trail leads to a showgirl, Betty Paradise (Joan Blair), and her boy friend, Herman Winkle (Charles Arnt). First Winkle is found dead and then Betty, but not before Jones and Terry have obtained vital information from the showgirl. Jones and Terry attempt to frame Hyde and Barrett (Minor Watson), a society lawyer, but the lawyer is tipped off and sends a gangster to kill Jones. The gangster recognizes Jones as the man who secured his mistrial on a previous rap and helps him to escape. Barrett goads Hyde's estranged wife into killing Hyde and then has Mrs. Hyde (Helen Brown) arrested. Jones and Terry secure the evidence to convict Barrett as Hyde's accomplice.

CAST

P. Cadwallader Jones.....Dennis O'Keefe
Terry Parker.....Florence Rice
Mr. Hyde.....Peter Lorre
Winton.....Stanley Ridges
Barrett.....Minor Watson
Mr. Winkle.....Charles Arnt
Betty Paradise.....Joan Blair
Hazelton.....Charles Halton
Mrs. Hyde.....Helen Brown

Release date, March 27, 1941

A MAN BETRAYED (Republic)

Former title—Citadel of Crime

Melodrama

Associate producer, Armand Schaefer. Directed by John H. Auer.

SYNOPSIS

Tom Cameron (Edward Ellis), political leader of Temple City, is ruthless but has one "soft spot"—his daughter Sabra (Frances Dee). Lynn Hollister (John Wayne), a young small town lawyer, comes to Temple City to investigate the strange death of a friend. He goes immediately to Cameron's residence, believing the political leader will assist him. There he meets Sabra, who invites Lynn to escort her to the Club Inferno. At the nightclub he obtains information that the death of his friend was murder and not suicide.

Cameron offers Lynn a job in his office to throw the young lawyers off the scent. Lynn accepts. T. Amato (Alexander Granach), proprietor of the Club Inferno, is incensed over Cameron's failure to appoint him to political office. To defeat the Cameron machine he imports inmates of local institutions, arranging for them to vote several times. Cameron retaliates by importing a small army of racketeers. In the ensuing fracas, Lynn discovers that Amato's brother killed his friend. Invoking an old law he has the inmates and the racketeers locked up, several of whom turn state's evidence. Cameron is sent to prison.

CAST

Lynn Hollister.....John Wayne
Sabra Cameron.....Frances Dee
Tom Cameron.....Edward Ellis
Casey.....Wallace Ford
Floyd.....Ward Bond
Morris Slade.....Harold Huber
T. Amato.....Alexander Granach
Butler.....Barnett Parker

Release date, March 7, 1941

FEDERAL FUGITIVES (Producers Rel. Corp.)

Melodrama

Produced by John T. Coyle. Directed by William Beaudine.

SYNOPSIS

Madison (Neil Hamilton), a Secret Service Officer assigned to probe into the death of three fellow officers, poses as a partner of Gregory (Emmett Vogan), a plane manufacturer, to investigate Haskell (Victor Varconi) and Lane (Charles Wilson), who are very anxious to take over Gregory's plant.

Haskell & Lane discover Madison's identity and plan to kill him by placing a poison pill in a bottle of digestion tablets. The plot is discovered by Rita (Doris Day), who contacts Chuck (Lyle Latell), Madison's man Friday.

They follow Madison who has trailed Haskell to Baltimore, where Haskell contacts two foreign agents. Madison is discovered while listening to their plotting, and while being searched, Haskell discovers the poison pill.

Just as Madison is about to swallow the pill at the command of Haskell, Chuck bursts into the scene with Rita. Haskell grabs Rita as a shield and backs off. In the warehouse, Madison is about to use his pistol when the agent opens an elevator shaft door and plunges to his death.

CAST

Madison.....Neil Hamilton
Rita.....Doris Day
Haskell.....Victor Varconi
Lane.....Charles Wilson
Gregory.....Emmett Vogan
Hobbs.....Gerald Oliver Smith
Doctor.....Jack Mulhall
Chuck.....Lyle Latell

Release Date March 29, 1941

THE GREAT DICTATOR (United Artists)

Satirical Comedy

Produced, written and directed by Charles Chaplin.

SYNOPSIS

The story opens on the battlefields of World War I where in scenes reminiscent of his "Shoulder Arms" Charles Chaplin does his duty as a soldier. He is injured and amnesia results.

He remembers that he is a Jewish barber shortly before his country is to invade a neighbor and attempts to resume practice of his craft in a society he does not know has changed. Storm troopers harass and abuse him, but a government official, Schultz (Reginald Gardiner), whose life the Jewish barber had saved, provides protection until he himself is confined in a concentration camp. The Jewish barber is also befriended by Hannah (Paulette Goddard), a girl of the ghetto.

Schultz escapes from prison and enlists the barber and his friends in a plot to blow up the palace, but this fails and they are both sent to prison. Escaping again, they are fleeing the country when the barber is mistaken for Hynkel, Dictator of Tomania (also Chaplin). The dictator is mistaken for the barber and imprisoned.

Brought to a microphone to proclaim the invasion successful, the barber becomes Mr. Chaplin, who pleads for a new order in the world.

CAST

People of the Palace

Hynkel, Dictator of Tomania..Charles Chaplin
Napaloni, Dictator of Bacteria.....Jack Oakie
Schultz ..... Reginald Gardiner
Garbitsch ..... Henry Daniell
Herring ..... Billy Gilbert
Madame Napaloni .....Grace Hayle
Bacterian Ambassador.....Carter de Haven

People of the Ghetto

A Jewish Barber.....Charles Chaplin
Hannah ..... Paulette Goddard
Mr. Jaeckel ..... Maurice Moscovich
Mrs. Jaeckel ..... Emma Dunn
Mr. Mann ..... Bernard Gorcey
Mr. Agar ..... Paul Weigel

and Chester Conklin, Esther Michaelson, Hank Mann, Florence Wright, Eddie Gribbon, Robert O. Davis, Eddie Dunn, Nita Pike, Peter Lynn.

Release date, March 7, 1941

BACK STREET (Universal)

Drama

Produced by Bruce Manning. Directed by Robert Stevenson. Based on the novel by Fannie Hurst.

SYNOPSIS

The neighbors said that Ray Smith (Margaret Sullavan) was a "fast" girl because she played poker with the salesmen who called at her stepmother's notions shop. But morally, Ray was all right. Then Walter Saxel (Charles Boyer) entered her life. Curt Stanton (Richard Carlson) loved her. Curt had the bicycle repair shop next door to the notions shop. Curt proposed many times.

Ed Porter (Frank McHugh), a drummer, introduces Ray to Walter. They fall in love, but Walter tells Ray that he is engaged to another girl and is going to marry her. . . .

Five years later, Ray is in New York. She is now a successful designer for a dress manufacturer. She collides with Walter on the street and as time passes their love returns more strongly than ever, although Walter is married and a father. Walter procures an apartment and maintains her in it. They give their names as Mr. and Mrs. Smith. They have a serious quarrel and Ray leaves Walter, but he ferrets her out and she returns to him. The Saxel family and Ray, occupying a lower-deck stateroom, sail for Paris. In Paris Richard Saxel (Tim Holt), Walter's son, demands that Ray leave his father alone. Walter overhears and the following day is stricken with a heart ailment. Walter's death causes Ray to sicken. On her dying bed she visions what her life would have been if they had married when they first met.

CAST

Walter Saxel.....Charles Boyer
Ray Smith.....Margaret Sullavan
Curt Stanton.....Richard Carlson
Ed Porter.....Frank McHugh
Harry ..... Frank Jenks
Richard Saxel ..... Tim Holt
Freda Smith ..... Peggy Stewart
Darren .....Samuel S. Hinds

Release date, February 7, 1941

Reviews of the five pictures on this page have appeared in* Motion Picture Herald *but synopses on them have not previously been carried in Product Digest. They are carried now for their reference value.

THE PHILADELPHIA STORY (Metro-Goldwyn-Mayer)

Comedy of Manners

Produced by Joseph L. Mankiewicz. Directed by George Cukor. Based on the play by Philip Barry as produced by the Theatre Guild, Inc.

SYNOPSIS

Tracy Lord (Katharine Hepburn) is to wed George Kittredge (John Howard), when her ex-husband, Dexter Haven (Cary Grant), arrives unexpectedly at the Lord home. Tracy is furious, but Margaret Lord (Mary Nash), Dinah Lord (Virginia Weidler) and Uncle Willie (Roland Young) greet Dexter with open arms. Through a snoop magazine, Dexter blackmails Tracy by bringing two supposed friends to the wedding, Macaulay Connor (James Stewart), a reporter, and Liz Imbrie (Ruth Hussey), photographer and Connor's girl friend. The blackmail concerns an unpleasant story about a dancer and Tracy's father, Seth Lord (John Halliday). The Lord family belongs to Philadelphia's "Main Line."

Tracy sets out to make fools of Connor and Miss Imbrie, and succeeds only in making a fool of herself. Tracy discovers that Dexter's real reason for returning is that he still loves her but that he considers her a prig. At the party before her wedding, she quarrels with Kittredge and goes home with Connor. They both become intoxicated and go for a swim.

As Connor carries Tracy back to the house, he meets Dexter and Kittredge. Next morning Tracy can't recall what happened to her. But Tracy, confused as she is about the night before, sees one thing clearly. She doesn't want to marry Kittredge. Instead she re-marries Dexter as Connor and Liz attend them.

CAST

C. K. Dexter Haven.....Cary Grant
Tracy Lord.....Katharine Hepburn
Macaulay Connor.....James Stewart
Elizabeth Imbrie.....Ruth Hussey
George Kittredge.....John Howard
Uncle Willie.....Roland Young
Seth Lord.....John Halliday
Margaret Lord.....Virginia Weidler
Sidney Lord.....Henry Daniell
Edward .....Lionel Pape

Release date, January 17, 1941.

FLIGHT FROM DESTINY (Warner Brothers)

Drama

Directed by Vincent Sherman.

SYNOPSIS

Betty Farroway (Geraldine Fitzgerald) confides to an old friend, Professor Todhunter (Thomas Mitchell) that her husband, Michael (Jeffrey Lynn) is drifting away from her. The professor takes Betty to Michael's art studio to talk things over with Michael and by chance they see Michael leave the building with Ketti Moret (Mona Maris).

The professor learns that Ketti has a peculiar hold on Michael. She runs an art gallery and had hired Michael to paint copies of old masterpieces. Ketti then sold the copies as originals and threatened to expose Michael as a fraud when he wanted to quit. The professor, keeping secret the knowledge that Dr. Stevens (James Stephenson) has given him only six months to live, takes justice into his own hands to straighten things out for Michael and Betty by murdering Ketti.

CAST

Betty Farroway.....Geraldine Fitzgerald
Professor Todhunter.....Thomas Mitchell
Michael Farroway.....Jeffrey Lynn
Dr. Stevens.....James Stephenson
Ketti Moret.....Mona Maris
District Attorney.....Jonathan Hale
Saunders ..... David Bruce
Dean Somers.....Thurston Hall
Martha ..... Mary Gordon
Peterson ..... John Eldredge
Ferrers .....Hardie Albright

Release date, February 8, 1941

MISSING TEN DAYS (Columbia)

Espionage and Romance

Produced by Irving Asher in England. Directed by Tim Whelan. Based on the novel, "The Disappearance of Roger Tremayne," by Bruce Graeme.

SYNOPSIS

When the victim of a nightclub shooting comes to in a Paris hospital he gives his name as Robert Stevens (Rex Harrison) but can tell nothing that has happened for 10 days past. Mistaken for a spy he is approached by a man named Andre (John Abbott), who instructs Stevens to meet Diane De Guermantes (Karen Verne) at a fashion show. Stevens discovers he is supposed to be Diane's chauffeur.

Later Andre finds out that Stevens is not the spy and tries to kill him but it is Andre who dies in the attempt. Stevens sees Denise (Joan Marion), Diane's maid, photographing scale models of the Maginot Line. He confides the story to Diane and they set out to warn the authorities. On the way they are captured and held in a deserted chateau. Escaping, Stevens halts a munitions train entering the fortifications. He had overheard a plot by which a bomb was to be attached to the train. The train is destroyed by the bomb but the fort is unharmed.

CAST

Robert Stevens .....Rex Harrison
Diane De Guermantes.....Karen Verne
General De Guermantes.....C. V. France
Denise .....Joan Marion
Lanson .....Leo Glenn
Francois .....Anthony Holles
Sir James Stevens.....Robert Rendell
Victor .....Andre Morell
Andre .....John Abbott

SPECIAL REMARKS

Released in England as "Ten Days in Paris," this production was reviewed in Motion Picture Herald, October 28, 1939, by Aubrey Flanagan from London.

Release date, February 28, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Adam Had Four Sons (Col.)
Release Date February 18, 1941
Production No. 2006.
Running Time 80 Minutes
Reviewed February 22, 1941, Page 36
Audience Classification—Adult

Blondie Goes Latin (Col.)
Release Date February 27, 1941
Production No 2015
Running Time 69 Minutes
Reviewed March 1, 1941, Page 41
Audience Classification—General

Devil Commands, The (Col.)
Release Date February 3, 1941
Production No. 2028
Running Time 65 Minutes
Reviewed February 22, 1941, Page 38
Audience Classification—Adult
Legion of Decency Rating—Class B

Missing Ten Days (Col.)
Release Date February 28, 1941
Production No. 2044
Running Time 82 Minutes
Reviewed October 28, 1939, Page 46 under the title "Ten Days in Paris"
Audience Classification—Adult

This Thing Called Love (Col.)
Release Date January 2, 1941
Production No. 2005
Running Time 93 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
(Revised Version—Originally Class C)
Round Table Exploitation—Mar. 1, '41, Page 74

Wildcat of Tucson (Col.)
Release Date December 31, 1940
Production No. 2211
Running Time 59 Minutes
Legion of Decency Rating—Class A-1

Andy Hardy's Private Secretary (MGM)
Release Date February 21, 1941
Production No. 126
Running time 101 Minutes
Reviewed February 22, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Blonde Inspiration (MGM)
Release Date February 7, 1941
Production No. 123
Running Time 72 Minutes
Reviewed February 22, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Comrade X (MGM)
Release Date December 13, 1940
Production No. 113
Running Time 90 Minutes
Reviewed December 7, 1940, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 21, '40, Page 63; Feb. 1, '41, Pages 62, 64, 65: Feb. 8, '41, Page 54; Feb. 15, '41, Page 56; Feb. 22, '41, Page 56; Mar. 1, '41, Page 68

Land of Liberty (MGM)
Release Date January 24, 1941
Production No. 120
Running Time 98 Minutes
Reviewed February 8, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 28, '40, Page 66; Jan. 18, '41, Page 59; Feb. 8, '41, Pages 53. 54; Feb. 15, '41, Page 59; Feb. 22, '41, Page 55

Flying Wild (Mono.)
Release Date March 10, 1941
Running Time 63 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—General

Ridin' the Cherokee Trail (Mono.)
Release Date February 25, 1941
Running Time 62 Minutes
Reviewed February 22, 1941, Page 38
Audience Classification—General

Hard-Boiled Canary (Par.)
Release Date March 7, 1941
Production No 4021
Running Time 80 Minutes
Reviewed March 1, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2

In Old Colorado (Par.)
Release Date March 14, 1941
Production No. 4052
Running Time 67 Minutes
Reviewed February 22, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Lady Eve, The (Par.)
Release Date March 21, 1941
Production No. 4022
Running Time 95 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class B

Love Thy Neighbor (Par.)
Release Date December 27, 1940
Production No. 4013
Running Time 83 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 28, '40, Page 66; Feb. 8, '41, Page 54; Feb. 22, '41, Page 53; Mar. 1, '41, Page 74

Outlaws of the Rio Grande (Prod.)
Release Date March 7, 1941
Production No. 155
Running Time 63 Minutes
Reviewed March 1, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in part
Class C	Condemned

Kitty Foyle (RKO)
Release Date December 27, 1940
Production No. 112
Running Time 105 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 11, '41, Page 53; Jan. 18, '41, Page 60; Jan. 25, '41, Page 83; Feb. 1, '41, Page 64; Feb. 8, '41, Page 54; Feb. 15, '41, Pages 58, 60; Feb. 22, '41, Pages 54, 56; Mar. 1, '41, Pages 70, 74

Prairie Pioneers (Rep.)
Release Date February 16, 1941
Production No. 065
Running Time 58 Minutes
Reviewed March 1, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Golden Hoofs (20th-Fox)
Release Date February 14, 1941
Production No. 130
Running Time 67 Minutes
Reviewed February 22, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Tobacco Road (20th-Fox)
Release Date March 7, 1941
Production No. 133
Running Time 84 Minutes
Reviewed March 1, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B

Invisible Woman, The (Univ.)
Release Date December 27, 1940
Production No. 5018
Running Time 70 Minutes
Reviewed January 4, 1941, Page 31
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 8, '41, Page 52; Mar. 1, '41, Page 74

Meet the Chump (Univ.)
Release Date February 14, 1941
Production No. 5032.
Running Time 60 Minutes
Reviewed February 15, 1941, Page 42
Audience Classification—General
Legion of Decency Rating—Class A-1

Father's Son (WB)
Release Date February 1, 1941
Production No. 520
Running Time 57 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Flight from Destiny (WB)
Release Date February 8, 1941
Production No. 514
Running Time 74 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

COLUMBIA

Prod. No.	Title	Release Date
2201	Durango Kid	Aug. 15,'40
2032	Fugitive From a Prison Camp	Sept. 5,'40
2209	Prairie Schooners	Sept. 30,'40
2018	So You Won't Talk	Oct. 3,'40
2030	Nobody's Children	Oct. 17,'40
2202	West of Abilene	Oct. 21,'40
2038	Girls Under 21	Oct. 24,'40
2016	Blondie Plays Cupid	Oct. 31,'40
2210	Beyond the Sacramento	Nov. 14,'40
2021	The Lone Wolf Keeps a Date	Nov. 23,'40
2012	Escape to Glory	Nov. 28,'40
2024	Ellery Queen	Nov. 30,'40
2203	The Thundering Frontier	Dec. 5,'40
2031	The Great Plane Robbery	Dec. 9,'40
2033	Phantom Submarine	Dec. 20,'40
2101	Arizona	Dec. 25,'40
2211	Wildcat of Tucson	Dec. 31,'40
2005	This Thing Called Love	Jan. 2,'41
2204	The Pinto Kid	Jan. 9,'41
2029	Face Behind the Mask	Jan. 16,'41
2028	The Devil Commands	Feb. 3,'41
2212	Across the Sierras	Feb. 13,'41
2006	Adam Had Four Sons	Feb. 18,'41
2027	Meet Boston Blackie	Feb. 20,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
2015	Blondie Goes Latin	Feb. 27,'41
2044	Missing Ten Days	Feb. 28,'41
....	Lone Wolf Takes a Chance	Mar. 6,'41
....	Ellery Queen's Penthouse Mystery	Mar. 24,'41
2213	North from the Lone Star	Mar. 31,'41
....	Penny Serenade	Apr. 17,'41
....	Under Age	Apr. 24,'41
....	The Great Swindle	Apr. 30,'41
....	Fight For Life	
....	And Now Good-Bye	
....	Senate Page Boys	
....	They Dare Not Love	
....	Her First Beau	
....	She Knew All the Answers	
....	Chain Gang	
....	Naval Academy	
....	Time Out for Rhythm	
....	Texas	

M-G-M

Prod. No.	Title	Release Date
101	Dr. Kildare Goes Home	Sept. 6,'40
102	Wyoming	Sept. 13,'40
104	Haunted Honeymoon	Sept. 20,'40
103	Strike Up the Band	Sept. 27,'40
105	Sky Murder	Sept. 27,'40
106	Dulcy	Oct. 4,'40
107	Third Finger, Left Hand	Oct. 11,'40
109	Hullabaloo	Oct. 25,'40
108	Escape	Nov. 1,'40
110	Bitter Sweet	Nov. 8,'40
111	Gallant Sons	Nov. 15,'40
112	Little Nellie Kelly	Nov. 22,'40
115	Dr. Kildare's Crisis	Nov. 29,'40
114	Go West	Dec. 6,'40
113	Comrade X	Dec. 13,'40
116	Keeping Company	Dec. 27,'40
117	Flight Command	Jan. 3,'41
118	Maisie Was a Lady	Jan. 10,'41
...	Gone With the Wind	Jan. 17,'41
119	Philadelphia Story	Jan. 17,'41
121	Wild Man of Borneo	Jan. 24,'41
120	Land of Liberty	Jan. 24,'41
122	Come Live With Me	Jan. 31,'41
123	Blonde Inspiration	Feb. 7,'41
125	Trial of Mary Dugan	Feb. 14,'41
126	Andy Hardy's Private Secretary	Feb. 21,'41
127	Free and Easy	Feb. 28,'41
128	Rage in Heaven	Mar. 7,'41
129	The Penalty	Mar. 14,'41
124	The Bad Man	Mar. 28,'41
...	Ziegfeld Girl	
...	The Stars Look Down	
...	Billy the Kid	
...	Men of Boys Town	
...	Love Crazy	
...	A Woman's Face	
...	Blossoms in the Dust	
...	Dr. Jekyll and Mr. Hyde	
...	The Uniform	
...	Washington Melodrama	
...	Lady Be Good	

MONOGRAM

....	Range Busters	Aug. 22,'40
....	Outsider, The	Sept. 15,'40
....	That Gang of Mine	Sept. 23,'40
....	Ape, The	Sept. 30,'40
....	Trailing Double Trouble	Oct. 1,'40
....	Drums of the Desert	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Take Me Back to Oklahoma	Nov. 11,'40
....	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Pride of the Bowery	Dec. 15,'40
....	Chamber of Horrors	Dec. 20,'40
....	Her First Romance	Dec. 25,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
....	You're Out of Luck	Jan. 20,'41
....	The Kid's Last Ride	Feb. 10,'41
....	Ridin' The Cherokee Trail	Feb. 25,'41
....	Flying Wild	Mar. 10,'41
....	Sign of the Wolf	Mar. 15,'41
....	Tumbledown Ranch in Arizona	Mar. 28,'41

PARAMOUNT

Prod. No.	Title	Release Date
4001	Rhythm on the River	Sept. 6,'40
4002	I Want a Divorce	Sept. 20,'40
4003	Rangers of Fortune	Sept. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
Spec.	World In Flames	Oct. 25,'40
4007	Christmas In July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4050	Three Men From Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
4017	You're the One	Feb. 7,'41
4018	The Mad Doctor	Feb. 14,'41
4019	Virginia	Feb. 21,'41
4020	The Monster and the Girl	Feb. 28,'41
4021	Hard Boiled Canary	Mar. 7,'41
4052	In Old Colorado	Mar. 14,'41
4022	Lady Eve	Mar. 21,'41
4023	Las Vegas Night	Mar. 28,'41
4024	The Round-Up	Apr. 4,'41
4025	Road to Zanzibar	Apr. 11,'41
4053	Border Vigilantes	Apr. 18,'41
....	Power Dive	Apr. 25,'41
....	Reaching for the Sun	May 2,'41
....	One Night in Lisbon	May 16,'41
....	Caught in the Draft	May 30,'41
....	Pirates on Horseback	June 6,'41
....	Shepherd of the Hills	June 13,'41
....	Kiss the Boys Goodbye	July 4,'41
....	I Wanted Wings	Aug. 8,'41
....	Men of Action	
....	Skylark	
....	Pioneer Woman	
....	Nurses Don't Tell	
....	Hold Back the Dawn	
....	Night of January 16th	

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
101	I Take This Oath	May 20,'40
151	Frontier Crusader	June 17,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sept. 16,'40
158	Billy the Kid in Texas	Sept. 30,'40
154	Riders of Black Mountain	Nov. 11,'40
105	Devil Bat	Dec. 13,'40
104	Misbehaving Husbands	Dec. 20,'40
159	Billy the Kid's Gun Justice	Dec. 27,'40
163	Lone Rider Rides On	Jan. 10,'41
107	Caught in the Act	Jan. 17,'41
160	Billy the Kid's Range War	Jan. 24,'41
106	Secret Evidence	Jan. 31,'41
164	Lone Rider Crosses the Rio	Feb. 28,'41
155	Outlaws of the Rio Grande	Mar. 7,'41
161	Trigger Pals	Mar. 22,'41
108	Federal Fugitives	Mar. 29,'41
109	Emergency Landing	Apr. 11,'41
110	South of Panama	Apr. 18,'41
111	Murder in Khaki	Apr. 25,'41

RKO-RADIO

Prod. No.	Title	Release Date
171	Ramparts We Watch	Aug. 16,'40
101	Men Against the Sky	Sept. 6,'40
102	Dreaming Out Loud	Sept. 13,'40
103	I'm Still Alive	Sept. 27,'40
181	Wagon Train	Oct. 4,'40
105	The Villian Still Pursued Her	Oct. 11,'40
107	Laddie	Oct. 18,'40
104	They Knew What They Wanted	Oct. 25,'40
109	Li'l Abner	Nov. 1,'40
106	Too Many Girls	Nov. 8,'40
111	Mexican Spitfire Out West	Nov. 15,'40
108	You'll Find Out	Nov. 22,'40
113	Remedy for Riches	Nov. 29,'40
182	The Fargo Kid	Dec. 6,'40
114	No, No, Nanette	Dec. 20,'40
112	Kitty Foyle	Dec. 27,'40
161	Convoy	Jan. 3,'41
110	Little Men	Jan. 10,'41
115	Let's Make Music	Jan. 17,'41
116	The Saint In Palm Springs	Jan. 24,'41
117	Mr. and Mrs. Smith	Jan. 31,'41
183	Along the Rio Grande	Feb. 7,'41
121	Playgirl	Feb. 14,'41
123	Scattergood Baines	Feb. 21,'41
118	Citizen Kane	Feb. 28,'41
120	A Girl, a Guy and a Gob	Mar. 14,'41
119	Footlight Fever	Mar. 21,'41
124	Melody for Three	Mar. 28,'41
...	Vivacious Lady (Reissue)	Mar. 28,'41
125	Repent at Leisure	Apr. 4,'41
122	The Devil and Miss Jones	Apr. 11,'41
184	Robbers of the Range	Apr. 18,'41
128	They Met in Argentina	Apr. 25,'41
129	Leon Errol Picture	May 2,'41
126	Tom, Dick and Harry	May 9,'41
....	Hang Out the Moon	
....	Sunny	
....	Before the Fact	
...	Reluctant Dragon (Disney)	
....	My Life with Caroline	
....	A Certain Mr. Scratch	

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

REPUBLIC

Prod. No.	Title	Rel. Date	Min.
071	The Tulsa Kid	Aug. 16,'40	
061	Oklahoma Renegades	Aug. 29,'40	
043	Ride, Tenderfoot, Ride	Sept. 6,'40	
017	Girl from Havana	Sept. 11,'40	
051	Colorado	Sept. 15,'40	
062	Under Texas Skies	Sept. 30,'40	
072	Frontier Vengeance	Oct. 10,'40	
005	Melody and Moonlight	Oct. 11,'40	
001	The Hit Parade of 1941	Oct. 15,'40	
052	Young Bill Hickok	Oct. 21,'40	
006	Who Killed Aunt Maggie	Nov. 1,'40	
007	Friendly Neighbors	Nov. 7,'40	
063	Trail Blazers	Nov. 11,'40	
041	Melody Ranch	Nov. 15,'40	
073	Texas Terrors	Nov. 22,'40	
018	Meet the Missus	Nov. 29,'40	
053	The Border Legion	Dec. 5,'40	
008	Barnyard Follies	Dec. 6,'40	
009	Behind the News	Dec. 20,'40	
064	Lone Star Raiders	Dec. 23,'40	
019	Bowery Boy	Dec. 27,'40	
074	Wyoming Wildcat	Jan. 6,'41	
054	Robin Hood of the Pecos	Jan. 14,'41	
044	Ridin' on the Rainbow	Jan. 24,'41	
010	Arkansas Judge	Jan. 28,'41	
020	Petticoat Politics	Jan. 31,'41	
075	The Phantom Cowboy	Feb. 14,'41	
065	Prairie Pioneers	Feb. 16,'41	
021	Great Train Robbery	Feb. 28,'41	
011	A Man Betrayed	Mar. 7,'41	
045	Back in the Saddle	Mar. 14,'41	
012	Mr. District Attorney	Mar. 27,'41	
055	In Old Cheyenne	Apr. 1,'41	
002	Sis Hopkins	Apr. 6,'41	
...	Two-Gun Sheriff	Apr. 11,'41	
...	Pals of the Pecos		
...	Rookies on Parade		
...	Lady from New Orleans		

20TH CENTURY-FOX

Prod. No.	Title	Release Date
101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23',40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sept. 6,'40
105	Elsa Maxwell's Public Deb No. 1	Sept. 13,'40
116	Yesterday's Heroes	Sept. 20,'40
107	Brigham Young—Frontiersman	Sept. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl in the News	Jan. 31,'41
129	Ride, Kelly, Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
132	Murder Among Friends	Feb. 28,'41
133	Tobacco Road	Mar. 7,'41
134	Sleepers West	Mar. 14,'41
135	The Outlaw	Mar. 21,'41
136	Dead Men Tell	Mar. 28,'41
131	Scotland Yard	Apr. 4,'41
137	That Night in Rio	Apr. 11,'41
138	Ride on Vaquero	Apr. 18,'41
139	Inspector Hornleigh Goes to It	Apr. 25,'41
....	Great American Broadcast	May 2,'41
....	Man Hunt	May 16,'41
....	Cowboy and the Blonde	May 23,'41
....	Blood and Sand	May 30,'41
....	A Very Young Lady	June 6,'41
....	The Great Commandment	June 13,'41
....	Eagle Flies Again	June 20,'41
....	For Beauty's Sake	June 27,'41
....	Bride Wore Crutches	July 4,'41
....	Belle Starr	July 11,'41
....	Breach of Discipline	July 18,'41

UNITED ARTISTS

Prod. No.	Title	Rel. Date	Min.
....	South of Pago Pago	July 19,'40	
....	Captain Caution	Aug. 9,'40	
....	Foreign Correspondent	Aug. 16,'40	
....	Kit Carson	Aug. 30,'40	
....	Pastor Hall	Sept. 13,'40	
....	The Westerner	Sept. 20,'40	
....	Long Voyage Home	Nov. 22,'40	
....	Blackout	Nov. 29,'40	
....	Thief of Bagdad	Dec. 25,'40	
....	Son of Monte Cristo	Jan. 10,'41	
....	Road Show	Jan. 24,'41	
....	So Ends Our Night	Feb. 14,'41	
...	Cheers for Miss Bishop	Feb. 21,'41	
....	The Great Dictator	Mar. 7,'41	
....	Topper Returns	Mar. 21,'41	
....	That Hamilton Woman		
....	Major Barbara		
....	Pot O' Gold		
....	That Uncertain Feeling		
....	Broadway Limited		
....	New Wine		

UNIVERSAL

Prod. No.	Title	Rel. Date	Min.
5013	Argentine Nights	Sept. 6,'40	
5006	Hired Wife	Sept. 13,'40	
5051	Leather Pushers	Sept. 13,'40	
5020	The Mummy's Hand	Sept. 20,'40	
5046	The Fugitive	Sept. 20,'40	
5061	Ragtime Cowboy Joe	Sept. 20,'40	
5001	Spring Parade	Sept. 27,'40	
5019	Diamond Frontier	Oct. 4,'40	
5017	A Little Bit of Heaven	Oct. 11,'40	
5062	Law and Order	Oct. 18,'40	
5024	Slightly Tempted	Oct. 18,'40	
5007	Seven Sinners	Oct. 25,'40	
5052	Devils Pipeline	Nov. 1,'40	
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40	
5063	Pony Post	Nov. 8,'40	
5021	Sandy Gets Her Man	Nov. 8,'40	
5015	One Night in the Tropics	Nov. 15,'40	
5023	Meet the Wildcat	Nov. 22,'40	
5048	Next Time We Love (Re-issue)	Nov. 22'40	
5010	The Bank Dick	Nov. 29,'40	
5026	Margie	Dec. 6,'40	
5008	Trail of the Vigilantes	Dec. 13,'40	
5025	Give Us Wings	Dec. 20,'40	
5018	The Invisible Woman	Dec. 27,'40	
5053	Lucky Devils	Jan. 3,'41	
5030	Where Did You Get That Girl?	Jan. 3,'41	
5064	Boss of Bullion City	Jan. 10,'41	
5027	San Francisco Docks	Jan. 10,'41	
5022	Six Lessons from Madame Lazonga	Jan. 17,'41	
5011	Buck Privates	Jan. 31,'41	
5002	Back Street	Feb. 7,'41	
5032	Meet the Chump	Feb. 14,'41	
....	Nice Girl	Feb. 21,'41	
5040	Dark Streets of Cairo	Feb. 28,'41	
....	Mr. Dynamite	Mar. 7,'41	
....	Double Date	Mar. 14,'41	
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41	
....	Man Who Lost Himself	Mar. 21,'41	
....	Horror Island	Mar. 28,'41	
....	Man Made Monster	Mar. 28,'41	
....	Lady from Cheyenne	Apr. 4,'41	
....	Mutiny in the Artic	Apr. 4,'41	
....	Flame of New Orleans	Apr. 11,'41	
....	Model Wife	Apr. 25,'41	
....	Black Cat	May 2,'41	
....	Too Many Blondes	May 23,'41	
....	Oh, Charlie	May 30,'41	
....	Men of the Timberlands	June 6,'41	
....	Tight Shoes	June 13,'41	
5057	A Dangerous Game	Aug. 22,'41	
....	Unfinished Business		
....	Hit the Road		

WARNER BROS.

Under 550 WB—Over 550 FN

Prod. No.	Title	Rel. Date	Min.
519	Calling All Husbands	Sept. 7,'40	
554	No Time for Comedy	Sept. 14,'40	
506	City for Conquest	Sept. 21,'40	
502	Knute Rockne—All American	Oct. 5,'40	
569	Father Is a Prince	Oct. 12,'40	
511	Dispatch from Reuter's	Oct. 19,'40	
561	Tugboat Annie Sails Again	Oct. 26,'40	
570	Always a Bride	Nov. 2,'40	
562	East of the River	Nov. 9,'40	
513	South of Suez	Nov. 16,'40	
552	The Letter	Nov. 23,'40	
512	Lady With the Red Hair	Nov. 30,'40	
571	She Couldn't Say No	Dec. 7,'40	
525	Here Comes the Navy	Dec. 21,'40	
551	Santa Fe Trail	Dec. 28,'40	
503	Four Mothers	Jan. 4,'41	
572	Case of the Black Parrot	Jan. 11,'41	
510	Honeymoon for Three	Jan. 18,'41	
556	High Sierra	Jan. 25,'41	
520	Father's Son	Feb. 1,'41	
514	Flight From Destiny	Feb. 8,'41	
515	The Great Mr. Nobody	Feb. 15,'41	
559	Strawberry Blonde	Feb. 22,'41	
...	Shadows on the Stairs	Mar. 1,'41	
509	Footsteps in the Dark	Mar. 8,'41	
...	Here Comes Happiness	Mar. 15,'41	
...	The Sea Wolf	Mar. 22,'41	
...	Knockout	Mar. 29,'41	
...	Meet John Doe		
...	The Wagons Roll at Night		
...	Bride Came C. O. D.		
...	Affectionately Yours		
...	The Great Lie		
...	Kisses for Breakfast		
...	Miss Wheelwright Discovers America		
...	No Hard Feelings		
...	Shining Victory		
...	Singapore Woman		
...	Strange Alibi		
...	Sergeant York		
...	Thirty Days Hath September		
...	Bad Men of Missouri		
...	The Gentle People		
...	Three Sons O'Guns		
...	Highway West		
...	The Nurse's Secret		
...	Underground		
...	Manpower		

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

MAD ABOUT MOONSHINE (RKO)
Edgar Kennedy (13,404)

Edgar Kennedy is out of a job, and his wife (Vivian Oakland) tells him to make up his mind, or else. Edgar hears a radio broadcast in which an announcer states that there is a 640-acre estate in the south unclaimed and which belongs to William Franey (Himself), Edgar's father-in-law. The three of them set out for the estate and when they arrive there they are attacked by hillbillies, who are merely continuing their feud with the Franey clan. Edgar and Franey are besieged until the state police arrive, but Edgar is arrested when the police locate moonshine in the basement.

Release date, Feb. 21, 1941 19 *Minutes*

MEET THE FLEET (WB)
Technicolor Special (6003)

This two-reeler is about the training of young men for service in the Navy. The subject was produced with the cooperation of the United States Navy and has authentic background shots filmed at the San Diego Naval Base where the major portion of the subject was photographed. A story about three of the recruits affords the picture continuity as the different training courses are illustrated.

Release date, Feb. 8, 1941 20 *Minutes*

QUIZ BIZ (MGM)
Pete Smith Specialty (S-265)

In this Specialty, the fourth in his quiz series, Pete Smith presents a new batch of sticklers. The questions, with illustrations, include "what is an onion," "where did the word sabotage originate," "what is a skink," "what is a pickle boat" and others. The usual Smith comedy touch is present and involves the weighing of a St. Bernard dog who doesn't want to be weighed.

Release date, Feb. 8, 1941 9 *Minutes*

EYES ON BRAZIL (RKO)
Special (14,501)

Julien Bryan here compares the extent of U. S. and Nazi influence in Brazil. The subject points out that the whole populous, prosperous southern district of Brazil, which is larger than the U. S., is predominantly German. There are 1200 German schools with German teachers and German children, the subject points out, and the German youth is being trained to fly in glider clubs similar to those formed in Germany in the early days of the Nazis. The subject then illustrates how the combined effort of the U. S. and Brazil are aimed to counteract the Nazi campaign.

Release date, Feb. 21, 1941 11 *Minutes*

VARIETY REEL (Rep.)
Meet the Stars (028-3)

Some three score Hollywood celebrities are shown here in four different settings. The first is a kid fashion show at the Mark Twain Restaurant, the second a between the scenes tableau at the Republic studio, the third a gathering at Louella Parsons' ranch and the last the *Redbook Magazine* award dinner at Ciros, at which Bette Davis, last winner, presents the new award to Martha Scott.

Release date, Feb. 24, 1941 9 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the 1940-41 Shorts chart, Product Digest pages 81 and 82 of this issue.

THIRD-DIMENSIONAL MURDER (MGM)
Metroscopix (A-100)

This is the third third-dimensional subject that Pete Smith has made and, like its predecessors, requires that the patron wear cardboard glasses having one green lens and one red one. This time Smith has devised a murder mystery involving a haunted house, a skeleton, a cannibal, a wooden Indian, Frankenstein's monster and assorted other delectables. Missiles are tossed at the audience, molten lead is poured on them, a clutching hand reaches out for them and snakes are put in their laps, which, with the illusion, has the audience "participating" in the mystery and looking to their own "safety."

Release date, March 1, 1941 7 *Minutes*

WILD OYSTERS (Par.)
Animated Antics (HO-5)

Mom and Pop are mice who live on the other side of a hole in the kitchen wall. When Mom sends Pop out for the morning milk and cheese, he must first outwit the household pets, a cat and a dog, both of whom stand guard over the kitchen and the food. Pop outwits the cat and the dog but some oysters on the kitchen sink are almost his undoing. Mom comes to the rescue in the nick of time.

Release date, Feb. 14, 1941 7 *Minutes*

THE CRACKPOT QUAIL (WB)
Merrie Melodie (6712)

Willoughby, the good natured, but dumb dog, decides to go quail hunting. He comes across a quail, but is not aware of the fact that it is a quail until the quail tells him so. A chase then ensues between the two of them in which Willoughby comes out second best and so he resolves never to go quail hunting again.

Release date, Feb. 15, 1941 7 *Minutes*

INFORMATION PLEASE, No. 7 (RKO)
(14,207)

The opening query gives the experts a chance to try their hands at weight guessing, with ladies of various sizes offering the problem. Another question involves distinguishing between animals that look alike, such as an alligator, and a crocodile; a turtle and a tortoise. Anna Neagle, guest expert, answers a query on hair styles. Oscar Levant demonstrates his knowledge of nagging wives of literature. The reel concludes with a rendition by Franklin P. Adams and Miss Neagle of a duet from Gilbert and Sullivan.

Release date, Feb. 21, 1941 10 *Minutes*

THE HOME GUARD (20th Cent.-Fox)
Terry-Toon (*Color*) (1558)

Gandy the Goose hears the call to arms and rushes to join his company but not before bidding farewell to the girl friend. Gandy is roughly handled by the mechanized commissary department and has his troubles when it comes to learning the finer points of close order drill. To make matters worse the captain of his company is a rival suitor. Gandy, however, becomes a hero when he routs two sinister vultures intent on wrecking the barnyard, headquarters for Gandy's company.

Release date March 7, 1941 7 *Minutes*

THE HAUNTED MOUSE (WB)
Looney Tune (6607)

A weary cat arrives at the deserted Village of Ghost Town in search of food. He enters a house where he is confronted by a ghost mouse. The ghost mouse takes this opportunity to get even with all cats by feeding the cat ghost food which disappears when the cat is about to eat it. The mouse has a great time at the cat's expense appearing and disappearing at will, but finally the mouse becomes frightened by a ghost cat.

Release date, Feb. 15, 1941 7 *Minutes*

STRANGER THAN FICTION, 86 (Univ.)
(5376)

The six subjects covered in this issue of the series are a Japanese stenographer in San Francisco who has three thousand "characters" to use in her "typing"; an architect in Miami who has invented an automatic lifeboat launching device to prevent capsizing; a man in Portland, Ore., who plants trees upside down; a lilliputian city; a train that runs through water and a boy in Indianapolis who paints with his teeth.

Release date, Feb. 3, 1941

FORBIDDEN PASSAGE (MGM)
Crime Does Not Pay (P-204)

Because of the urgency of their situation many refugees have resorted to illegal methods to gain entry to this country. Inspectors of the Immigration Service start a hunt for the ring of smugglers when refugee victims are washed ashore, wrapped in sacks and weighed down by chains. With the help of an American Consulate in a European port the movements of a refugee, known to be seeking entry into the United States, are followed. The path leads to the ring and the immigration officers close in.

Release date, Feb. 8, 1941 21 *Minutes*

WHISPERS (MGM)
Passing Parade (K-282)

In this Passing Parade subject John Nesbitt tells of a man whose life's ambition was ruined and his personal reputation destroyed because of a whispering campaign started by his enemies and continued by the unknowing cooperation of the very people he tried to help, a whispering campaign that had no basis in fact. The man, whose reputation was ruined by tenement interest was the sponsor of a slum clearing project.

Release date, Feb. 8, 1941 10 *Minutes*

(*Synopses continued on page* 83)

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

For Synopses of 1940-41 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. The Product Digest Section is published every other week, alternately with the Release Chart.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders	11-29-40	26
2426	His Ex Marks the Spot (Walter Catlett)	12-13-40	..
2404	Boob in Arms (Stooges)	12-27-40	..
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
2628	Fresh As a Freshman (Glove Singers)	1-29-41	..
2405	So Long Mr. Chumps (Stooges)	2-7-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	11-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music In Your Hair	3-28-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	..
2755	It Happened to Crusoe	3-4-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2075	Feathers (Cosmocolor)	1-31-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	..
2903	No. 3 (United States Naval Academy)	1-3-41	..
2904	No. 4	2-21-41	..
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5—Fun With Songs (L. White)	2-7-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	..
2604	Junior I. Q. Parade	3-7-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
	HAPPY-HOUR (10 Minutes)		
2441	Puss in Boots (Re-issue)	12-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn in Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murrray)	11-22-40	27
2854	No. 4 (Ken Murray)	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	..
2856	No. 6	3-14-41	..
	SPORT REELS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	..
2805	Splits, Spares and Strikes	2-21-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	..
P-204	Forbidden Passage	2-8-41	80
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	..
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	..
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	11-9-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	..
M-234	More About Nostradamus	1-18-41	57
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	..
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	..
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	..
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
	UNUSUAL OCCUPATIONS (Color) (9 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	..
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Controlling the Nerves	4-11-41	..
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-14-41	..
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	3-21-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch.	12-13-40	34
AO-4	Gene Krupa and His Orch	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	..
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	..
UO-2	Dipsy Gypsy	2-28-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	..
VO-4	Red, White and Blue Hawaii	2-28-41	..
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Eugene, the Jeep	12-15-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Pleeze	2-7-41	..
EO-7	Olive's Sweepstake Ticket	3-7-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-8-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	..
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons (Ted Husing)	9-6-40	..
RO-2	Sporting Everglades (Husing)	10-4-40	..
RO-3	Motorcycle Stunting (Husing)	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	..
RO-7	Fishing Fever	2-28-41	..
RO-8	Canine Sketches	3-28-41	..

PRODUCERS

Prod. No.	Title	Rel. Date	P.D. Page
	AMERICAN HISTORY (22 Minutes)		
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (18 Minutes)		
13.801	Growing Up	12-13-40	34

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

SPECIAL

(Average 11 Min.)

Prod. No.	Title	Rel. Date	P.D. Page
14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	..
14,503	The Swastika in Chile	4-18-41	..

MARCH OF TIME

(Average 20 Min.)

13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	..
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83

WALT DISNEY CARTOONS

(8 Minutes)

14,101	No. 1 Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	..
14,103	Baggage Buster	4-18-41	..
14,104	A Good Time for a Dime	5-9-41	..
14,105	Canine Caddy	5-30-41	..
14,106	How to Ride a Horse	6-20-41	..
14,107	Nifty Nineties	7-11-41	..
14,108	Early to Bed	8-1-41	..
14,109	Truant Officer Donald	8-22-41	..
14,110	Donald's Camera	9-12-41	..
14,111	Lend a Paw	10-3-41	...
14,112	Old MacDonald Duck	10-24-41	..
14,113	Symphony Hour	11-14-41	..
14,114	Chef Donald	12-5-41	..
14,115	Donald's Snow Fight	12-26-41	..
14,116	How to Ski	1-16-42	..
14,117	How to Become An Olympic Champ	2-7-42	..
14,118	The Sleep Walker	2-28-42	..

INFORMATION PLEASE

(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80

SPORTSCOPE

(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83

PICTURE PEOPLE

(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83

EDGAR KENNEDY

(Average 18 Min.)

13,401	Sunk by the Census	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	..

LEON ERROL

(Average 19 Min.)

13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	..
13,704	When Wifies Away	3-14-41	..

RAY WHITLEY

(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	..

REPUBLIC

MEET THE STARS

(10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	..
028-3	Variety Reel	2-24-41	80

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

1201	Midget Motor Mania	11-8-40	10
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..

BELIEVE IT OR NOT

(10 Minutes)

1601	Acquitted By the Sea	9-27-40	10

LEW LEHR

(9 Minutes)

1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..

FATHER HUBBARD

(10 Minutes)

1101	Eskimo Trails	8-2-40	..

MAGIC CARPET

(9 Minutes)

1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	..

SPORTS REVIEWS

(8 Minutes)

1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	..
1306	Symphony in Snow	3-14-41	..

TERRYTOONS (Tech)

(7 Minutes)

1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80

TERRYTOONS (Black & White)

(7 Minutes)

1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	..
1509	When Knights Were Bold	3-21-41	..

UNIVERSAL

SPECIAL

(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON

(7 Minutes)

5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68

STRANGER THAN FICTION

(9 Minutes)

5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5373	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	..
5378	No. 88	3-24-41	..

GOING PLACES

(9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	..
5358	No. 88	3-31-41	..

MUSICALS

(Average 18 Min.)

5221	Class in Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music in the Morgan Manner	3-19-41	..

COLOR CARTOONS (Re-issues)

(Average 8 Min.)

5261 to 5266	inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL

(10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS

(Average 20 Min.)

6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
C003	Meet the Fleet	2-8-41	80

ELSA MAXWELL COMEDIES

(19 Minutes)

6101	Riding Into Society	8-7-40	..

BROADWAY BREVITIES

(20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice in Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	..
C205	Take the Air	2-22-41	83

HOLLYWOOD NOVELTIES

(10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	..

THE SPORTS PARADE

(10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	..

MELODY MASTERS BANDS

(10 Minutes)

6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	..

LOONEY TUNES CARTOONS

(7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80

MERRIE MELODIES CARTOONS (Tech)

(7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	..
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80

BOB HOPE RE-ISSUES

(Average 18 Min.)

6901	Calling All Tars	2-1-41	88
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	..
6905	Watch the Birdie	4-26-41	..

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COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
083	Adventure of Captain Marvel (12 Episodes)	3-28-41	68

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-1-40	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	..

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TAKE THE AIR (WB)

Broadway Brevity (6205)

William Orr is hitch-hiking back to New York after an unsuccessful attempt to crash the movies. At an over-night camp he earns his lodging by entertaining the guests. There he meets Eddie Foy, Jr., who is a talent scout for his father's radio chain. Orr steals a ride in Foy's car and gets to the radio station where he barges into a rehearsal of Mary Brodel. By mistake the rehearsal is piped into the sponsor's room, but Orr loses his chance when he starts his imitations. After a series of madcap experiences he gets on the program.

Release date, Feb. 22, 1941 20 *Minutes*

AMERICANS ALL (RKO)

March of Time, No. 7 (13,107)

This is a subject on the people of the United States, both native born and immigrants alike. Shown are the many ways in which the five million U. S. immigrants are today working to preserve their adopted land. Also covered are the small groups that comprise the U. S. Fifth Column.

Release date, Feb. 14, 1941 19 *Minutes*

BAGDAD DADDY (Univ.)

Musical (5226)

The performers in this two reel musical are Gertrude Niesen, singing star; Marion Wilkins, impressionistic dancer; Stop, Look and Listen, singing trio; Fuzzy Knight, screen comedian, generally seen in westerns; Mavis Mims, dancer, and Jack Gwynne, magician.

Release date Feb. 19, 1941 18 *Minutes*

REDMEN ON PARADE (MGM)

Traveltalk (Color) (T-217)

The annual American Indian Inter-Tribal Ceremonies at Gallup, New Mexico, is the subject here of a camera study by James A. FitzPatrick. A Navajo rug weaver and a Hopi Indian making pottery are seen. The principal part of the reel shows some of the tribal dances, including the Apache Devil Dance. The subject concludes with scenes of a rodeo.

Release date, Feb. 1, 1941 9 *Minutes*

THE OLD GREY MAYOR (WB)

Bob Hope Re-issue (6903)

Bob Hope and the mayor's daughter are in love. The mayor, however, wants his daughter to marry an alderman. Bob threatens to marry the daughter regardless but the mayor and the alderman trick Bob so that he cannot obtain a license. The mayor's daughter stages a fake suicide and Bob, pretending to be an ambulance doctor, spirits her out of the house.

Release date March 15, 1941 17 *Minutes*

CABALLERO COLLEGE (RKO)

Sportscope (14,307)

The Chilean Cavalry School near Valparaiso is the setting and the principal performers are the four members of the Chilean jumping team, which has appeared in horse shows in this country yearly. A sequence on their training shows in slow-motion the split-second timing required to clear a jump without checking speed or breaking stride. In another sequence the Chilean team take the jumps in formation.

Release date, Feb. 14, 1941 9 *Minutes*

PICTURE PEOPLE, No. 7 (RKO)

(14,407)

Jack Benney headlines this number of the series with a bit of hilarity showing how scripts are written. Benny does all the work while his gag men play casino and Rochester has menu-trouble. In another sequence Gracie Allen and George Burns are shown. Also included in the subject are Margaret Lindsay doing the rhumba, Lum and Abner as they appear out of character, and Joe E. Brown displaying the collection in his sports museum.

Release date, Feb. 28, 1941 10 *Minutes*

SNIFFLES BELLS THE CAT (WB)

Merrie Melodie (6711)

The mice hold a meeting to choose someone for the difficult task of belling the cast. They decide to draw straws and Sniffles becomes the victim. He encounters the cat and a lively chase ensues with Sniffles accidentally belling the cat. When the rest of the mice ask Sniffles how he did it, he invents a fantastic story.

Release date, Feb. 1, 1941 7 *Minutes*

SHOP TALK (WB)

Bob Hope Re-issue (6902)

Bob (Bob Hope) has just returned from Europe to take over the duties of his father from whom he has inherited a large department store. By the terms of the will, Bob cannot assume full charge until he has proven his ability. The store manager places him in charge of the personnel department and sends him queer characters to be interviewed for jobs. Bob, however, fires the incompetent help, including the manager.

Release date Feb. 22, 1941 19 *Minutes*

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages, designated by the numerals following title. The pages are numbered consecutively starting with the first issue of the Digest.

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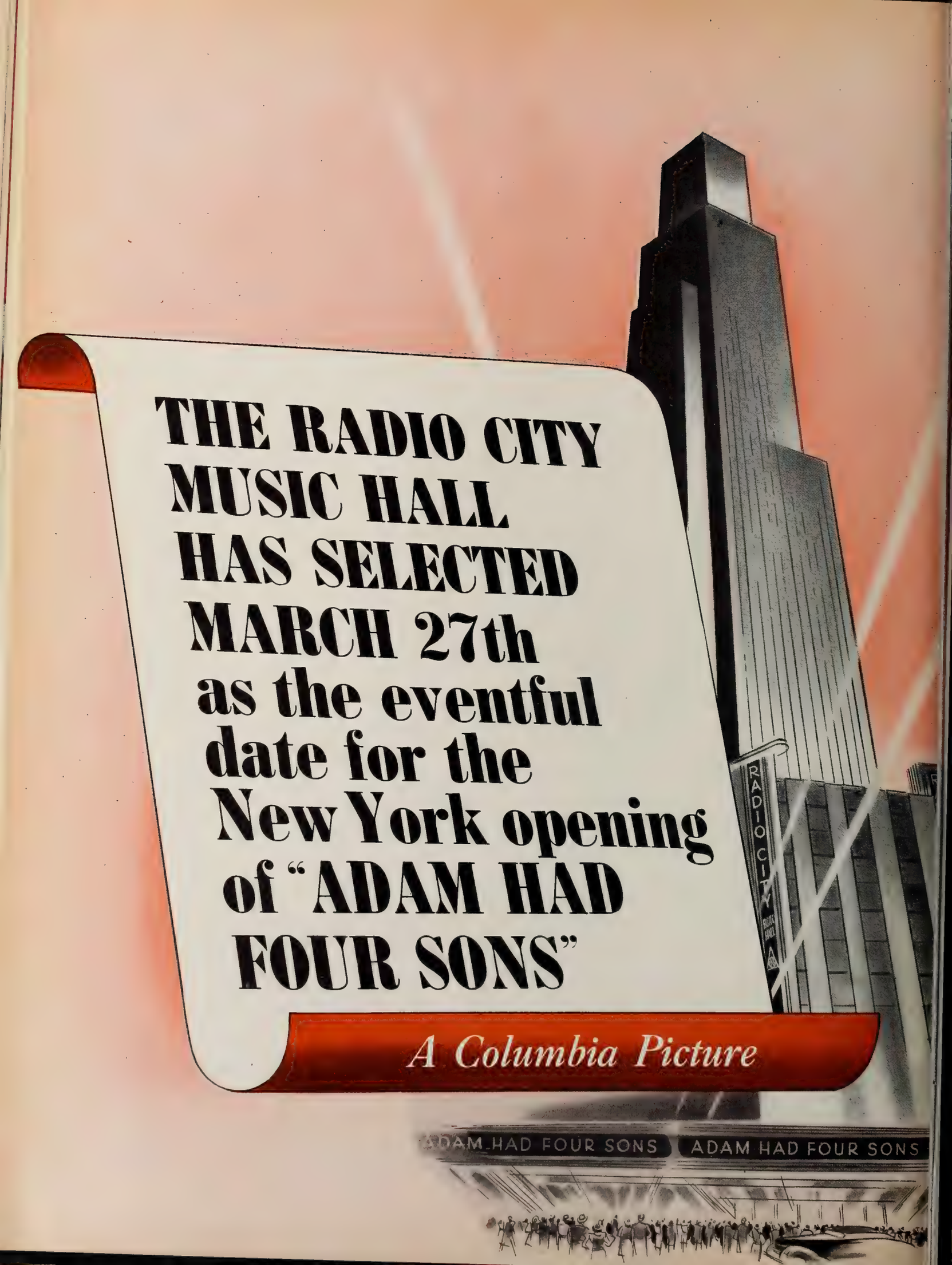
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MOTION PICTURE HERALD

Better Theatres

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Getting and Applying a Practical Understanding of Air-Conditioning—

an exhibitor's own story

. . . AND OTHER SPECIAL ARTICLES ON AIR-CONDITIONING METHODS & EQUIPMENT

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"Suggestions by Burton"
—a new regular feature on design, lighting, decoration

MARCH 8, 1941

SECTION TWO

PREMIERES OF
WALT DISNEY'S
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GEARY THEATRE—SAN FRANCISCO





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ENGINEERS AND MANUFACTURERS • DETROIT, MICH., U.S.A.

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Steel Seat Bucket completely encloses under side and edges of seat.

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Seats—Unusually Wide and Deep. Available with the exclusive new FLEX-STEEL spring construction — the last word in comfort and durability.

Steel Panel Center Standard—full depth and extending to the floor with smooth tubular edges.

Back and Seat Upholstery quickly and easily replaceable.

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GUARANTEED BY GOOD HOUSEKEEPING
ALL WOOL PILE

"NEARLY RIGHT WON'T DO"

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RECENT INSTALLATIONS

Recent theatre installations have been made as follows by the Mid-West Theatre Supply Co., Cincinnati:

Grand, Frankfort, Ky.—RCA sound system.

Alhambra, Dayton, O.—International chairs.

Palace, Huntington, W. Va.—RCA sound system, Brenkert projectors, Brenkert lamps, RCA screen.

Garden, Columbus, O.—International chairs.

Orpheum, Cincinnati, O.—International chairs.

Norwood, Norwood, O.—International chairs.

Wheelwright, Wheelwright, Ky.—International chairs.

Virginia, Somerset, Ky.—Brenkert lamps, Benwood Linze rectifiers.

Trimble, Mt. Sterling, Ky.—Brenkert lamps, Benwood Linze rectifiers.

Glenn, Georgetown, Ky.—Brenkert lamps, Benwood Linze rectifier.

Palace, Aurora, Ind.—Brenkert lamps, Benwood Linze rectifiers.

Fairview, Cincinnati, O.—Brenkert lamps, Benwood Linze rectifiers.

Ohio, Norwood, O.—Brenkert lamps, Benwood Linze rectifiers.

Sigma, Dayton, O.—Brenkert lamps, Benwood Linze rectifiers.

People, Dayton, O.—Brenkert lamps, Benwood Linze rectifier.

Rohs, Cynthiana, Ky.—Brenkert lamps, Benwood Linze rectifiers.

•

The following theatre installations are reported by the Droll Theatre Supply Company, Chicago:

Bremen, Bremen, Ind.—Da-Lite screen.

Zeneth, Davenport, Ind.—General Seating chairs.

Varsity, Champaign, Ill.—Motiograph projectors, Motiograph Mirrophonic sound system, Cyclex lamps.

Rialto, Champaign, Ill.—Motiograph projectors and Motiograph Mirrophonic sound system.

Glencoe, Glencoe, Ill.—Motiograph projectors.

•

The National Theatre Supply Company, New York City branch, reports the following theatre installations:

Loew's American, New York—Simplex sound system and projectors, Peerless lamps.

Paramount's Beach, Miami Beach, Fla.—Simplex sound system.

•

Recent theatre installations are reported by Wil-Kin Theatre Supply, Inc., Atlanta, as follows:

Paramount, Newport News, Va.—Brenkert projectors, Motiograph-Mirrophonic sound.

Colonial, Florence, S. C.—Motiograph sound system.

Roswell, Roswell, Ga.—Da-Lite screen, Alexander Smith carpeting.

Carolina, Kinston, N. C.—Da-Lite screen.

Capitol, Raleigh, N. C.—Da-Lite screen.

Midway, Bluff City, Tenn.—Da-Lite screen, International auditorium chairs, U. S. Air ventilating equipment.

Carolina, Fayetteville, N. C.—Da-Lite screen, International auditorium chairs.

Reliance, Orangeburg, S. C.—International auditorium chairs, U. S. Air ventilating equipment.

Drake, Wilson, N. C.—International auditorium chairs.

Georgia, Statesboro, Ga.—International auditorium chairs.

Carolina, Burlington, N. C.—International auditorium chairs.

Imperial, Tarrant City, Ala.—U. S. Air ventilating equipment.

Trianon, Central Park, Ala.—U. S. Air ventilating equipment.



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The unique corrugated construction of these mats means sure footing at all times and greater protection against people slipping on rainy days.

Cleaning them takes but a few moments, for dirt and mud are flushed away with a hose through drainage channels on the underside.

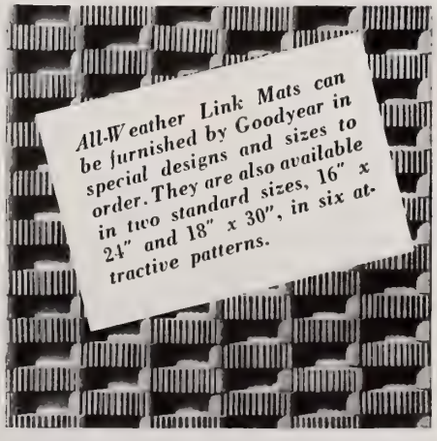
And you can count on their bright colors and attractive designs to brighten up entrances, lobbies and corridors.

Names, addresses or other devices may be woven into special-design All-Weather Link Mats, which you can obtain in a wide range of standard colors — either in one piece or in sections.

You can count on their durability, too — because these long-wearing mats are made of tough blocks of specially-compounded rubber linked together with heavy, rust-resisting steel wire.

If you have a place that calls for a safe, handsome and sturdy mat, simply explain your needs to Goodyear, Akron, Ohio—or Los Angeles, California.

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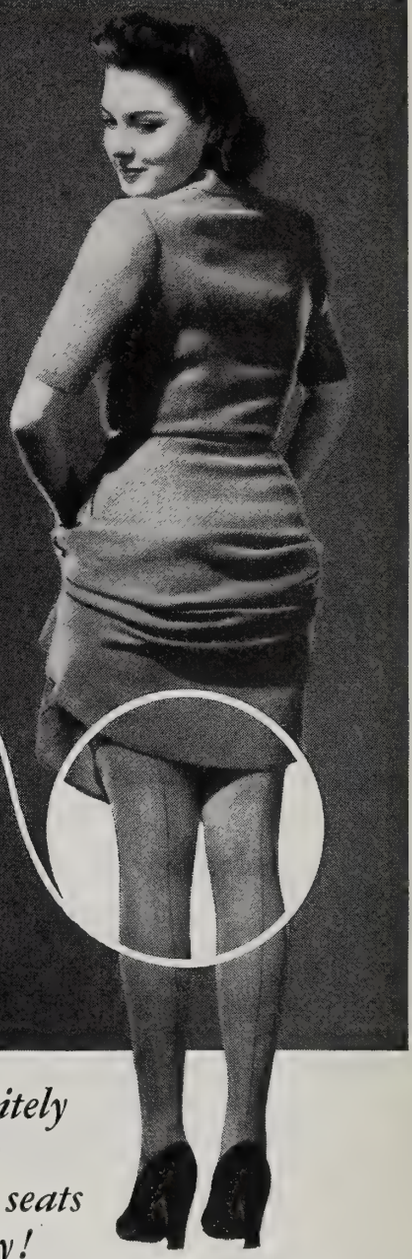
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ALL-WEATHER LINK MATS

THE TALK OF THE THEATRE WORLD!

American Seating's revolutionary new seats with *Feather Foam Front* take the pressure off the *Popliteal*



POPLITEAL—Webster's defines the Popliteal as the "back part of the leg behind the knee joint." It is very sensitive because arteries, veins, and nerves are close to the skin surface. Pressure on the Popliteal causes legs to "go to sleep," is responsible for discomfort and nervousness.

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ESPECIALLY SOFT WHERE A SEAT SHOULD BE SOFT!

See these exquisitely comfortable new-type theatre seats before you buy!

HERE'S news—good news, BIG news! News that means dividends in patron satisfaction. It's *Feather Foam Front*—American Seating's new-type theatre seat that *takes the pressure off the Popliteal!*

Feather Foam Front is so soft, legs won't go to sleep . . . because the popliteal area sinks deep into the cushion. No hard steel wires . . . no rolled or stuffed packing across the front edge . . . no "spring edge." *Feather Foam Front* is truly soft, truly comfortable!

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Better Theatres

ISSUE OF MARCH 8, 1941. VOLUME 142, NUMBER 10

Good Housekeeping By Government Decree

AMONG THE novelties of the Consent Decree—that famous or infamous document, according to your lights, by which the motion picture industry arranged a peace or at least an armistice with the U. S. Government—is the clearance factor introduced by Clause 3 of Section VIII, which definitely gives the theatre's appearance and exhibition facilities a voice of authority in determining priority rights to product. This is the clause specifying, as a factor to be considered by the Arbitrators in classifying theatres as to clearance, the following:

"The character and location of the theatre involved, including size, type of entertainment, appointments, transit facilities, etc."

Like a number of aspects of the Decree, one will be better able, say, a year from now, to measure the full significance of those few words in Section VIII. Certainly it is not necessary to point out here that the new factor *can* work for both sides of the issue. Nevertheless, for the first time in the history of our cabbage-patch business, which just "grewed up," appraisal of each theatre's product rights will be based on its own history, location and condition, rather than on corporate and contractual relations, with the physical "character" and "appointments" of the individual theatre a factor which the Arbitrators are instructed, by law, to consider.

▶ With an August 1st deadline for the operation of the Decree, circuit and independent operators of prior-runs have either begun or are planning renovation and modernization to support claims for another classification or retention of the present one. While it is difficult to trace ultimate motives in the remodeling and re-equipping now underway and planned—a lot of such work would be done any way, as part of the industry's program of exhibition plant modernization—there are indications that Clause 3 is already accounting for some of this activity. And of course the new status of good theatrical housekeeping bears upon the continuation of the priority rights possessed by a theatre, through the years of its operation, probably under more or less continuously changing competitive conditions.

One gathers from distributors that no great upheaval is expected in the prior-run situation throughout the country, it being pointed out that even to ignore the other determinants of clearance classification, the present prior-run theatres are likely to be, in most cases, those having the most seats and therefore the greatest gross possibilities, plus appointments and equipment at least comparable to, if not finer than, other houses in their zone. It behooves the operators of even these properties, however, to maintain them in a condition meriting their position, which, you may have observed, hasn't been a universal practice.

Mr. Powell's Larnin'

Some people would say, "Well, Fred Powell is smarter'n most exhibitors," expressing in that way their deeply-rooted conviction that you can't expect more than a few motion picture theatre operators and managers to understand anything except how to unlock the doors, hang out some posters, peddle handbills, and take tickets. Once they didn't have to do much more than that; today most of them do have to, so motion picture exhibition has gradually acquired and continues to extend a personnel of a calibre making notions that ours is a dumb-cluck business definitely dated. The average theatre today is not operated by a fellow who runs the pool hall next door. There are a lot of Fred Powell's around, both actually and potentially.

Fred Powell? Operator of several theatres in South Carolina who tells about his tussle with the problems of air-conditioning, begnning on page 9. Seems Fred wanted to air-condition his new theatre, decided that the most economical way of doing it (*Continued on following page*)

HISTORICAL NOTE; or, HOW TIME FLIES



This group of before-and-after pictures indicates what has happened at the Newman theatre in Kansas City. The Newman, built in the early 1920's *from plans by H. Alexander Drake, was long a leading member of that group of theatres which so expensively glorified the motion picture. Recent remodeling, planned by Charles C. Burton for the Paramount Theatres Service Corporation, has wiped out all but the memories, with Wagner silhouette attraction boards, fluorescent-lamped marquee soffit, birch doors, mirrors and general tossing out of all that costly gingerbread that made it famous.*

(*Continued from preceding page*) and operating the system would be to learn about air-conditioning. And being a fellow, who isn't afraid of the word *tech-ni-cal,* he did.

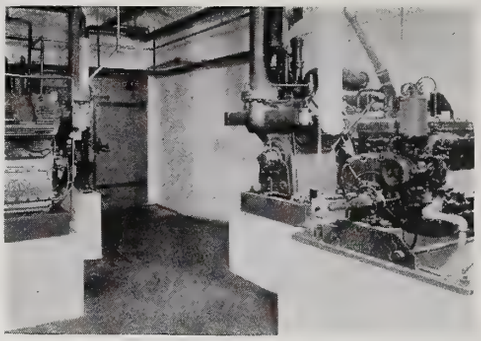
Fred's mentor, incidentally, was Carl Boester, who will be remembered for his air-conditioning articles in BETTER THEATRES a couple of years ago. Mr. Boester, while still maintaining his engineering offices in St. Louis, is now director of research in the housing department of Purdue University.

Also bearing upon the practical relationship between air-conditioning methods and the functions of the theatre operator and manager is Jack Knight's "open letter" on page 28, which is only one of three contributions from Mr. Knight to this Air-Conditioning Number.

Gas Compressor Drive

Most aspects of theatre air-conditioning are dealt with one way or another in this issue, suggesting that some notice be given the continued installation in Detroit theatres of air-conditioning systems having the compressors powered by gasoline engines using the natural gas available in that city. Something like half a dozen houses there so drive their compressors, one of the latest to use the method being the Parkside. Data on this installation is not at the moment available, but we have dug out file material on a similar job in Detroit's Beverly theatre, one of the first of its kind there. In this installation Ford V-8 motors were used, properly adapted with speed-limiting governors and with the two engines so hooked up to power the two compressors that any degree of adjustment from half to full capacity could be made. This installation also employed a cooling tower to supply water for cooling the engine, eliminating relatively expensive city water for that purpose.

▶ This method of powering compressors, using natural-gas, is of course not to be associated with a Diesel plant, the cost factors, particularly with respect to initial cost, being vastly higher in the case of Diesel equipment, the practical use of which for air-conditioning was analyzed in BETTER THEATRES some years ago, at the time certain exhibitor organizations were agitating Diesel power as a threat to the electric utilities in a dispute over rates.



Machinery room of the Parkside theatre in Detroit, showing two Worthington-Carbondale compressors mounted with internal combustion engines, which burn natural gas, used in place of electric motors to power the refrigeration machines.

There are quite a few sizeable areas in the United States which have natural gas, and in them use of gas-engine power for air-conditioning equipment should be given serious consideration.

Paragraphs

We have had considerable comment on the glass mural which Charles Burton suggested for a front design in one of his two sketches in the February issue. This idea applies in a rather unusual manner the new colored glass mosaic that is surely to find a merited place in theatre design soon, mostly of course for interior work.

Already contributing mightily to the architecture and decoration of theatres, glass seems likely to play yet a bigger part year by year. All-glass doors open the theatre to the street. Mirrors are being used more and more to "open up" the interior, give it life and spaciousness (and, incidentally, occupying space otherwise too often occupied by gaudy, meaningless, soon-monotonous stencil work, etc.).

Glass in blocks and tiles also provide a new practical material for partitions, doors, etc., while the new mosaic, as recently applied to the Toledo Public Library, is definitely a means of giving a theatre splashes of interesting color with dignity and at reasonable cost.

•

The number of theatres built or extensively remodeled in the 37 states east of the Rockies during 1940 is placed at 803 by the building report service of the F. W. Dodge Corporation.

•

Charlie Potwin—or didn't you know that C. C.'s name was Charlie?—has "made" the *New Yorker.* With some people, though we wouldn't include Charlie, this constitutes fame. It seems the Metropolitan Museum of Art in New York has had an echo in its lecture room, a bad one, defying the assaults of assorted experts for years. Charlie fixed it. That made Charlie *news* to the *New Yorker.* The *New Yorker* doesn't know much about what's been going on in acoustics.

•

We'll conclude with this one: Mrs. Lethus Weaver Bailey is reported to be suing Tony Sudekum's Crescent Amusement Company, asking for $5,250 in damages for injuries alleged to have been sustained when an entrance door of the Princess theatre in Hopkinsville, Ky., hit her head. Mrs. Bailey is the wife of Melvin Bailey, an usher at the Princess when the accident occurred. —*G. S.*

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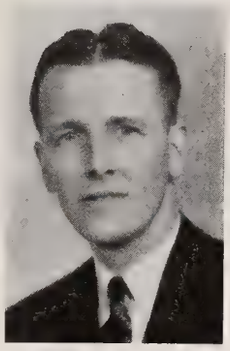
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GETTING AND APPLYING

A Practical Understanding Of Theatre Air-Conditioning



By FRED POWELL

. . . head of Cherokee Theatres, Inc., which operates three theatres in Chester, and one in Gaffney, S. C. In Chester he has built his latest house, the Chester, and in this unusual article of an exhibitor's experience he presents a most interesting problem in the air-conditioning of that small-town theatre, and explains how it was successfully dealt with.

AS AN OPERATOR of a modest group of theatres in the Carolinas, I have always made it a policy to keep up-to-date in matters of theatre management and theatre equipment. For some years we have always acquired the latest in seating, projection and sound equipment, but air-conditioning—that seemed a pretty big thing for me to tackle.

The issue was forced to a conclusion, however, when it became necessary to protect one of our best towns, Chester, S. C., by building a completely new Class A house in this small city of 6,000 population. The two we had were not worth remodeling; also, the locations were not the best in town. We picked a location on the main street, which is also a state highway. Since we were going to have a completely new house, that also meant that the "last word" in year-around air-conditioning simply had to be a "must" on our equipment list.

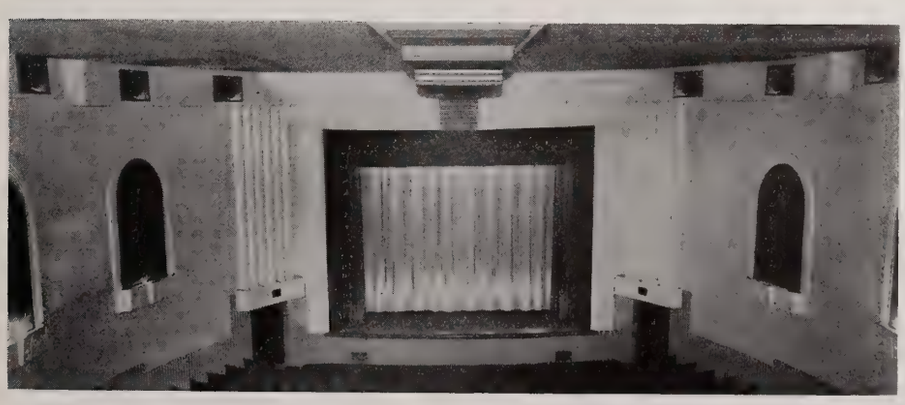
The Theatre Problem

While this is about how we worked out the air-conditioning, a brief background of the theatre building itself is in order. Although for some time we had had plans for *a* theatre, no specific site had been in mind. I had made the plans of the theatre myself and they had been okayed by State-licensed engineers. The location we finally acquired was a corner one. There was a two-story store and garage building on the property. The ground floor was occupied by a garage, which was below the street grade, and its entrance was from the side street. It seemed a shame to wreck the building, which was in fair condition, so this meant, while fundamentally our plans could not be used, they *could* serve as a guide to general construction problems and theatre arrangement. In some ways we had more room, and in other ways we had less.

Because of this change in idea, no general contractor would tackle the job at anything like a reasonable cost. Having frequently watched construction of theatres of my own and others, I decided to turn all circuit management problems over entirely to a competent staff and become my own general contractor. It would be interesting to tell of all the problems encountered and of the things I learned about, but that is still another story. I completely gutted the old building, starting with just four walls and a roof.

As things turned out, when it came to the air-conditioning there was very little space for this equipment. In the original plans I had room for standardized package equipment and so I was told the installation would be relatively simple. The plans were of course changed now, and quotations on tailor-made installations by air-conditioning contractors really would throw my budget out of gear. I therefore decided to do my own work so that I would not need to give up the idea.

I secured books on the subject and dug up past articles on theatre air-conditioning in BETTER THEATRES and read up on the subject. While I gained a good understanding of the fundamentals, I wasn't quite sure about some practical application problems such as duct sizing, volume of air to be handled, compressor sizes, kind and size of heating boiler, etc., so I decided to obtain the services of a consultant on such matters and do the work myself. I had read with much interest the articles in BETTER THEATRES written by a certain air-conditioning engineer, Carl F. Boester of St. Louis. I was particularly impressed by his practical point of view and his ingenuity. I therefore wrote Mr. Boester telling him of my problems and the intention to do the work myself. Apparently he had some experience with theatre men in the past with such ideas and he wanted none of it.



Front view of the Chester theatre auditorium, showing sidewall air outlets.

Working Out the System

I later found out his hesitation was due to the fact that many theatre men want results without knowing the why and how of it; now here was a man who even wanted to do the work himself! He finally agreed, however, to meet me in Pittsburgh on one of his trips east and to talk the matter over. He agreed to help me with the work on the condition that I be tolerant with many problems that were sure to develop and that I would learn why *this* happened and why *that* was necessary, and so forth.

We had our talk and determined that

FRED POWELL FITS HIS GADGET KNACK INTO A GADGET BUSINESS

FRED POWELL'S debut into the exhibiting end of the motion picture industry dates back to 1922. He has handled every job from usher to manager, and finally to that of owner of Cherokee Theatres, a growing and profitable South Carolina circuit. He not only can tell a projectionist for example how to iron out some of his troubles, but he can actually show him how to do it. The same is true of lighting and other phases of theatre maintenance that require trouble shooting. To Fred it is all in a day's work.

One of Powell's main hobbies has been the making of drawings of apparatus, then doing the mechanical work to make them into a successful practical application. He had done a successful job of constructing and remodeling three of his other theatres before undertaking the new Chester theatre at Chester, S. C., a town of 6,000.

The Chester theatre buiding is 92 x 122 feet and is 34 feet high. The side walls are constructed of Winnsboro blue granite, the front of brick and tile, stuccoed with white cement. As the photograph shows, in addition to the theatre proper, there is a confectionery and a furniture store in the same building.

The interior walls and ceilings are of hard plaster. The balcony does not extend over the auditorium, but stops with the standee. The floor is of the bowl type, with seating set on a radius of 75.7 at the back, and 52.3 at the front, with each row carrying a variation in the radius. Each row also has a varying degree of incline, which Mr. Powell worked out. Chairs are 20 or 21 inches in width, spaced 36 inches. Aisles are four feet wide.

Lighting of the auditorium is controlled with dimmers, with three light troughs and also sconces arranged between five flutes in a curve in the front wall near the stage and on each side wall. Each trough contains 1,400 watts of lamping and is so wired that running lighting can be varied according to the reflection intensity of the screen image. The dimmers are controlled from the projection room and also from a remote control station in the foyer. During projection only 260 watts are used in the side walls. The walls contain corrugated areas calculated to diffuse this light.



Views of the front, lobby and auditorium of the Chester theatre.





for the 712-seat house the cooling load would be about equal to 40 horse-power. Mr. Boester, as many readers will recall, has specialized in the application of storage refrigeration to air-conditioning. We decided on this principle of application as the best for my theatre, after checking carefully on costs.

Before talking about this though, let's start with the auditorium. We seat 560 people downstairs, and 152 upstairs. The original theatre plans had called for overhead air ducts, but this was ruled out by the roof superstruction of the old building. Furthermore, Mr. Boester pointed out that ducts in the attic space would have to be insulated, adding to our costs; so we put them inside, as the auditorium photographs show. Since much plaster work had to be done inside, the roof and side walls served as two sides of the duct; the other two were formed of lath and plaster, and we had a reasonable cost for this item.



CARL F. BOESTER

I was awful finicky about the matter of drafts and had held out for overhead air distribution in the center of the ceiling; however, Mr. Boester pointed out that the new side-wall Anemostats, properly used, would give equal results with the ceiling type, so we used these as you can see [*accompanying auditorium views*], and the results did prove highly satisfactory.

I had an old fan I wanted to use, but this was too big, so I traded it in on a new double-width, double-inlet blower of correct capacity, and because it was more efficient than the old fan, it required less motor horsepower to operate it, so I saved operating costs here.

Finding the Method

I surely wish I could show pictures of the work as we went along, but the equipment space was so cramped we couldn't get the camera set anywhere that would give a good illustrative view, so I am trying to paint as good a word picture as I can. The space for the fan wasn't much bigger than the fan itself—at least we were limited in floor area, but we did have plenty of head room. The fan was located on a level about that of the supply ducts. The fan plenum was connected by a shaft to the small basement directly below where the air stream coils were placed. A return air tunnel ran the entire length of the theatre under the floor and connected to return grilles at the rear of the house. Some return air was additionally taken under the stage apron.

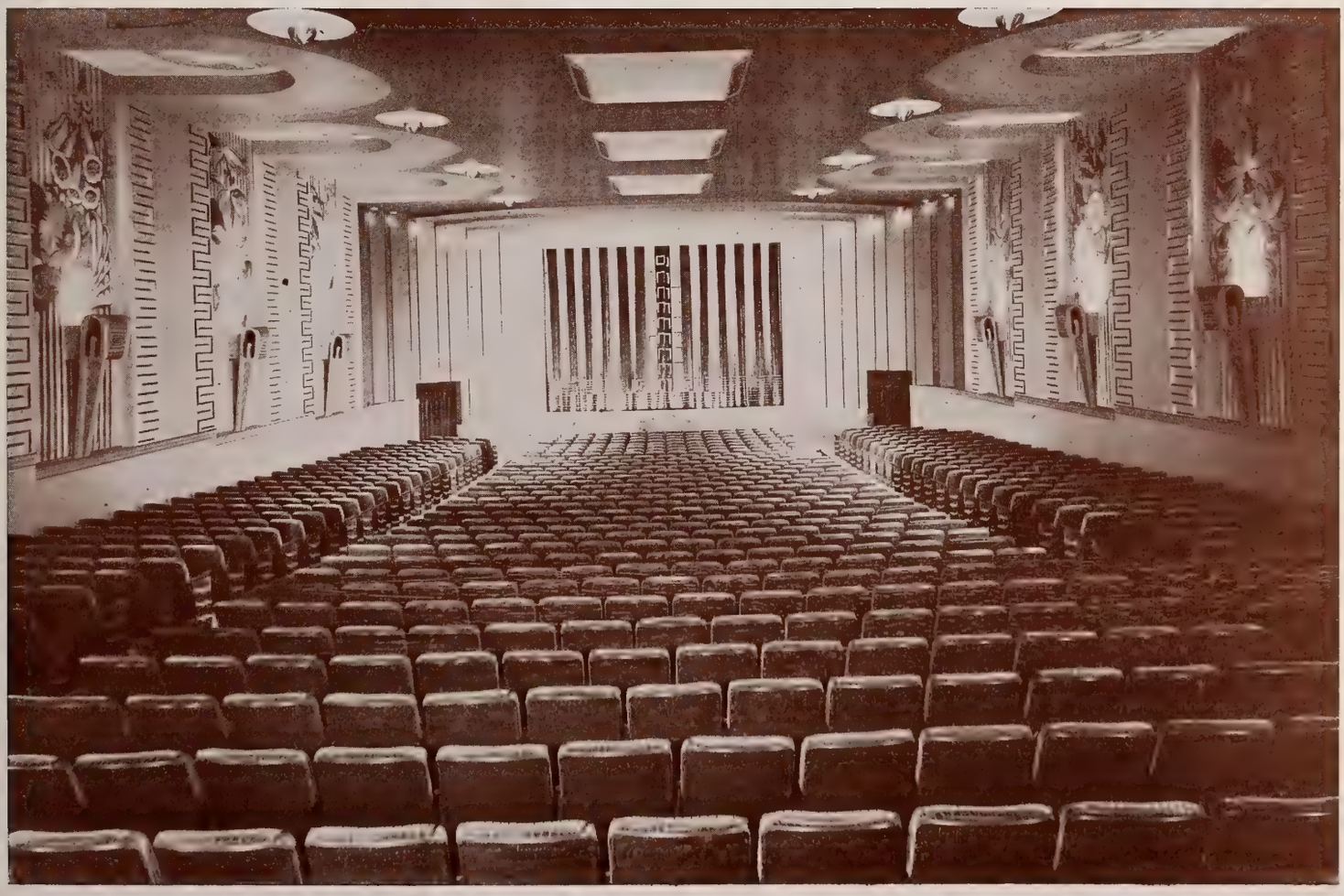
The fin coils in the air stream were six rows deep and so set that return air and outside air could be mixed before entering a bank of filters ahead of the coils. Air quantities were adjusted by dampers. The

(*Continued on page* 26)

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

COMPACT PLAN WITH COLORFUL STYLING USING "BLACK LIGHT"



VIEW OF AUDITORIUM, BOULEVARD THEATRE, COLUMBUS, OHIO (described on following two pages).



BOULEVARD THEATRE
Columbus, Ohio

DESIGNERS AND ENGINEERS:

F & Y Building Service

ARCHITECTS:
Alcox, Maffit & Stritzel

■ Designed in a colorful modern style, employing "black light" decoration, and with a compact plan that nevertheless suggests spaciousness, importantly because of the continuity of lobby and foyer-standee area, the new Boulevard theatre in Columbus, Ohio, is located in a small outlying shopping center and serves a new apartment house district populated mostly by office workers and small merchants. The Boulevard is owned and operated by Mrs. Marie H. MacDonald, who was associated in the project at the beginning of construction with her late husband, C. A. MacDonald. The building, which has no commercial space, is of steel and brick construction. Capacity is 950 on single floor.

FRONT: With the vestibule centrally located, the facade is designed in off-center balancing of masses which include, as integral architectural forces, the name sign and marquee. An upper central section supporting the sign follows a non-uniform curve and is faced in moderately deep blue terra cotta. The sign elements, finished in porcelain enamel, combine the same blue with Tuscan red and yellow (the latter backing the letters). Blue terra cotta also forms the base and vestibule walls, laid in broad, shallow flutings, except that to the right of the vestibule the base is exteneded upward into an ivory terra cotta panel aligned with the semi-circular marquee, drawing the latter into the off-center, or asymmetric, front pattern. Here at the right the upper facade is set back, faced in tangerine architectural brick. The upper left section is also faced in tangerine brick, here laid, however, in "stripe" effect produced by projecting lines of bricks. Sign letters are lighted in double lines of power green neon. The marquee, consisting essentially in multiple line continuous attraction board employing 16-, 10- and 4-inch Wagner silhouette letters, has a red and yellow incandescent chaser border top and bottom. The marquee soffit, of white porcelain enamel, continues into the vestibule to form its ceiling, with the lighting similarly continuous in a concentric arrangement of 15-watt exposed incandescent lamps. Semi-circular in plan, the vestibule thus complements the marquee in the formation of a full circle, which is further delineated by a circular pattern in a cement walk, alternating blue and red in bands from the rims of the marquee to the entrance doors. The ticket booth set centrally at the inner rim of the circle is finished in blue Carrara structural glass above a rouge antigue marble base, and is capped by peach-tinted mirrors. Doors are walnut-stained birch with plate glass. Display frames are built up of extruded aluminum and are lighted by fluorescent lamps at top.



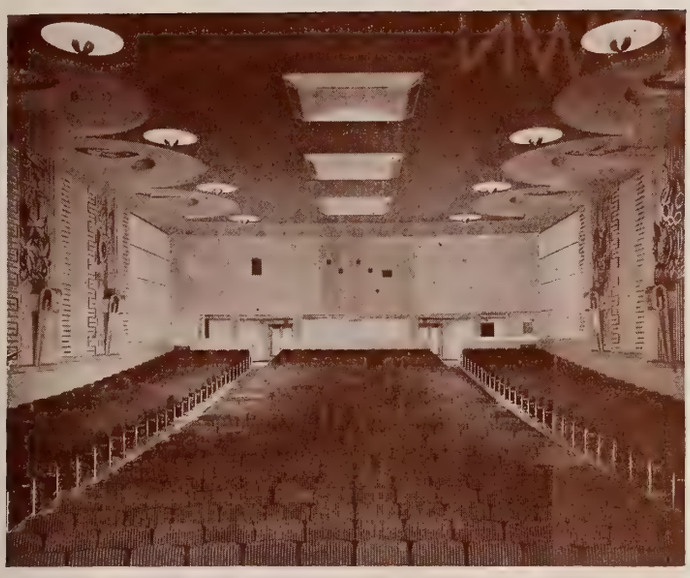
SECTION OF LOBBY.

LOBBY: The main traffic area (see floor plan) radiates out from the entrance in a scheme more or less curvilinear from vestibule to auditorium seating area. Walnut, glazed, curtained doors on either side of a curving partition (this structure encloses stairs to the second level offices and equipment rooms) connect lobby and foyer. The lobby has plaster walls painted in vertical block panels of azure blue and burnt orange accenuated by ½-inch silver striping. The ceiling, also of plaster, is painted deep burgundy with concentric bands of ivory around lighting fixtures, which consist in three spun aluminum, louvered plaques, each having six incandescent lamps on two circuits for color combinations. The flooring is terrazzo in a circular band pattern with traffic lanes recessed for perforated rubber mats. Just inside these lanes, against the inner wall, is a confectionery dispensing area, with Columbus 48x22x40-inch candy cases having fluorescent lighting, and popcorn equipment facing doors. This area has special lighting by incandescent lamps in a plaster cove formed by recessing soffit of cornice.

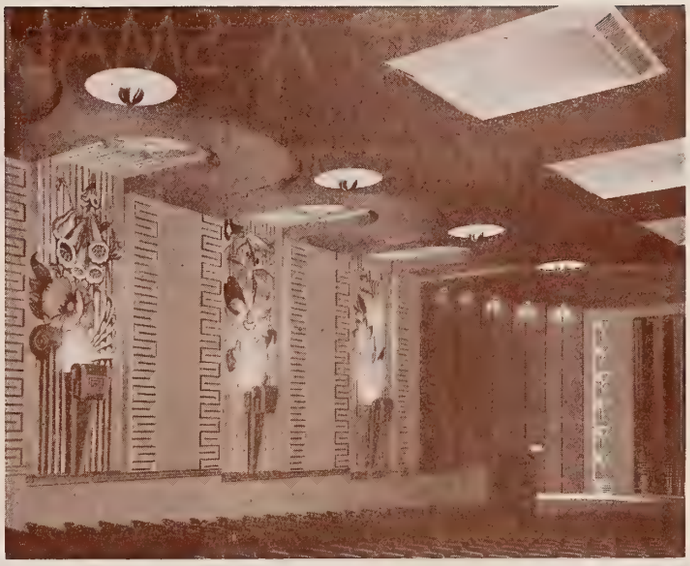
LOUNGES: Women's lounge (pictured at right) has plaster walls and ceiling...Wall with continuous cosmetic shelf and mirror in painted flesh color, other walls are burgundy, while the ceiling is painted pastel yellow. Lighting is by one small translucent glass trough pendant with incandescent lamps, and incandescent lamps in built-out plaster cove over cosmetic shelf. Latter is black glass; furniture is metal covered in bone-white simulated leather. . . . **Men's entry** has plaster walls tinted in blue, green and tan and a pastel yellow ceiling with burnt orange trim. Lighting is by a small glass ceiling pendant, and furniture is same as in women's lounge. . . . The **toilet rooms** have Tennessee marble compartment partitions, pink in the women's, gray in the men's. Floors are blue and white terrazzo, and walls in bluish green faience tile.



VIEW OF WOMEN'S LOUNGE.



VIEW OF AUDITORIUM TOWARD FOYER-STANDEE AREA.



SIDE VIEW OF AUDITORIUM SHOWING LIGHTING.

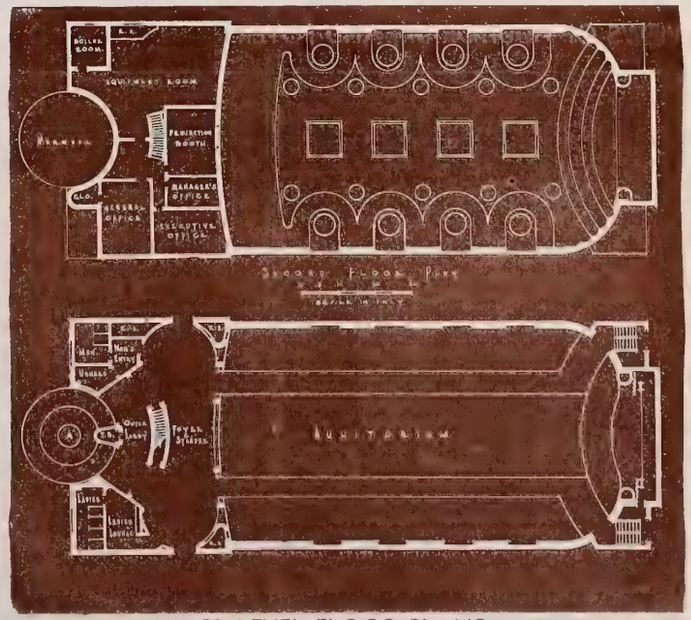
FOYER-STANDEE: The projection room and other second level quarters are above this area, which thus has reduced ceiling height and is further made a separate room by the narrowness of the open space above the standee raid. Walls are plaster painted blue, the ceiling (kidney-shaped following curvilinear floor plan) plaster painted flesh color and rimmed with a cove concealing gold neon. Standee rail is plaster painted burgundy with sienna trim, with cap at aisles of triple wood mouldings divided by rubber strips, and caps elsewhere of ivory simulated leather. The carpeting (continuous with lounge areas off each end, and with aisles) is Wilton in a large-scale pattern of modernized leaf devices in gold and black on a rust ground.

AUDITORIUM: Except in a rear section, the treatment is in a fanciful floral motivation dominated by a series of stepped wall murals, each 8x22 feet, painted on canvas. These are joined at the break line of the ceiling by similar ceiling murals set in arched recesses. General finish is plaster, and fret borders of wall murals are in precast gypsum. Each of the eight pairs of wall and ceiling murals have critical elements delineated in luminescent paint, which is activated by Conti-Glo "black light" units equipped with General Electric mercury lamps and Corning 587 filters. These are concealed in ornamental plaster urns, one to each wall mural, each urn containing two "black light" units, one with an EH-4, the other with a CH-4 lamp. Each urn also contains one reflector unit with a 250-watt incandescent lamp for house lighting. The "black light" decorative effect is one of vividly colored flowers growing from urns, and their glow, combined with the screen light, supplied the major portion of running illumination. Additionally, there are ten indirect, spun metal pendants in circular plaster recesses along each side of the ceiling; these are on dimmers, and when dimmed to low level during projection, these sources accenuate the ceiling treatment, which is painted a copper color with blue cornice "arches." Spaced down the center of the ceiling are four 10x10-foot plaster plaques having shallow-coffered soffits; these support, and obscure air outlets. The proscenium area, of plaster, is shaped in accordion-like steppings funcionally providing sound-reflecting surfaces in varied planes; for decorative effect, the steppings are painted cornflower blue outlined in black and silver by an overlaid striping, while the stepping divisions are further accenuated, down the walls, by downlight units. The stage curtain is an especially designed fabric or rust panne plush with an all-over design in silver and black. The rear section of the auditorium, 20 feet deep, is finished in coral velour over Kimsul acoustical treatment, the velour being attached by wood mouldings painted silver and black, forming 4x4-foot squares. . . . The 950 seats are arranged in three banks with the center bank in a stagger plan effected by extra-wide chairs at the ends of alternate rows, except in the first eight rows, where spacing is 31 inches, while elsewhere it is from 34 to 36 inches, increasing toward the rear. The floor slope is of the so-called "reverse" type. Chairs, mostly 20 inches wide, are streamlined models with end standards having silver trim on azure blue ground, backs azure blue mohair, seats in black simulated leather.

Projection and air supply specifications, and outline of equipment and furnishings of the Boulevard appear on page 42.



SECTION OF FOYER-STANDEE AREA.



MAIN AND UPPER LEVEL FLOOR PLANS.

SERVING A SMALL TOWN

RUSSELL THEATRE, Millersburg, Ohio. HARSH & DAVIES, Architects.



FRONT ILLUMINATION.



VIEWS OF AUDITORIUM AND FOYER.



■ **An interesting example of today's small town theatre standards, in both appointments and service facilities, is the Russell theatre, recently completed in Millersburg, Ohio, by the C. J. Vogel Sons Construction Company of Wellsville, Ohio, from plans by Robert S. Harsh, Columbus architect. Seating 500, the Russell has inside measurements of 125x47 feet. Construction is of steel and brick, with concrete floors.**

FRONT: The entire front and side exterior is of buff architectural brick, with the front relieved simply by three brick pilasters framing and extending above the marquee. The latter, of Artkraft prefabricated type in a modified triangular shape with an integrated small horizontal sign above Artkraft silhouette-letter display panels, has a soffit, lighted by exposed incandescent lamps, extending to form the ceiling of a shallow vestibule, the side walls of which are splayed out in an open effect from a pair of doors on each side of a central ticket booth. The latter has a base of illuminated glass blocks supporting continuous (unframed) plate glass.

LOBBY & FOYER: A square lobby (17x16 feet) separates vestibule and foyer-standee area. The lobby is of concrete dyed maroon with recessed rubber mats in the traffic lanes. Off one side is the manager's office, off the other a confectionery sales alcove where an attendant also can check wraps, parcels, etc. . . . The foyer, carpeted in a Crestwood Velvet of modernized circular pattern in rust, tan and gold, leads to women's and men's lounge and toilet facilities on either side, and by stairs at one end to the second level, where there is a "cry room" finished in natural maple.

AUDITORIUM: Side walls are of furred-out cinder block covered with velour in graduated colors forming a horizontal panel pattern, above a similarly striped painted concrete wainscot, along the top of which extends a lighting trough with incandescent lamps on four color circuits. The ceiling is plain except for a painted central panel, along which Anemostat air diffusers are spaced. The seating (by Irwin) is in three banks with two 4-foot aisles and back-to-back spacing uniformly 34 inches. The Russell's facilities include a dumb-waiter with shaft from second level to basement and accessible from an alley at one side, for both delivery of film (film messenger has key) and removal of ashes. . . . For summer cooling the Russell uses deep well water only, and both cooling and heating (hot water) is by Trane coils, with auditorium supplied by a single central duct through Anemostat ceiling outlets.



Formica in Colorful Inlays is Genuinely Decorative

● *Panel Designed by*
JOHN and DREW EBERSON
For Times Theater, Cincinnati

In hundreds of theatres designed by these well-known theatre architects, Formica has been used for entrance doors, ticket office paneling, lobby wall covering, decorative panels behind water fountains, and similar uses. Its colors lend themselves to either highly theatrical or restrained effects.

COLOR in all degrees and combinations is available in Formica and many architects have found it a most flexible and striking decorative medium. The color is embedded in a hard, dense, durable plastic surface. It does not fade or change with time and it never requires refinishing.

Inlays of one color over another or of metal over color make an endless variety of simple designs possible so that individuality is easily attained.

The material is suggested especially for wall covering and doors in stores, public buildings, theatres, ships and trains, and has been widely used for all of these purposes.

In addition to its decorative value it has practical qualities of great utility: it is not brittle and will not chip or crack; it is chemically inert and therefore cannot be stained by ordinary liquids; for horizontal surfaces it is available in a cigaretteproof grade.

The range of colors, pictures of typical uses, design suggestions and architects' details are available in literature that is yours for the asking. Send for it.

FORMICA

The Formica Insulation Company, 4620 Spring Grove Ave., Cincinnati, O.

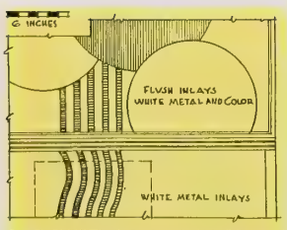
FOR BUILDING PURPOSES



FORMICA DOORS *The colorful doors were produced complete by Formica except for glazing and attaching the hardware. Cores are carefully built and reinforced with hardwood where hardware is attached.*

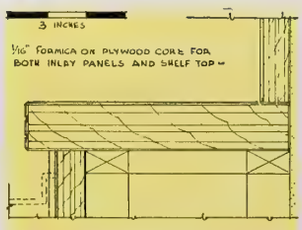
Details of Formica Application

FORMICA is available in three fundamental forms. It may be had as 1/16 of an inch thick veneer, which is veneered to plywood to form doors, table tops, counter tops, counter paneling, or wall paneling. It may be had as wall board 5/32 or 5/16 of an inch thick, which may be applied to vertical surfaces with the use of moldings. It may come fully veneered from the Formica factory in the form of doors, counter tops, table tops ready to install.



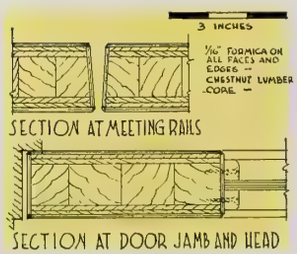
PART ELEVATION OF DRINKING FOUNTAIN

● The inlaid panel behind the water fountain is made with 1/16 inch inlaid Formica sheet veneered to plywood. The back of the panel is covered with a sealing ply of Formica to prevent warping. Screws at edges covered with molding.



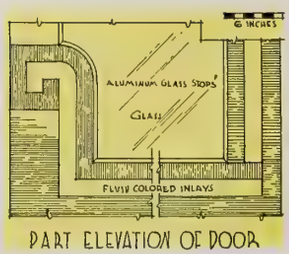
SECTION AT DRINKING FOUNTAIN

● Sketch shows the black Formica ledge over the drinking fountain. It is 1–1/4 inches thick made of black Formica veneered on plywood with metal covered Formica edges that have been routed out to show alternate lines of black and silver.



SECTION AT DOOR JAMB AND HEAD

● The doors are 1–3/4 inches thick. A solid door without cutouts weighs 4 pounds per square foot. Doors must be covered with Formica on both sides to balance the assembly. Door edges are beveled at the factory.



PART ELEVATION OF DOOR

● Cutouts in the doors are made at the factory and aluminum glazing strips as shown in the detail may be provided with the doors or purchased separately by the contractor. The hardware is usually attached on the job by carpenters.

FORMICA

The Formica Insulation Company, 4620 Spring Grove Ave., Cincinnati, O.

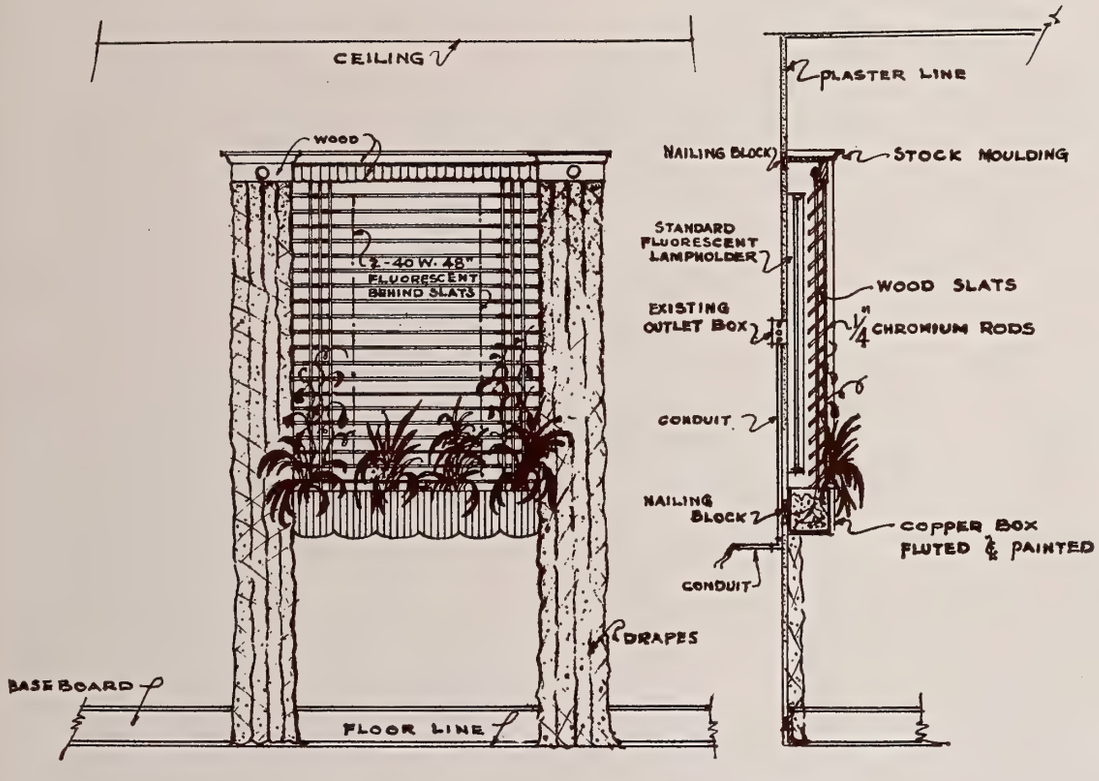
FOR BUILDING PURPOSES



LIGHTED FALSE WINDOW FOR A LOUNGE
LOBBY COVE LIGHTING SCHEME
LUMINOUS CEILING ARRANGEMENT
PLASTER LIGHT COVE FOR LOBBY
LOBBY CEILING FLUORESCENT FIXTURE

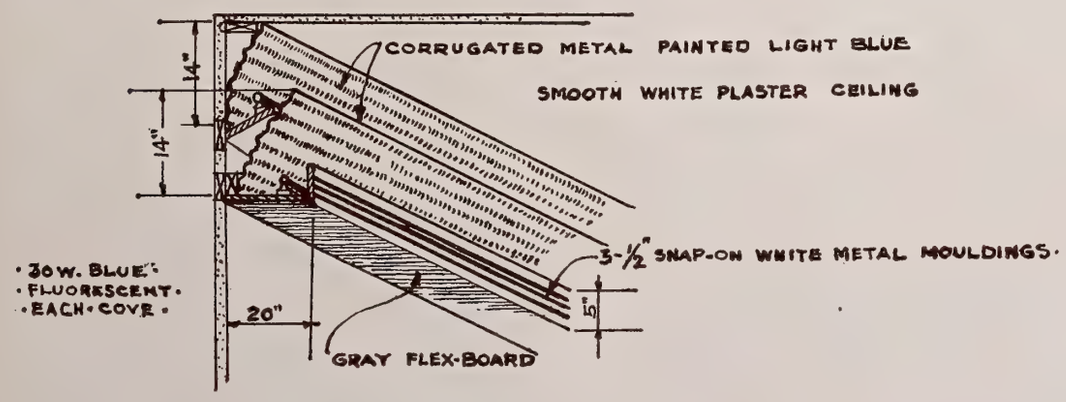


CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation



· FALSE · WINDOW · & · FLOWER · BOX ·
SCALE : ½" = 1'-0"

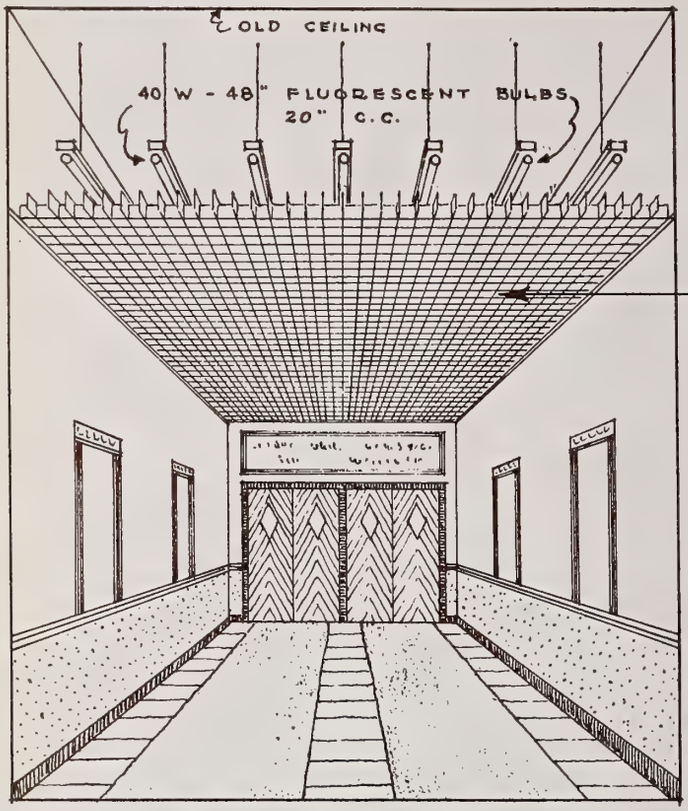
False window and flower box. I have here used the idea of a false window for small rooms, mostly in women's rooms and managers' offices in existing buildings, where the rooms have a feeling of crampedness. The false window can be used anywhere under these conditions when it is desired to replace a wall bracket. There is very little electrical work involved, the outlet box for the bracket is already installed, so a couple of hours of work by a good electrician can finish all the electrical work with time to spare. A visit to the local mill man will provide a top valance and Venetian blinds, and the local sheet metal man can build the flower pots. A local department store supplies the small drapes, and the job is completed.



· EFFECTIVE · ECONOMICAL · LOBBY · COVE · LIGHTING ·

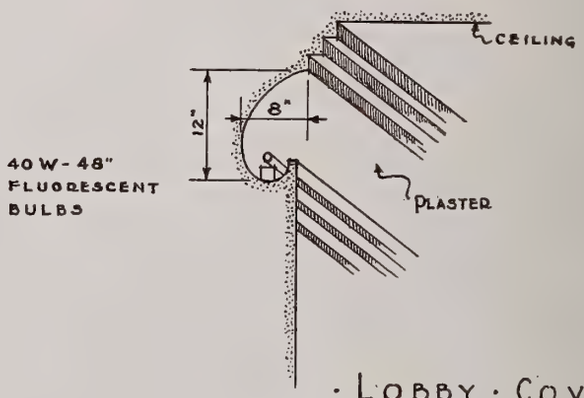
Lobby cove lighting arrangement. This is a very economical way to obtain cove lighting and at a fraction of the cost of a plaster cove. The local sheet metal man supplies and installs the corrugated sheet metal (where local unions are not too strong I have supervised the local maintenance man in doing the work). The house electrician can make the electrical connections. Corrugated sheet metal produces a very interesting play of shade, shadows and high lighting.

Other Suggestions on following page



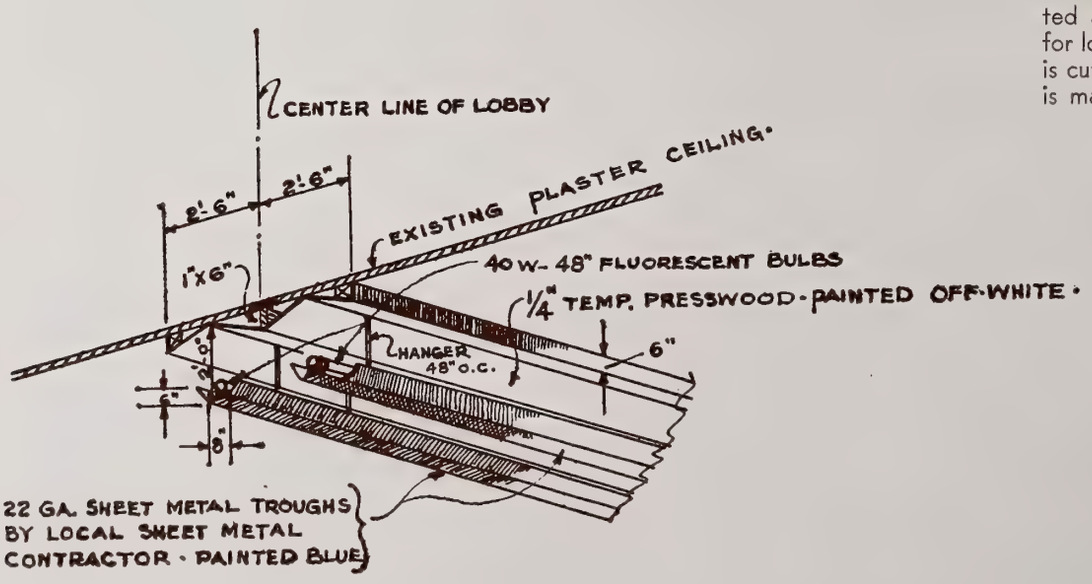
· LUMINOUS · CEILING ·

Luminous ceiling. I have used this scheme perhaps more than any other in old buildings for revamping the lobby lighting. A local carpenter supplies the labor in erecting the reflection board, a local sheet metal man supplies and erects the lighting trough. This scheme is very effective and has a minimum of electrical work, as most all lobbies have electrical outlets centered in the ceiling.



· LOBBY · COVE ·

The scheme above has been used many times when the budget permitted and is very effective for lobby coves. The wall is cut and the entire cove is made of white plaster.

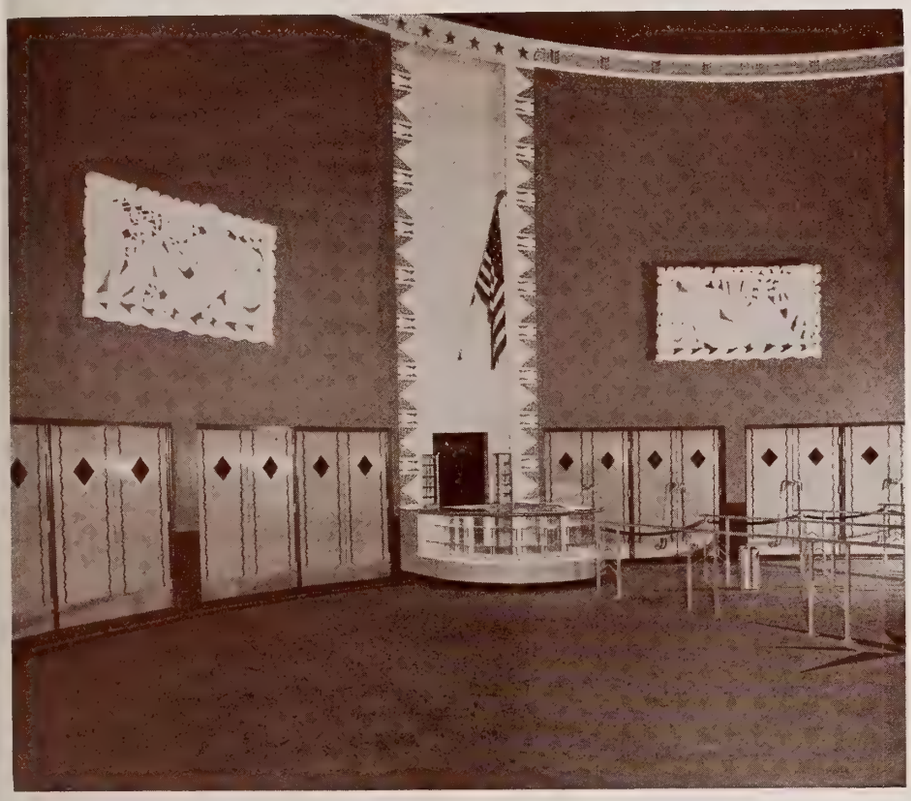


· HOME-MADE · LOBBY · CEILING · FLUORESCENT · FIXTURE ·

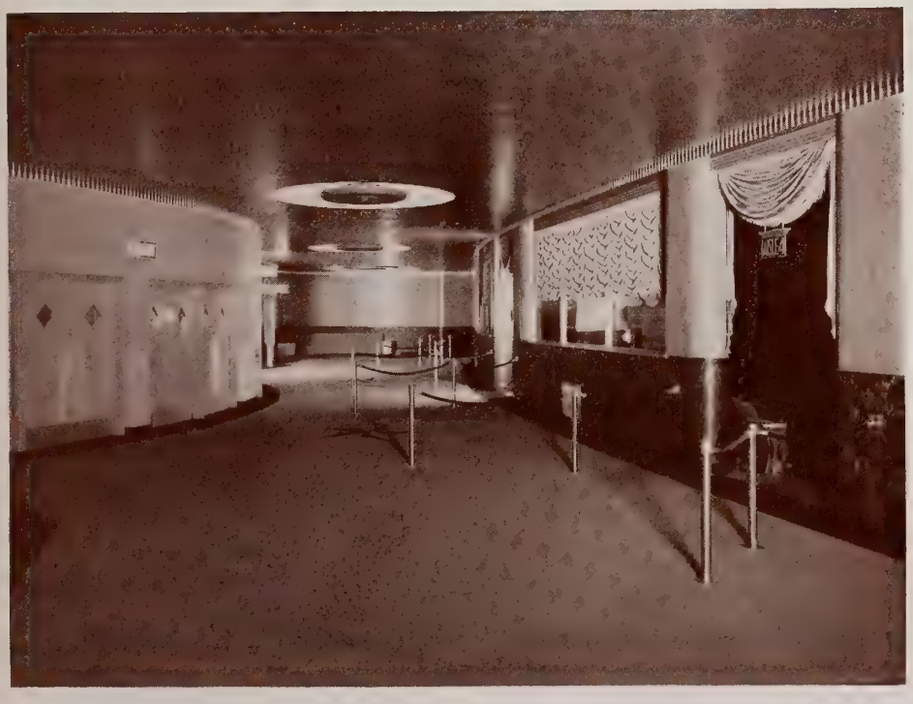
The fluorescent fixture scheme above is useful where it is desirable to lower a very high ceiling. A limited budget mothered the idea. It can be readily applied when a plaster ceiling is too expensive. The local sheet metal man can fabricate and install sheet metal louvers of 20-gauge galvanized iron, painted white. Fluorescent lamp holders are lowered to 6 inches above the louvered ceiling. Connections are made to existing outlet boxes in the ceiling. A pleasing job at a fraction of the cost of a plaster ceiling can thus be obtained.

Carpeting

Applying Solid-Color Broadloom to the Theatre



■ Two views of the Royal Theatre in Detroit, with its continuous and "roving" lobby-foyer-lounge area having traffic lanes marked off by ornamental metallic rails. The carpeting is a solid-color broadloom in patent-back Lokweave with ornamental inserts and continuous border.



In considering carpeting for the theatre one is commonly dealing with pattern, meaning over-all pattern. There is the matter of scale in its relationship to area dimensions, the colors and the "feeling" of the patterns in relation to general interior decoration. But what of carpeting of solid color? What advises its consideration for a specific theatre? We asked H. R. Hoss, head of the contract department of the Bigelow-Sanford Carpet Company, whose line for theatres includes solid-color broadlooms in both regular and patent-back types, as well as carpeting in woven over-all designs.

"In the first place," he replied, "you get better value—that is, a more durable piece of carpeting for the price—in a solid-color broadloom than in weaves in over-all designs."

It is a point that Mr. Hoss believes is overlooked in selecting carpeting for situations which entail particularly hard usage and which also lend themselves decoratively to the use of broad expanses of one color, devoid of pattern. The reason of course is that creation of the design, with its several colors, requires steps in manufacture contributing to the total cost of production, which steps are absent in the making of broadloom. . . . Mr. Hoss continued:

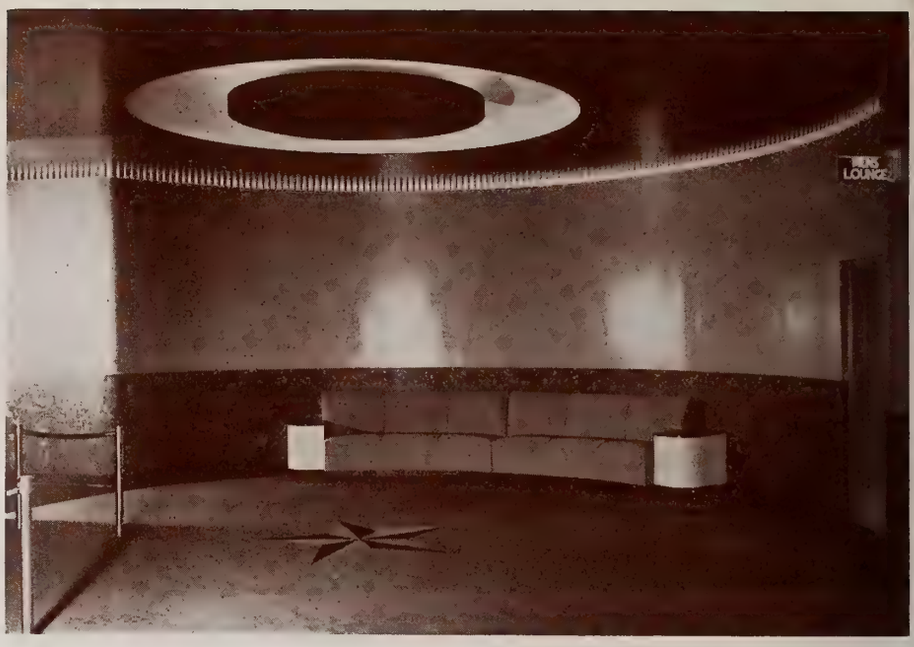
There are theatres of a definite modern style which can use solid-color broadloom to advantage, and the patent-back principle permits a certain amount of variation in the field, and also effective border arrangements at a price not more than 10%, as a general thing, than the cost of regular broadloom having no variation whatever. An interesting job of this kind which we recently completed, using Lokweave patent-back carpeting in a good grade of broadloom, was in the Royal theatre in Detroit. Here we had a large, continuous lobby-foyer-lounge section to deal with, just about every square foot of it open to constant traffic, and some parts of it extremely broad, while others were narrow and confined. The solid color eliminated all scale factors and also strengthened the sweep of the floor plan. At the same time the patent-back feature allowed introduction of relief ornament here and there, and economical use of a border to give pattern to the floor.

MARKING OFF FLOOR PLAN

In such discussions in the press as patent-back carpeting has had, the idea of using insert panels to mark off certain foyer space as a lounge and also to give direc-

tional effect in theatres having a rather complicated traffic arrangement, has been brought out. There are still other functional applications that can make patent-back carpeting a solution to certain tough problems presented by the floor plan, such as where the space between the outer lobby and the auditorium really amounts to several rooms, but to partition them off would give a cramped effect. A good trick in an instance like that is to combine solid-color broadloom with pattern carpeting, breaking up this space by interrupting the pattern carpeting with a patent-back broadloom having directional inserts.

Combinations of pattern carpeting with broadloom in foyer areas have been used on a number of occasions, and right now we are carpeting a new theatre with bordered broadlooms in the main foyer space and with Wilton on the stairs.



■ Lounge area of the foyer of the Royal theatre in Detroit, showing contoured Lokweave carpeting with inserted star ornament under baffled light coffer.

ALTERNATELY TONED STEPS

Aside from serving the decorative preferences of the designer, the figured Wilton on the stairs doubtless defines the steppings more than a solid color would, reducing hazard. But this suggests another scheme in which broadloom could make stairs safer, and that is to use different solid colors on alternate steps, which can be economically done with patent-back carpet.

It should be borne in mind that with such a stair scheme the alternate colors must not be boldly contrasting, otherwise you get a strong bar effect that would tend to be confusing rather than a device with which to promote safety.

A Lokweave patent-back installation is really a tailor-made job. The carpet is designed, cut and made to fit the area, and since the border is not sewn on, but cemented to the backing with the rest of the carpeting, odd-shaped areas are readily fitted and of course there are no seams. For design inserts the extra cost is only 25c a lineal foot, and ordinarily there is no decorative reason for more than a few relatively small inserts.

The inserts or borders, in whole or in part, are easily replaced as desired because of wear or a wish to change the effect.

Not so many years ago one seldom ran across a theatre operator who would consider a solid color for his house, probably in part because he felt that plain colors showed soil more easily than all-over designs, and partly because plain colors did not strike him as being interesting or colorful enough. Today, however, we note greater receptiveness among theatre men to solid colors, which can always be considered for lounges, while certain floor plans and decorative schemes really suggest their use. When that is the case one may well take advantage of the value offered.





Illustrating how inserts for patent-back carpeting are made. These views show a Lokweave strip with pattern outlined on the back. At left a star has been cut out with a circle knife, and at right a star of another tone of carpet is being inserted, after which it is fixed with Lokweave sealer.

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ADELPHI THEATRE, CHICAGO, PAYS TRIBUTE TO LONG WEAR OF ITS BIGELOW CARPET

Bigelow Alba Wilton carpet (shown above) was laid in November, 1933 by the Reuter-Dahl-Blodgett Company of Chicago. Mr. L. Sussman, Adelphi manager reports: "We have had an approximate attendance of 5 million, which means that 10 million have walked in and out over this carpet. This does not include the wear given by ushers, janitors, electricians and patrons visiting the drinking fountain."

The Bigelow "Hartford-Saxony" rug in the lobby has been down 9 years. Mr. Sussman states: "in the writer's opinion, these carpets are good for 3 years' more service, and we compliment you on the long wearing qualities."

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Selecting Protective Mats According to Your Specific Needs

• There are various kinds of mats and matting—and at various prices, too. This article considers them in the light of the primary purposes of mats and their several price classifications

By H. BURLAND PATTERSON

THE QUESTION of what to buy for the purpose of providing what we may call *underfoot protection,* to take care of the problems of snow and sleet, rain and mud and grime, merits the considered thought of the theatre operator. Regardless of location, any or all of these conditions are encountered some time.

In the following discussion the reader will come upon one or more capital letters in parentheses. These refer to cost, or price, classifications. The type of product referred to is thus identified with a certain general price level. These levels are arranged as follows: (A) means highest price level; (B) medium high; (C) medium low; and (D) low. When letters are combined in parentheses, it means that the type of mat or matting referred to varies accordingly in price, due to the grades or special styles obtainable.

¶ THE VESTIBULE

Here the problem of differences in walking-surface texture, degree of slope, and appearance, in addition to the amount of traffic presents itself. A patron stepping from a cement sidewalk onto the vestibule floor encounters an entirely different medium (if there are not proper mats), one far smoother. To provide friction is therefore a primary function of rubber mats at this point, and the mat which doesn't do this, no matter how pretty, is no good for the purpose.

The mats should of course lay in recesses, the surface flush with the floor. Where recesses are not provided, the mats should have beveled edges at the approaches so that patrons will not be tripped. Mats here also begin the job of removing moisture and dirt from the shoes. Mats for this area are made in corrugated and perforated rubber types, solid rubber, and in link types of rubber and composition materials. Perforated and corrugated rubber mats come in varied designs (A), in plain and fancy colors (A, B), and lend themselves to all sorts of decorative and directional schemes. The price is governed by the design, color and thickness.

The rubber link mats (A, B), come in plain and fancy colors and also designs and are generally of one thickness. The composition link mats (A, B) are plainer in color. It should be noted that almost without exception, mats made of old tire fabrics (C) and composition materials (C) which break easily, are not recommended for theatre use. The reason is that tire fabric mats, in addition to being unsightly, are generally loosely constructed and are apt to cause women's heels to catch and also to cause stumbling by others. Breakable composition materials leave a space between the links when broken out and present the same dangers.

Solid smooth rubber matting (B, C) should only be used where there is no incline and very little bad weather conditions exist.

¶ LOBBY

Here again the problem of difference of floor texture presents itself. If there is a pronounced slope, permanent mats (A, B) should be installed in recesses or placed in a safe manner in traffic lanes. If there is not a pronounced slope, *but heavy traffic,* link corrugated rubber mats (A, B) are the best protection for occasional bad weather use.

For the smaller theatre with minimum budget matting runners might suffice. Rubber matting runners come in various thicknesses, widths, colors and types. Most theatres require a 3/16-inch (C) or ¼-inch (B) matting in either a standard corrugated or wide corrugated type. The wide corrugated type is seasier to clean and lies flatter; with the wide range of colors and widths it is not necessary to have incongruous color combinations or insufficient protection. The light-weight standard black corrugated runner (D) is seldom heavy enough for theatre use.

¶ CARPETED LOBBY

Here the problem is one of wear and dirt upon the surface of the carpet and furnishings in general. For heavy traffic a mat is usually placed permanently in a recess or cut-out inside the entrance doors. This should be large enough for a person to take *at least two steps on it* before stepping onto the carpet.

Among the materials suitable for covering the traffic lane on the carpet are "KLeerflax" (A), a very substantial varicolored flax matting in widths up to 12 feet; and "Skandia-Flax" (B), a similar product in simpler colors; a "Waite-Sisal" matting (B), of good durability and available in widths to 12 feet and a wide range of plain colors; cocoa matting (C, D), coming in various widths, colors and designs. Cocoa matting is a lighter-weight product and can give acceptable service only in the smaller theatre. For larger carpeted areas, among other products there is "Cordemon Carpets" (D), a flexible canvas-like material which should be fastened securely to the carpet with fasteners provided for this purpose. This can be sewn together into various widths and large over-all patterns. All of the above products serve satisfactorily in their respective fields as temporary carpet coverings.

[*The author has been identified with the rubber and composition floor coverings field for many years, and has laid out such installations for many theatres.*]





This group of pictures illustrates the primary function of rubber mats in the entrance area, covering the path of a patron's progress to foyer, stepping from a high-friction cement sidewalk into a vestibule. Mats provide friction comparable to that of the sidewalk, and door saddles and mat-recess dividers should not defeat that purpose. Lobby mats should also be efficient in scraping dirt and grime from the shoes in order to serve their other purpose of protecting the interior furnishings, particularly the carpeting.



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Look what Glass can do to give a theatre lobby personality! This is a section of the foyer of the West Twins Theatre, St. Paul, Minn. Architect Perry E. Crosier has used many panels of Pittsburgh Mirrors to give the lobby the atmosphere of smartness and gayety that attracts patrons.



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■ ■ ■

Figuring the Maintenance Factor In Planning for Air-Conditioning

● Offering actual figures on costs to dispel some of the mystery of what theatre air-conditioning really means to the operating budget of the theatre

By J. T. KNIGHT, JR.

MOST OF THE brow-furrowing done in planning a major equipment installation is caused by the costs. Initial cost is just one phase of costs and is important; it is not, however, the most important cost. Initial cost is no mystery —it can easily be determined, and knowing the initial cost we can figure 5% or 10% of it as a yearly fixed charge as necessary return on investment. But *cost of operation and cost of maintenance* form a large part of our costs, and it is these two divisions of the *total* cost that have been so definitely confusing to the prospective buyer.

Very little data has been made available to the theatre operator on the costs of air-conditioning except by the sellers of air-conditioning equipment, and it is only natural that such figures should not be accepted entirely on their face value, since they are frequently presented as a sales argument. Manufacturers of air-conditioning equipment should now realize that *thinking* theatre operators nowadays don't have to be "sold" *on* air-conditioning; the very history of air-conditioning in relation to the theatre industry speaks so loud in favor of air-conditioning that selling the *idea* is a fact accomplished. The Air-Conditioning Equipment Manufacturers Association could very profitably afford to gather together some down to earth facts and figures on operating costs, including labor, material and power costs, and on depreciation rates, which is an important item of overall costs; and on maintenance costs, which should include everything, such as freon replacement, instrument repair, lubricating oil and general repairs and renewal items. All of the above should be reduced to a per ton and per seat and per operating hour unit value. With this sort of information many of the ghosts and hobgoblins of air-conditioning would fade.

During the past season the writer has had an unusual opportunity to study the cost of maintaining air-conditioning equipment and I am going to give you some facts pertinent to maintenance costs. These costs I believe to be typical and proper to apply to any central air-conditioning installations. It will probably be another year before similar facts are available on *operating* costs, but plans are definitely in progress so that we can count on definite information in the not-too-distant future.

A Composite Example

The following data applies to a situation composed of twenty-eight theatres located in a section of the country where air-conditioning is required about eight months out of the twelve months. All of these theatres have central air-conditioning plants. Three of the theatres have CO_2 plants, one has a centrifugal compressor, and the balance are freon jobs. Of the freon jobs there are four leading makes of equipment represented, and the freon jobs are from one to six years old. The CO_2 plants are about twelve to fifteen years old, and the centrifugal job fifteen years old.

The twenty-eight theatres contain 33,801 seats, and the total refrigeration tonnage is 2,290.

The smallest theatre in the group has 450 seats and a 30-ton plant, while the largest has 3,400 seats and a 225-ton plant. Between these two extremes you can understand that the cross-section is quite typical.

All but one of the freon plants might be classified as automatic in operation. All compressors are electric motor-driven. One plant has well water for condensing purposes, two plants have natural draft or atmospheric towers, one plant has an induced draft tower, and the remainder have evaporative condensers. One freon plant has a storage tank for cold water for indirect cooling as well as direct expansion coils, all the rest of the plants have direct expansion only

Maintenance Costs

The servicing of these plants was undertaken after a period of two years of operating under the unsatisfactory supervision, therefore the plants were not in A-1 condition at the beginning of this period.

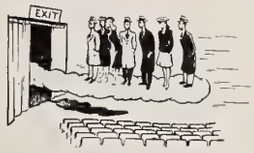
The figures below include the expense of pre-season repairs, the operating season repairs, and maintenance, including replacement of refrigerant and lubricating oil and all supplies of every nature, and the shut-down seasons costs. Basically these costs represent every item except electric current and water costs. Of course items of interest on investment and depreciation, which are fixed charges, are not included, nor do these figures include the salary of engineers or any others of the regular theatre staff. Two field men were required most of the season and their salary and board, lodging and travel expense amounted to $5,585. We will call this a service charge. The unit charges for service were:

worried about the draft?



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AIR CONDITIONING

Per seat, $.164; per ton, $2.44. Other charges were:

Freon replacement	$1,921.00
Dieline replacement	748.00
CO_2 replacement	343.00
Total refrigerant replacement	$3,012.00
Refrigerant replacement per seat	$ .089
Refrigerant replacement per ton	1.32

General replacement, which includes all repairs, renewals, oil, tools, instruments, controls, some minor changes in ducts, location of outlets, in fact every other charge to the various plants, amounted to $13,769. Thus we have a unit charge for general replacement of 40c per seat, and $6 per ton.

To summarize:

Service charge per seat	$0.164
Refrigerant replacement per seat	0.089
General replacement per seat	0.40
Total per seat	$0.653
Service charge per ton	$2.44
Refrigerant replacement per ton	1.32
General replacement per ton	6.00
Total per ton	$9.76

Let's carry the analysis a step further: Of the total tonnage there is 350 tons of CO_2 equipment, and 150 tons of centrifugal equipment, or a total 500 tons of other than freon equipment. The total tonnage is 2,290 tons, therefore the non-freon equipment is only 22% of the total. Yet the cost of replacement of refrigerant of the non-freon equipment was $1,191.00 of the total of $3,012.00, or 39.5% of the refrigerant costs.

What Figures Show

The conclusion to be drawn from this is that because of the vast improvement in freon equipment and the more satisfactory pressure ranges, the cost of refrigerant replacement is less on freon plants. This is particularly interesting in light of the fact that the non-freon plants were all attended by operating engineers.

Another point is that in the general replacement items the expenditures on the non-freon plants represent $4,043, or 29.4%, which again reflects credit in favor of the freon jobs.

With the above figures, plus current charges, plus any house salaries that might be charged to the operation, we would have total operating costs.

Remember that these plants were not in the condition at the beginning of this period that they are today, and in the above figures are amounts representing some neglect during the previous two years. Now at this writing these plants really are in A-1 shape, the compressor rooms are painted and the equipment looks as if it were aboard a Navy ship, it is so well cared for. There is every expectation that the above costs will be reduced by at least 30% during the coming season.

It is hoped that with these facts some of the mystery of after-installation costs of air-conditioning has been dissipated.

GETTING AND APPLYING

A Practical Understanding Of Theatre Air-Conditioning

(*Continued from page* 10)

coils were for use with hot or cold water, and I'll explain why in a moment.

The system was designed to keep an inside summer temperature of 80° with about 50% Relative Humidity. Sixteen thousand cubic feet of air per minute were circulated by the fan against the static pressure (friction to me and probably also to you) of the ducts, coils, and filters. The coils had a cooling capacity equal to the effect of melting 40 tons of ice.

Before we start talking about some of the more complicated equipment it should be stated that I relied somewhat on the judgment of Mr. Boester as to size and kind best for my needs.

Storage refrigeration is a principle familiar to many BETTER THEATRES readers. It's simply the employment of a relatively small compressor, operating for a longer period to make and store up the refrigeration energy needed during the short hours the theatre is operated. The advantages have proved manifold. It saved on power by cutting my total connected horsepower from 50 to 20; the demand charge was therefore just that much less, and the kilowatts of energy were no more than for a full capacity, direct expansion system. I also liked the idea of the small compressor because I can get parts for it from stock at nearby Charlotte, N. C., in case I ever do need parts for it. The compressor has an ice-making capacity of 10 tons every 24 hours. It is powered by a 15-horsepower motor which also drives the fan of a uniquely designed saturated air-cooled condenser. The compressor, motor, condenser, and receiver were all built into a compact unit to fit in a special place in the small basement.

The basement was too tiny for the ice-accumulating and storage tank, so we excavated a tank in the basement floor about 8 feet wide, 15 feet long, and 9 feet deep. This was the size of the tank inside, which was made of water-tight concrete. Because it was in the ground I was told no insulation was needed, so I saved money.

The next procedure was to secure the evaporator coils in the tank which made the ice. I bought the copper tubing and the return bends, and with the help of a good welder from a local garage we made the coils. Really it was so simple that my young son caught on how to weld up the return bends, and from then on he was an enthusiastic helper on the whole job. I was told that ice evaporator coils have a high freight rate because of the bulk rather than the weight so I made another saving in money here.

Oh, yes, the coils had leaks, but only at seven out of some 1,600 welds on the coils. We tested for leaks with dry CO_2 gas and repaired the leaks. Also, the coils developed two leaks because of unavoidable rough-handling when placed in the tank. These leaks were found on a Sunday morning when the welder was at church, and it surely was fun to watch Boester in his bare skin go down in the tank of water between the coils to repair the leaks!

Piping the System

Now that the coils and compressor unit were in place, we began the job of piping up the system. We ran a 2-inch copper suction line between the ice coil suction manifolds and the compressor. In this line we placed a huge drier (more about this in a minute), then between the drier and the coils a hand shut-off valve of the packless type. This valve could serve to isolate the drier by closing it and the suction stop valve on the compressor. The drier could then be removed and regenerated. It was filled with coarse grade silica gel (it looks like ice cream salt). This stuff has the wonderful ability of absorbing any water that *is* in or *gets* in refrigerating systems.

As careful as we were it is a good thing we used the drier. It was 3 inches in diameter and 36 inches long. We made it ourselves out of a piece of iron pipe and steel caps screwed on with litharge. Steel wool and a piece of fine mesh screen was put at each end. The coarse grade silica gel permitted the refrigerant to go through the drier with less pressure drop. You certainly could tell when the drier was working because it would become warm as the latent heat in the water was changed to sensible heat as the water was trapped out of the refrigerant gas by the silica gel. Water can cause lots of trouble in cooling systems if it freezes and sticks the valves open or closed. Water is rarely present in large amounts, yet I found out that one very tiny drop can foul an expansion valve.

We next piped up the refrigerant liquid line. This was three-quarters of an inch in size. The expansion valves of the multi-outlet type were used. Three eight port valves served six four circuit coils. Insert type remote bulbs gave much closer expansion valve control. By proper setting of the expansion valve super heat adjust, the valves were quite sensitive also to coil pressure and thereby gave more critical valve control.

Those expansion valves were interesting. It is wonderful how those things meter the flow of freon to the ice coils in just the right amount, according to the load on the coils. If they had fed too much freon, the

refrigerant would flood back and damage the compressor. Freon should be fed just fast enough to be boiled into freon gas by the heat picked up in changing the water into ice. The heat of the water warms the coils and the warm coil boils the freon, for freon, you know, boils at 20° below zero. This heat-carrying freon gas is then pumped out of the coils by the compressor, where it is compressed and thereby raised in temperature and pressure so then it can give up its heat in the condenser and condense into liquid freon and be circulated again to pick up more heat. The heat from the hot freon gas is surrendered to the air blowing over the condensing coil, and losing its heat in this way it becomes a liquid again.

Protective Measures

I'm getting a little bit ahead of my story. After the expansion valves were in place we put in strainers ahead of each valve to protect it from being fouled by dirt. We then installed a sight glass so we could always see that liquid freon was flowing to the expansion valves. A solid flow of liquid freon is important. For if freon gas is mixed with the liquid it cuts down the valve capacity, also the high gas velocity through the valve opening eats out the seat of the opening and then a leaky valve develops and you lose control and flood the coils with freon, which will slop over, hurting the compressor by breaking its valves.

Next comes a master strainer of the cleanable type, then an electric magnet valve, then a hand stop valve, then a charging valve, and finally the receiver valve. There was also installed a heat exchanger between the suction and liquid refrigerant lines. The cool, wet freon suction gas cools the warm freon liquid further and in turn the heat from the warm liquid heats and dries the suction gas, increasing the system efficiency and preventing a possible damage to the compressor.

We next installed an oil separator in the hot freon gas discharge line between the compressor and condensing coil. The only place oil belongs in a refrigerating system is in the crankcase of the compressor, and this device keeps it there. Hot freon gas and oil mix freely, so the trap catches it and returns it to the crankcase of the compressor. A hand stop valve was placed in the liquid freon line between the condenser coil and the receiver. We could thus isolate the freon charge, store it there over winter or during any time repair to the system was needed.

A thermostat of the remote bulb type placed near the ice coils controls the ice thickness and operates the magnet valve in the freon liquid line. When this valve is closed by the thermostat because of ice thickness, the compressor pumps the freon gas out of the ice coils and shut off on low pressure by a pressure switch. When the magnet valve is opened by the thermostat, freon liquid flows again, the coil pressure builds up, and the pressure switch starts the compressor.

With the refrigerating system in place we put some special water piping in to control the flow of water in the tank so the ice would melt fast enough to cool the water. This cold water was pumped through the water coils in the air stream, thereby cooling and dehumidifying (condensing water out of it) the air. The pump circulating this ice water to the coils was started and stopped by a combination thermostat and humidistat known as a "Comfortrol" and calibrated in *Effective Temperature*. The pump was also controlled by a winter "Comfortrol" because, by a special piping arrangement, the same pump circulated hot water through these same coils. I practically got my winter heating system free because all I had to buy was a compact all steel oil-fired boiler to heat the water in winter. An immersion thermostat in the boiler controls the oil burner.

One of the problems in winter air-conditioning which I solved was that of overheating in winter. As many other exhibi-

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DRAFTS, wide temperature differences and other uncomfortable conditions in a theatre that has an air conditioning, air heating, cooling or ventilating system, are invariably due to one thing—inadequate means of introducing and distributing the air from the system.

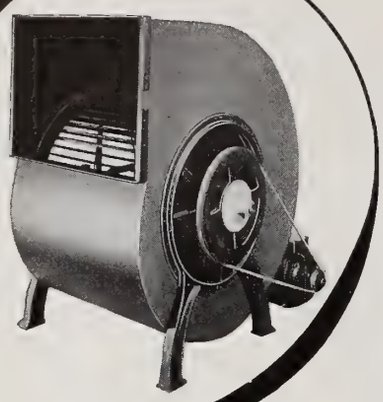
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tors undoubtedly have experienced, it is necessary to maintain somewhere between 68° and 74° temperature inside, depending on the severity of the weather outside, with only maybe as few as 25 people in the theatre. Then with the early evening box office rush of some five to six hundred people, the temperature in a very short time rises very rapidly to a point where all the patrons are most uncomfortable. Since we do not as a rule like to keep the summer refrigerating system ready for operation for such occasions some other way had to be worked out to restore a proper comfort condition. Many times in the past we would simply introduce outside air, which created quite a sensation of drafts and was very undesirable from the viewpoint of the patrons.

In this particular installation we whipped this problem by installing and operating a large exhaust fan, pulling air up through the attic space from the auditorium. Of course, this meant the replenishing of air, for every cubic foot that was exhausted had to be supplied from somewhere. This also was still outside air, but it was brought in through the outside air intake of the conditioning system and very gently heated by the heating coil, so that there would be no severity of temperature difference when such outside air was introduced into the theatre air. By tempering this air we avoided the sensation of drafts and yet at the same time provided the equivalent of a refrigeration effect to offset the sudden heat gain as a result of a large number of people coming in a very short time.

We all know that to maintain a comfortable condition for 25 people or so during the period from 5 to 7 o'clock means that a certain amount of heat is also stored in the walls, seats and the like in the building, to say nothing of, in a sense, a certain amount of heat also stored in the large quantity of air in the theatre proper; and so while this heat has been necessary for the comfort of the 25 people it is entirely too much for the larger number of people, and we compensated for this difficulty as described above.

All in all, we surely had a wonderful experience. You bet we had trouble. We lost some freon, got water in the system, the controls would stick once in a while, but because I put it in I was familiar with the system and learned where and how to shoot trouble. I saved plenty on service calls by knowing how to fix things myself —and best of all, because of this my customers were never without cooling or heating long. It was a swell experience and I'm going to do it again soon. It was indeed profitable and I'd recommend the idea to anyone providing they have, as Mr. Boester specified, "tolerance and a will to understand."

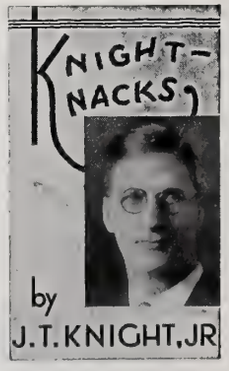
What did it cost, you ask? For a 100% full year-around air-conditioning system the cost was $5,487, heating and cooling complete.

An Open Letter to Those Who Start Air-Conditioning This Year

THIS IS AN open letter to the fortunate theatre managers of the country who are getting new air-conditioning plants in their theatres this season. There are a lot of 'em called Bill. So——

Dear Bill:

Coincident with the public interest and the marked improvement in the methods of air-conditioning, your management recognizes the necessity of air-conditioning for your theatre. Therefore, your theatre, your business home, has been selected and will be completely air-conditioned in time for the coming warm weather — and *also* for the *cold* weather which is to come next winter. The system which has been selected and especially designed to meet your particular requirements will provide the best available today for the promotion of the health and comfort of your patrons. It should prove a very definite business asset to you and you should familiarize yourself and your patrons with what to expect from it. I recommend that you read carefully the following.



•

In order to understand something of air-conditioning, you must understand some often used term of the business. Just as the theatre business has certain terms and expressions common to it, so has air-conditioning. These are important (and there's really nothing tricky about them):

Dry-Bulb Temperature—The air temperature by the ordinary thermometer—it is not affected by the moisture contained in the air nor by the motion of the air.

Comfort Zone—This is a range of temperature and air motion, taking into consideration moisture contained in the air, over which the majority of your patrons will feel comfortable.

Effective Temperature—An arbitrary index of the degree of warmth or cold felt by the human body in response to temperature, relative Humidity and the movement of air, all combined into a single value.

Humidity—This refers to the water vapor mixed with the air. *Relative Humidity* is the Humidity expressed as a per-

centage of the total amount the air could hold.

Wet-Bulb Temperature—This is the lowest temperature which a "water-wetted" surface will attain when exposed to the air. *It is important in air-conditioning because it is a measure of the total heat in the air.*

Solar radiation—Means the heat absorbed from the sun's rays and radiated from the walls and ceiling into your theatre. The sunny side wall of your theatre may be hotter by 20° over the temperature of the outside air.

•

Now your new system for conditioning your theatre will consist generally of three component parts: (1) *Refrigerating plant,* (2) *air treating plant,* (3) *air distribution system.*

While refrigerating plants vary in mechanical details, they fundamentally perform the same function. You have a right to all possible data on your plant.

Your air treatment plant will consist of apparatus for cleaning, cooling, heating, de-humidifying and humidifying and a blower to force the air into the distribution system. In this operation adequate means have been provided for the introduction of fresh air from the outside into the system. By means of controls that are more accurate and more sensitive than human beings, the proper temperature, humidity and mixture of fresh and recirculated air will be maintained. Have faith in these controls and give them a real chance before you criticize or condemn them.

The air distribution system consists of a scientifically designed net work of sheet metal ducts with splitters and dampers located at strategic points and louvers or grilles at the air outlets to diffuse and mix the heated air with the air in the theatre.

•

Fundamentally, you are a typical American Business Man, while your patrons are not primarily interested in temperature, humidity air motion, dust removal or other theoretical considerations of air-conditioning; yet you are interested in keeping and being comfortable.

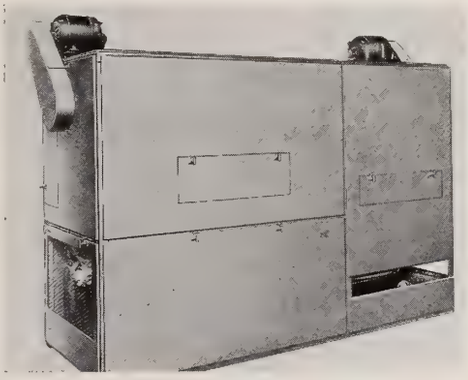
Your new plant is going to depend largely upon *you*—your intelligence, your co-operation, your appreciation of what it can do for you—and this will determine its final degree of satisfaction, its lifetime, its cost of maintenance, and its cost of operation. —*J. T. K.*

New Conditioning Unit Available in Six Capacities

AIR-CONDITIONING units providing direct expansion cooling with compressor-condensing equipment built into the assembly, have been developed for marketing under the trade-name of "Refrigerated Kooler-Aire" by the United States Air-Conditioning Corporation of Minneapolis, also manufacturers of Kooler-Aire air washers and of blowers.

The new Kooler-Aire equipment is available in six cooling capacities, from 5 to 25 tons refrigeration.

The fan equipment, of squirrel-cage type, handles 2,000 cubic feet per minute in the 5-ton size, and 10,000 in the largest. Com-



pressor and motor are mounted on heavy channel iron, with sliding rails for the motor, which is 3-phase, 60-cycle, 220-volt. Lubrication is by forced feed through drilled crankshaft.

The direct expansion coils are copper-finned with staggered copper tubes, each row welded into suction headers on the return side and fed counter-flow into each tube from the expansion valves, which have dispensing feeders to each individual coil row. The cooling coil is fitted into a heavy galvanized iron condensation pan with drain to condenser water tank. The controls provide automatic cutoff for high and low pressure, interlocking with the motor control switch, which has under-voltage and overload protection.

CATALOG COMMENT

WATER PUMPS

AMONG THE recent catalog issues of the Worthington Pump & Machinery Corporation, Harrison, N. J., the Carbondale Division of which is a leading source of air-conditioning compressors and condensers, there is a most interesting one on pumps. In practical terms such a reputation means successful experience, and in the final analysis that is what we pay for when we buy successful operation.

With air-conditioning becoming really a *necessity* in theatres, no longer to be con-



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sidered a novelty or just a refinement in theatre operation, the question of water for condensing purposes or for cooling is of vital importance. With a recent article in this department I submitted a map which can be used to indicate to the theatre operator his chances of successfully topping sub-surface sources of water. If it is decided to have a well, no finer—nor, in the long run, no more economical equipment—can be specified for handling water supply than Worthington turbine pumping equipment.

Worthington turbine pumps may be had either water- or oil-lubricated (the writer recommends the oil-lubricated), a type and size for all well requirements, and a wide variety of arrangements for motor drives, engine drives and belt drives sufficient to satisfy any installation requirements. In addition to the equipment, they supply excellent engineering advice and recommendations, as I know from actual experience.

An Example of Savings

While we're on this subject, let's look at a typical problem:

Water required for condensing purposes, 150 gallons per minute.

Water rate $1.10 per 1,000 cubic feet.

Cost of water per hour $\frac{1{,}200 \times \$1.10}{1{,}000} = \$1.32.$

The air-conditioning equipment operates 10 *hours per day—*

$1.32 × 10 = $13.20 cost per day

The air-conditioning equipment operates 70 *days per year—*

$13.20 × 70 = $924 cost per year (city water)

Compared with a Worthington pump and a well—

150 gallons per minute against 50 pounds discharge pressure from 100 foot well with a 30 foot draw down.

Consumption 150 gallons per minute (g.p.m.) = 1,200 cubic feet per hour.

Electric power used:

$$\frac{150 \text{ g.p.m.} \times (50 \text{ lbs.} \times 2.31 + 30 \text{ feet})}{3{,}960 \times 58\frac{1}{2}\%} = 9.42 \text{ effective h.p.}$$

Current (at 2½c per kilowatt hour)—

9.42 e.h.p. × .746 = 7.027 Kw.

7.027 × .025 = $1.756 cost per hour—

Cost per 10*-hour day—*

$.1756 × 10 = $1.756 cost per day

Cost for 70 *days—*

$1.756 × 70 = $122.92

Figure the well and equipment cost $40 *per gallon ready to run.*

Cost of well $40 × 150 g.p.m. = $6,000.

Interest on investment @ 5%	$300.00
Depreciation and maintenance @ 7%	420.00
Electric power	122.92
	$842.92
COST OF CITY WATER	$924.00
COST OF WELL WATER	842.92
	$81.08

How to Figure Water Costs

The above is very conservative figuring and does not completely indicate the advantages of such an installation. With such a well and pump there is no reason why it should not supply all water requirements for the theatre the year around and thereby create savings in operation which would be very attractive. Here is how to figure your own water costs:

1. *Total yearly cost of purchasing water:* Yearly consumption in cubic feet × water rate per 1,000 cubic feet =
2. *Total yearly cost of power to operate your own pump:* Yearly consumption in cubic feet × total head = ?

   ———————————
   1,000,000
3. *Gallons per minute* (g.p.m.): Yearly consumption in cubic feet × 7.48 gal. per cu. ft. = ?

   ———————————
   working hours per year × 60 minutes
4. *Initial cost of well and pump with motor ready to run:* G.P.M. × $40.00 = ?
5. *Yearly interest on initial cost:* 5% of Item 4.
6. *Yearly depreciation and maintenance:* 7% of Item 4.
7. *Total yearly cost of pumping water:*
   Item 2 ————
   Item 5 ————
   Item 6 ————
   Total ————
8. *Your reduced water costs:*
   Item 1 ————
   Minus Item 7 ————
   Savings ————
9. *Percent. savings:* Item 8 divided by Item 1.

There is one other important type of pump that can be put to useful service in a theatre—the sump pump. When due to seepage or other conditions where water collects in a sump below the sewer well, the Worthington No. 5 sump pump will admirably handle the situation. Sump pumps may be had in one-, two- or three-stage types to handle from 5 to 40 gallons per minute. They are automatic and operate from a float switch. —*J. T. Knight, Jr.*

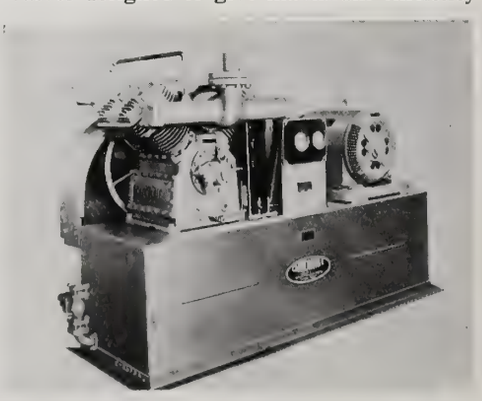
AIR-CONDITIONING EQUIPMENT for Every Theatre Need

¶ A Review of air treatment and ventilating devices reflecting advances in today's methods of efficiently supplying conditioned air to theatres of all capacties, classes and locations

CARBONDALE

THE LINE of machinery and mechanical accessories manufactured by the Worthington Pump & Machinery Corporation of Harrison, N. J., with its Carbondale Division, includes every air-conditioning application, from the smallest to the largest commercial and industrial requirements. For the larger theatres, the line provides a centrifugal type cooling system notable not only for its flexibility, but for the compactness of its streamlined design (this newer addition to Worthington-Carbondale products, obtainable in capacities from 150 to 650 tons of refrigeration, was pictured and described in the January issue).

The 30- to 60-ton freon refrigeration machine illustrated here is the model most generally suited to theatre needs, being adapted to the variable load requirements of seating capacities from 700 to 1,200. Employing a V-type 4-cylinder compressor equipped with Worthington "Feather" valves designed to give maximum efficiency at the highest speeds, this model can be supplied either with a horizontal, cleanable type of shell-and-tube condenser mounted on the unit, or for use with the shower condenser cited below. Automatic unloader devices permit fullest flexibility in capacity through four steps—25%, 50%, 75% and 100%.



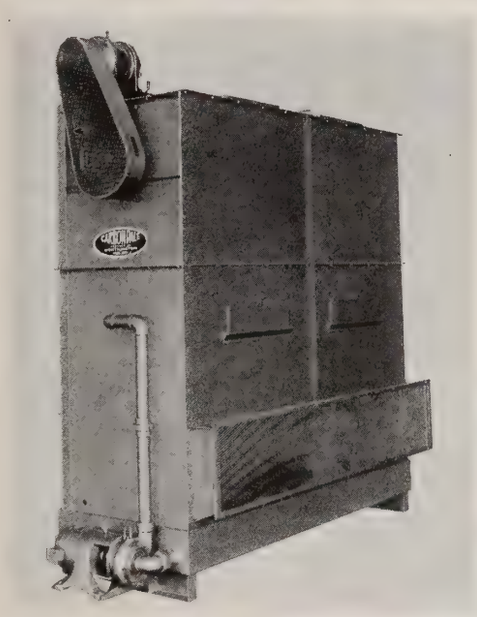
Thirty-to-sixty-ton model refrigerating machine.

Application of this model to gas engine drive is noted elsewhere in this issue (PAGE 8), and it is similarly available for use with Diesel power equipment.

Worthington-Carbondale shower condensers, available up to 128 tons capacity, provide gas-cooling means requiring a minimum of water. The saving of water is rated at 95%. The shower condensers have heavy casing construction (rated as being heavier, due to factory production methods, than similar housing fabricated "on the job") and each section of the

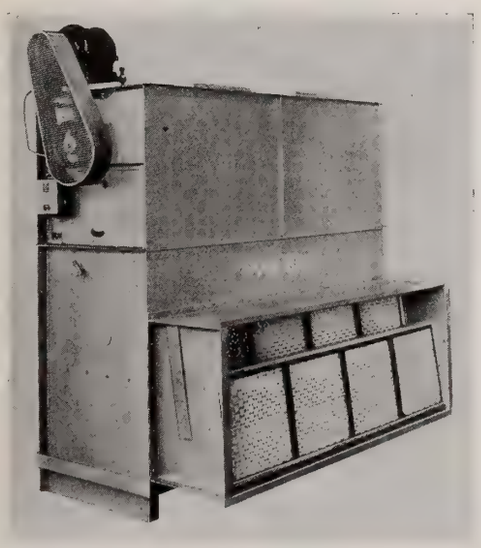
casing is "Bonderized" by the Parker process, at the factory, to prevent rust and corrosion.

The Worthington-Carbondale line also includes a full range of air-conditioners providing in compact, factory-cased units, equipment for cooling, heating, filtering, humidifying and circulating the air. These



Shower type condenser.

conditioners are available in both horizontal and vertical models, and for floor or suspended installation, to meet varying space and structural conditions. In capacities up to 30 tons each, and with up to 12,000 cubic feet per minute flow capacity, these units have large, slow-speed freon-12 compressor, and can be equipped either



Air-conditioning unit equipment.

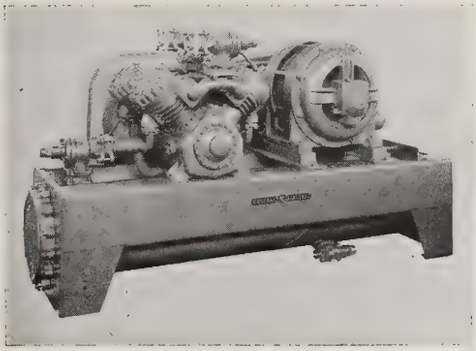
with direct expansion or with chilled water coils. Precise adjustment to theatre capacity is obtained by fitting the unit with a coil exactly suited to the load—there are from three to eight rows of cooling coils for each of the five sizes of the unit—and the refrigerating unit is similarly matched to each step. The casings are of 12- and 14-guage galvanized steel and are completely "Bonderized."

(*Also see discussion of water pump equipment in "J. T. K.'s Catalog Comment" on page* 00.)

GENERAL ELECTRIC

AVAILABLE from any responsible distributor of heating, ventilating and air-conditioning equipment (instead of certain authorized dealers only), the line of General Electric air-treatment equipment includes refrigeration machines, condensers, heat transfer coils, self-contained air-conditioners, and oil- or gas-fired boilers.

Refrigeration machines, combining with condensing units up to 60 tons capacity in



Refrigeration machines, available up to 60 tons.

a single unit, are designed for multiple operation to provide flexibility according to varying load requirements.

Self-contained water-cooled condensing units can be obtained with shell-and-coil condensers for use with city water, or with



Evaporative condenser unit.

mechanically cleanable shell-and-tube condensers for systems employing a water cooling tower or deep well. GE evaporative condensers, for water economy, are designed for convenient location inside or outside the theatre.

The self-contained air-conditioners have



Refrigerated Kooler-aire

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Address your request to Department RK-2

USAIRCO Theatre AIR CONDITIONING

Refrigerated Kooler-aire

Manufactured by

UNITED STATES AIR CONDITIONING CORPORATION

NORTHWEST TERMINAL · MINNEAPOLIS, MINN.

a cooling capacity range up to 30 tons per unit and provide all of the functions of a central conditioning plant for year-around operation to meet singly or in multiples the needs of a theatre of small capacity.

The GE coil catalog embraces water coils for indirect expansion systems with a water chiller, or for use as precooling coils



One of the GE self-contained conditioners.

with well water; expansion coils for direct transfer of heat from air to gas; and heating coils for steam or hot water, either of sealed or cleanable type. The oil- or gas-fired boilers, which may be arranged in multiple according to load demands, are obtainable for either steam or hot water.

The GE motors used with this line of equipment have been designed for air-conditioning service, with emphasis in all sizes on quietness, while the larger sizes have line fluctuation controls.

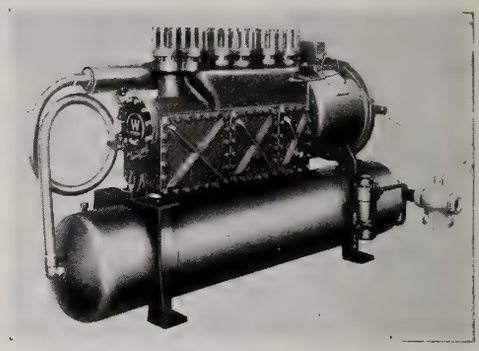
WESTINGHOUSE

WITH COMPRESSOR and condenser units of hermetically sealed design and capacities per unit up to 100 tons, the Westinghouse line of air-conditioning equipment also embraces all the necessary heat-transfer media for year-around operation, water-saving condensers, and self-contained units for central plant installation.

As the illustration of the 25-ton refrigerating machine indicates, the design of the compressor-condenser unit throughout the range features a compact arrangement requiring relatively little space, and hermetical sealing of the compressor is a specification of all capacities to eliminate shaft-seal leak. Enclosing the motor with the compressor is another general specification to prevent dirt and moisture from reaching working parts. The drives are self-lubricating, and a reversible oil pump is used to assure positive lubrication regardless of direction of rotation. For servicing the entire operating mechanism can be exposed by removing the side plates from the crankcase, without disconnecting any pipe.

Heat transfer units, characterized by staggered tube construction and close fin spacing, are obtainable in several types, according to installation and system features, providing high-efficiency heat transfer with steam, hot-water and cold-water as the heating or cooling medium, and a type with cast-iron headers and cleanable tubes is included.

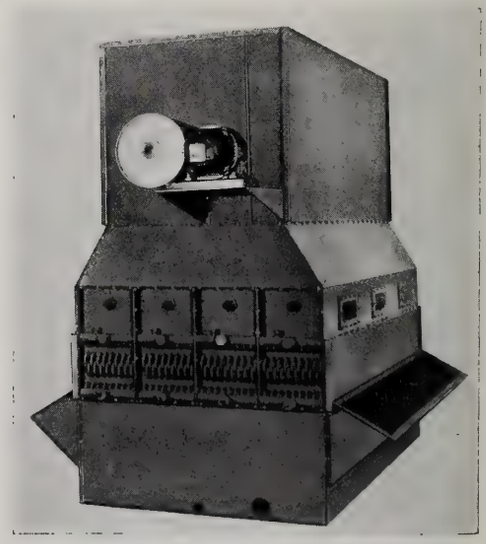
The Westinghouse water-saving evaporative condenser is given the trade name of



Westinghouse refrigerating machine, indicative of the design for the middle capacities.

"Aquamiser." It combines, for condensing service where water is limited or costly, or where there is a problem of disposing of the warmed water from a water-cooled condenser, features of a water-cooled condenser, an air-cooled condenser, and a cooling tower. It has the standard water-saving rating of 95%.

In "Unitaires" the Westinghouse line provides self-contained air-conditioning



An "Aquamiser" evaporative condenser.

units designed for installation with supply and return air ducts. Each unit contains a freon-12 compressor with water-cooled condenser, an evaporator for air cooling and summer dehumidification, blower-type fan, and mounting for standard filters. These units may be adapted to year-around air-conditioning by installation as part of the unit of a heating coil and humidifiers. They are also available with external by-pass dampers, installed at the factory, to give control features of a by-pass system.

[*A second section of this review of today's air-conditioning equipment market, dealing especially with air distribution, will appear in the April issue of Better Theatres.*]



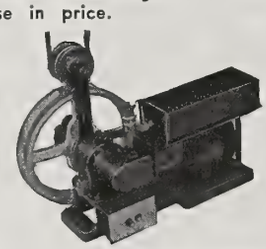
Coils made of Copper, Aluminum, Brass, Admiralty metal, etc., for air conditioning and industrial processing. Over 10,000 standard sizes from 1½"x1½" to 60"x120"; available 1, 2, 3, 4, 5, 6, etc., rows deep. Continuous fins across coil face — for easy cleaning. Continuous fins in coil depth — for non-clogging. Send for the McQuay Coil Catalog. McQuay, Inc., 1633 Broadway Street, Minneapolis, Minn.

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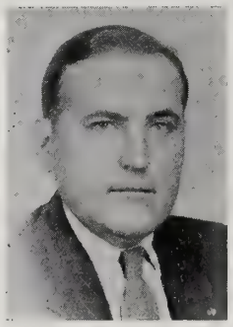


Transferring Old Chairs to Another Theatre in Reseating

● In keeping the better type of theatre equipped with attractive, comfortable seating, a theatre in which relatively low standards are permissible may fall heir to the replaced equipment. And then the headaches begin. But they can be reduced to a minimum with the procedure that's prescribed here

By JOHN J. SEFING

THERE COMES a time in nearly every theatre operator's life when, among other things, the serious question of renovating or remodeling his theatre comes up. In many cases the theatre owner has a modern house getting good prices, probably showing first- or second-run pictures, and otherwise catering, in a large measure, to discriminating people; and also another theatre charging low admission prices and located in a not-so-good district. It stands to reason that the deluxe houses should be first in the remodeling scheme and the installation of up-to-date equipment; however, the other theatres cannot be neglected entirely as they too are subject to the same wear and tear as the deluxe theatre and will likewise need repairs and equipment. The writer has noted many such situations and has observed the practice of transferring equipment from the deluxe house to the one of lower standards.



J. J. SEFING

That is good practice if carried out with good judgment and care, not indiscriminately. The high-class theatre thus can always have the newest and best equipment, while the other theatre will have equipment that is at least better than it had. There are, however, many precautions that must be taken and pitfalls to be avoided before this switch of equipment can be made successfully. And auditorium seating is the item most often the source of such problems. New chairs of the latest design are purchased with intentions of "picking-up" the existing old chairs, re-installing them in some other theatre and setting in their place the new chairs. Here extreme care must be taken.

Removing Chairs for Re-Use

The old chairs must be "picked-up" so that the threads on the floor bolts are not stripped or marred and that provisions are made for setting aside the removed chairs without interference with the installation of the new ones.

In any case, however, not all of the old floor bolt fasteners can or will be used because the latest type chair standards have differently spaced holes for fastening. In most instances the old floor bolts are loose anyhow and rather than to attempt to fasten new chair standards to them it is best to clip them close to the floor as possible with "bolt-cutters" and hammer flat any extension beyond the floor pitch. This will leave the floor smooth and sound with no obstruction for patrons to trip on.

The theatre owner must hire only competent and careful installation men who have his best interests in mind. Careless and reckless "picking-up" of the old chairs can cause the owner or lessee of the theatre serious trouble and costly experience in ruined floors, and in broken or bent chair standards. Old chairs that have bolt threads stripped or nuts rusted should never be forcibly pulled off the floor. A chair removed by rocking it "to and fro" might come off the floor easier, but also with it will come out the entire expansion bolt and a chunk of concrete, making it quite hard to fasten a new chair standard in its place. Ten or fifteen such chair standard removals will leave the floor in a bad condition, and if the theatre is operated under a lease, the lessee will be liable for the repairs.

The best thing to do when a standard is hard to remove is to use a cold-chisel and hammer and split the nut or the bolt. This will take a little longer, but it will save trouble and expense.

Another important thing to do when removing old chairs for re-installation is to

tag or mark each chair standard as to its seat size and floor incline. When 500 or 1,000 chairs are "picked-up" off the floor and piled-up haphazardly it is impossible to guess where they will belong on a different floor. Then it will take hours to sort them and mistakes are bound to happen.

Re-Installing on Different Floor

As the old chairs will be installed on a floor of entirely different pitches, proper shims must be provided for leveling of the chairs. Many "hot" arguments arise over such a small item as chair shims, especially when the installation man assumes that the theatre owner will provide them, and the theatre owner insists that the installation man furnish them. This should be straightened out beforehand.

Another thing that must be watched carefully is the piling-up of the chairs during removal off the floor and loading or unloading off the delivery truck. Many chair standards and seat hinges are bent out of shape and even broken when they are carelessly handled. When there are just so many old chairs available to fill an installation, a few broken or scarred chair standards can be a very serious complication. A very thorough check should be made of the floor where the old chairs are intended for re-installation. When the floor is of concrete any large "crack," especially at the expansion joints that run across the width of the theatre, should be filled with new concrete and properly set.

Any old bolt fastener not to be used should be sheared off clean with the level of the floor. All new holes should be drilled as far as practicable from the old so as to give the new expansion bolt a solid foundation. All shims used under the chair standards should be from a reliable chair manufacturer and not "home-made" so as not to shift or slip under the chair after a little usage. If the floor is a concrete slab over a cinder fill, and the concrete tends to drip on the underside when drilling the holes, hot lead should be poured around the expansion bolts, otherwise the bolts will become loose in a short time.

When Floor is of Wood

Should the floor be of wood construction, extreme care should be taken not to fasten the chair standards by using the old holes, especially if the wood is "chewed" quite a bit. In this case all the chairs should be shifted a couple of inches to the right or left, or behind or in front of the old holes. If the wood of the floor is badly chipped or splintered, or has large cracks, the only thing to do is to lay a new wood floor in order to have a rigid fastening for the chairs.

The best thing to do where the wood floor is in a very bad condition is to install a new composition floor, such as one of "Marbloid." Such new flooring costs a little more than wood flooring, but is easily applied over old wood, will set overnight, and is fireproof. It can be had in



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almost any color or design and will give long service. A "Marbloid" composition floor is about ¾-inch thick and can be drilled with a regular wood drill, which holds a screw solidly in place. This material is very light in weight and has worked out successfully in several installations, especially in balconies where there were old wooden floors and concrete could not be used because of its heavy load.

[*John J. Sefing writes from many years of experience in the practical affairs of the physical theatre, covering both construction and equipment specifications. He is now attached to the New York branch of the National Theatre Supply Company, and is a member of two committees of the Society of Motion Picture Engineers.*]

Installation Aids Mark Design of The "Clipper" Chair

THE NEW "Clipper" model auditorium chair of the Irwin Seating Company line, recently introduced in two classifications, the "deluxe" and the "standard," presents interesting departures from previous Irwin design, not only in the outward pattern, but in mechanical features. The general appearance is substantially the same in each classification, with shaped seat bucket, broad arm rests, and flush enclosing panels inside the standards. Construction is of steel throughout, except that cast-iron end standards are obtainable in the "deluxe" classification.

The "standard" type has a back panel with top edge rolled; the "deluxe" has a full-length embossed back which protects the rear edge of the seat. Backs are fabricated of heavy-gauge metal with the kick-plate as a unit. The upholstering fabric is held in place by a slot and the entire upholstered framework can be removed for inspection or repair without dismantling the back.

At each side of the back flat upright metal runners are inserted into grooves of the standard wings. These grooves have two bolt fastener holes and are so designed that they hold the side runners of the back rigidly in place by friction as well as by the bolts. The effect is to facilitate installation since the installation man has only to slip the backs in place in the grooves after setting up his floor standards and tightening two bolts at each wing. The kick-plates are part of the back and installed in one operation. The wings of the standards can be adjusted to two different angles for the backs to accommodate balcony riser installation and extra back-to-back spacing.

The "deluxe" chair, departing radically from previous Irwin spring construction, has springs of flat "Swedish" steel bands interconnected, and in turn connected to the framework. The entire seat, springs and framework can be removed from the seat panel without taking apart the hinges or the hinge arms.

The hinges are of the insert rod type with helical springs to throw the seat up when no weight is upon it. The hinges have stops that gradually limit the down-



ward as well as the upward swing. The hinges are so designed to give a horizontal position which will eliminate any binding with a sharp radius or when a standard is a little off the radius line. In installing, it is necessary only to drop the hinge rods in the holes of the standards, and no lining up of the hinge brockets and screwing on the seat panels to the brockets are required.

Aisle standards have a metal enclosed trough the full width and height of the standard. At the bottom of this trough "knockouts" are provided for the electrician to make his connections properly even if the conducts in the floor are a little off from the standard. This trough plate can be removed.

The arm rests have new slots at the bottom that wedge the arms permanently into place by running slightly on the diagonal instead of a straight line. The fabric or upholstery on the backs and seats is fastened by metal clips, instead of tacks, to the framework. These clips are slightly V-shaped and hold the material tautly in place by friction between the V-shaped metal and the lip on the framework. Thus the fabric is also readily removable for reupholstering.

In his column this month Ben Schlanger deals with an interesting aspect of auditorium seating in discussing whether a one- or a two-floor plan is more economical. His article begins on the following page.



Plan & Materials

By BEN SCHLANGER
Theatre Architect & Consultant

ONE FLOOR VERSUS TWO

A QUESTION frequently asked regarding the comparative costs of different types of motion picture structures, deals with the disposition of seating: Should it be entirely on one floor level, or on two or more levels, when the seating capacity would be the same in either case? The answer to this question is not a simple one because in one instance a single level scheme may be more economical, and in another it would be less.

Making the Choice

Before an attempt is made to answer this question a list of the requirements of the structure should be outlined, and the type and approximate sizes of the auxiliary rooms and spaces should be decided upon. A separate computation should be made, so that an estimate could be made of the approximate cubic foot volume contained in the auxiliary rooms and spaces. This cubage will incorporate the lobby, foyer areas, lounges, toilets, managers' office, etc. If the same spaces and cubage is incorporated into the single floor scheme as in the multi level scheme, it will be found that the single level scheme may involve an appreciably greater total cubic foot volume for the entire structure than does the multi level scheme.

Two-Floor Advantages

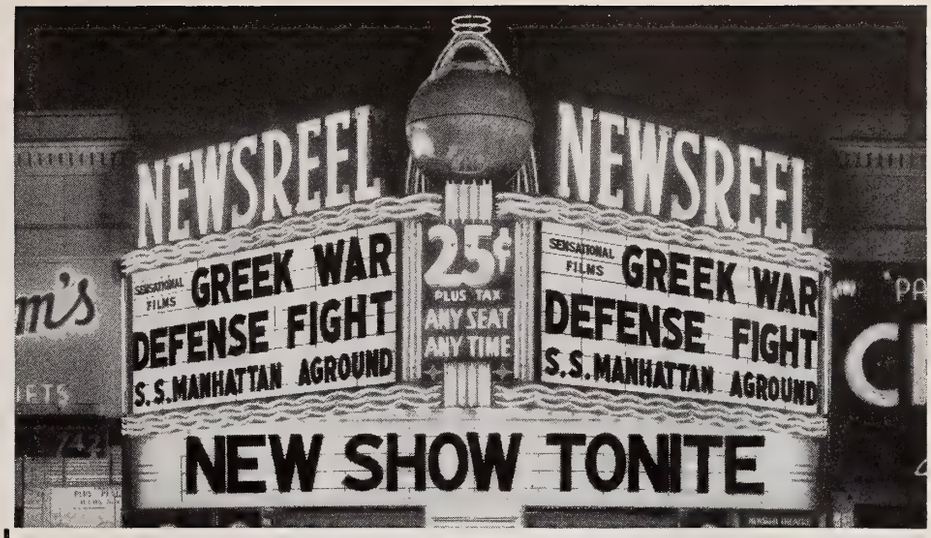
This difference is due to the fact that in the multi level scheme the auxiliary spaces and rooms might be provided for under the upper level of seating, while in the single level scheme the building area has to be extended to provide the same space.

The saving in cubic volume is especially worthwhile when the total height of the multi level structure is minimized, as it can be by the use of a floor slope modified to keep pitches as small as possible, which in turn reduces the height of the upper level seating platform risers.

The smaller total cubage possible for the multi-level scheme does not *necessarily* make for more economical construction, because the cost of the extra level of construction within the envelope of the smaller structure tends to branch out and more or less make the basic cost of both types of structures ultimately come out about the same.

It would follow logically, then, to ask: Why adapt one scheme in favor of the

(*Continued on following page, column* 3)



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A LINE O' LAW OR TWO

Liability in Injuries from Equipment

By RUDOLPH ALLEN
Member New York Bar



HOW often, Mr. Exhibitor, do you examine your theatre equipment to determine the possibility of injuries to your customers? It might be wise to do so at regular intervals, preferably once a day before closing. Should you take this precaution, you will not only prevent a loss of good will, but will most certainly protect yourself in the event of a suit for damages. The problem of accidents to theatre patrons as a result of defective or worn-out equipment arises constantly, and it is well to determine the legal questions involved.

An interesting situation involving theatre seats recently presented itself in the New York case of Nabson vs. Mordall Realty Corporation (reported in 15 N. Y. Supp., 2nd Edition, page 38). The facts in this case are as follows:

A theatre patron arose to change her seat, and a splinter of wood projecting from the seat came into contact with her leg, causing her to sustain "painful injuries," for which she brought an action against the theatre owner.

She was successful in obtaining a verdict from the jury. The owner appealed to a higher court, however, and the judgment was set aside. The higher court said:

1. The duty of a theatre owner to the public is one of reasonable care, not that of an insurer of a patron's safety.

2. The owner must be actively vigilant in the protection of the public but, on the other hand, cannot be deprived of an opportunity to discover and remedy a wrong before he can be charged with negligence.

3. Negligence is a question of fact, and the owner is permitted to present evidence showing that reasonable periodic examinations were made of the theatre seats, thereby overcoming any imputation of wrong.

The principles as indicated above apply to almost every other kind of theatrical equipment in use in theatres. The one causing most damage is the carpet. Thus, in Weingard vs. Putnam Theatrical Corporation (New York, 232 N. Y. Supp. 296) an action was brought to recover damages for injuries sustained by reason of a fall occasioned by a torn carpet. A judgment of the lower court was reversed because of erroneous instructions given to the jury by the presiding judge. The higher court, in the reversal of this judgment, stated the law to be as follows:

"Liability could not be imposed upon the defendant unless it was also shown that this condition of the carpet was known to the defendant or had existed for such a length of time that defendant should have known of it, or was of such a nature that it must have existed for such a length of time as to give it notice."

Also see Smith vs. Warner Brothers Theatres (16 N. Y. Supp. 2nd Edison, 752).

From the cases cited above, it can be readily seen that no recovery can be had against the theatre owner by reason of injuries sustained due to defective equipmnt, unless it first be shown that the defendant had notice of the defect or that the defect existed for a reasonably long time.

However, on February 6, 1941, the Appellate Division, Second Department, in the case of Heddink vs. Loew's Theatres and Realty Corporation, rendered a decision, which on its face, would be contrary to the law as indicated above. In this particular case, an action was brought for personal injuries sustained by the plaintiff when she was projected to the ground by reason of a hole in the rubber matting in the outer lobby of a theatre.

The Court distinguished this case from Nabson vs. Mordall Realty Corporation and Weingard vs. Putnam Theatrical Corporation (above) by stating that in those two cases the defendant had no control or opportunity to observe the existence of the defects, and therefore, it was necessary for the plaintiff to show that knowledge of the defect existed, whereas in the case at bar the defendant was not so restricted in its opportunity to inspect and repair, for the defective condition was on part of the matting in the outer lobby, therefore it had many opportunities to observe the condition and make the necessary repairs.

The Appellate Court in this case decided that it was unnecessary for the plaintiff to prove that the owner had notice of the defect. Mere proof of the happening of the event was sufficient to establish a prima facie case.

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as fully as permissible.

Schlanger on PLAN & MATERIALS

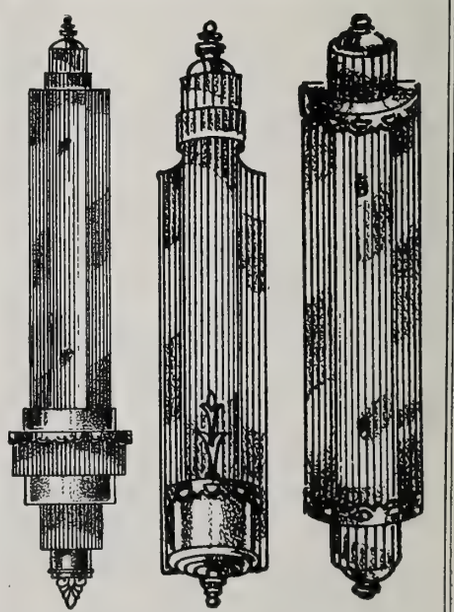
(Continued from preceding page)

other? The multi level scheme has many advantages over the single level scheme, among which are:

1. *Less land needed.*
2. *More intimate seating arrangement.*
3. *Smaller auditorium volume and break up of auditorium form makes for much improved acoustics.*
4. *Allows for isolated smoking sections.*
5. *Allows for higher admission price for a loge section. If such a section is desired.*
6. *Total unobstructed vision of the picture more easily developed.*

Avoiding "Skimpy" Effect

The single level scheme may offer a more economical structure *only* if the auxiliary requirements are provided for in a very skimpy manner. You will recognize this undesirable type of plan which has a small lobby, and narrow standee space from which both seats and small toilet rooms are reached. Such planning is of the past, not only because of its skimpiness, but also because it is uninviting and it is difficult to stop undesirable drafts and light from entering the auditorium. The warmth and beauty of the motion picture structure must be found between the main entrance and the auditorium, the link which holds all of the important auxiliary spaces and rooms.



Three recent additions to the decorative lighting fixture line of the McFadden Lighting Company of St. Louis. The left-hand model provides indirect color lighting, with colors blended by fluted metal reflecting surface finished in white enamels. It is 48 inches long. The center fixture is of fluted metal with glass tube at upper end. Its length is 28 inches. The other type is adapted to both walls and ceilings. Colored light is indirect with bright light radiating from top glass tube. It is 24 inches long.



Potwin on Sound Control

C. C. POTWIN, Consultant in Acoustics
Fellow, Acoustical Society of America

REVERBERATION TIMES

IN THE FEBRUARY issue the importance of analyzing theatres acoustically *for more than one frequency* was discussed. In making such an analysis, it should be carefully noted that to begin with the amount of absorption required at different frequencies depends not only upon the absorption present in upholstered seats, carpet, audience, etc., *but also varies with the size or cubic-foot volume of the theatre.*

Large Auditoriums

Early in 1930, an optimum frequency reverberation characteristic (desirable times or periods of reverberation at different frequencies) was proposed by MacNair, based on data obtained from research work on hearing. Taking one frequency as an example, this characteristic suggested *that for all theatres* the reverberation period *at* 128 *cycles per second* should be approximately *one and a half times the period at* 512 *c.p.s.* It has been found that the MacNair values hold very well *for large theatres* such as those having volumes of approximately 500,000 cubic feet or more.

Small Auditoriums

For smaller auditoriums, however, and particularly for those of more average size, ranging from 75,000 to 200,000 cubic feet, recent acoustical measurements and design practice indicate that *the reverberation period at* 128 *c.p.s. should be appreciably* **less** *than one and one half times the period at* 512 *c.p.s.*

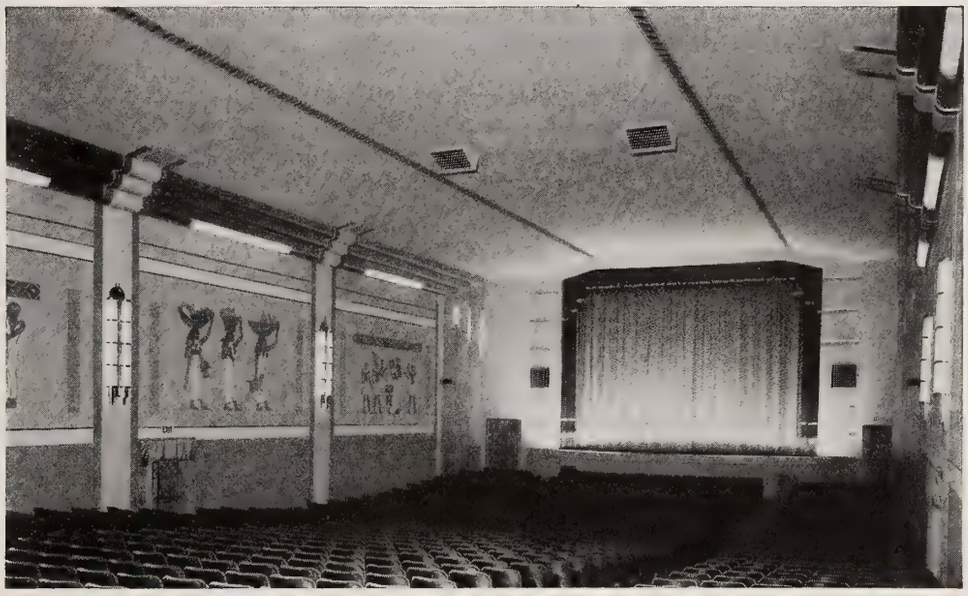
In the same way for successively smaller auditoriums, the acceptable difference between reverberation times at 128 and 512 c.p.s. *becomes less and less* so that in the case of a very small auditorium (a review for example the time at 128 c.p.s. should be almost *equal* to the time at 512 c.p.s.

These differences in the reverberation time between frequencies, which gradually bcome greater with increasing cubic foot volumes, *affect principally the frequencies below* 512 *c.p.s.* For frequencies *above* 512 c.p.s., the MacNair curve essentially holds for theatres of both small and large volumes, except for slight modifications introduced as a result of more recent hearing data presented by Fletcher and Munson.

The differences between the desirable times of reverberation for various frequencies within this part of the range are small, and these differences remain constant, so that they all increase in the same proportion with increasing cubic foot volumes.



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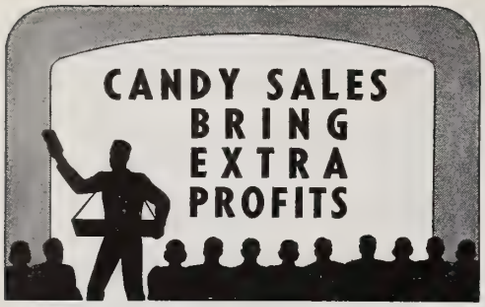
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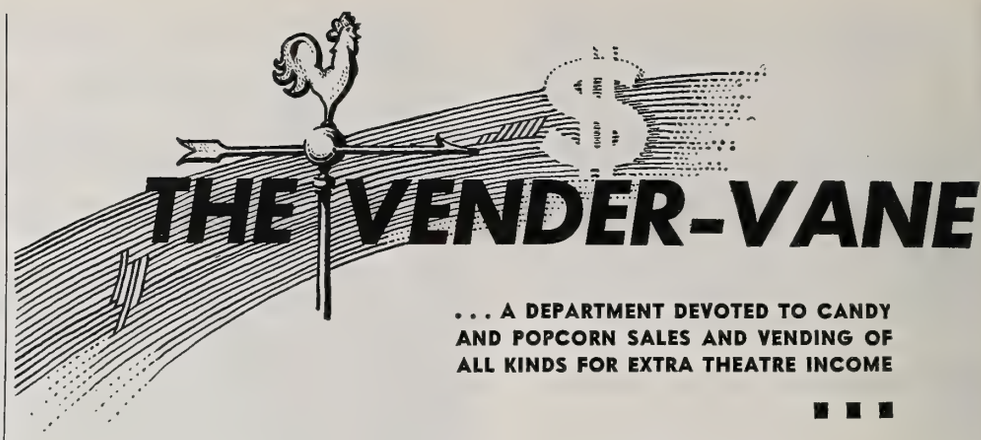
This installation in the Boulevard Theatre, Columbus, Ohio, is described in a feature article in this issue.



The Columbus Show Case Co.
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The *Catalog Bureau* appears on page 56



. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

Methods of Vending Popcorn Found Effective for Theatres

• The second of a group of articles on confectionery selling, presenting in this discussion a digest of the methods successfully followed among both circuit and independent operators

POPCORN VENDING sales in theatres are steadily increasing. The number of theatres that have popcorn dispensing equipment is growing, and sales, per theatre, are mounting. There are two principal reasons for these developments: improved equipment, and better management. A third reason, particularly stressed by some managers, is the greater attention being paid to selection of personnel for handling popcorn sales.

There appears to be little or no uniformity of practice in locating popcorn machines. Among circuit managers, however, the statement is frequently heard that except when special conditions seem to warrant or call for it, the equipment is preferably placed inside the lobby or foyer, where sales are made only to patrons of the theatre, rather than to pedestrians as well.

Locating Equipment

It is pointed out that the equipment is provided, and popcorn vending set up, primarily for patrons; that selling only to patrons is profitable, so that sales to nonpatrons are not needed to make the vending worth while. A preferred position in many instances, especially for smaller theatres, appears to be just behind the box office, so that patrons will pass it immediately after buying tickets, when many have change in their hands. It is convenient for them to buy then, and the appeal is effective *at that moment.* Possibly, managers point out, if located outside, the popcorn machine and its fragrance of fresh corn might not catch the attention of patrons as surely as after they have their first business—the buying of tickets—off their minds.

Specific local conditions, of the community and of the theatre plan, may however, make it desirable to locate equipment in or adjoining the vestibule, particularly if the box office is located at one side and there is space near it for popcorn equipment. Naturally, there are seasonal factors here, since such a location, if in the open, would not be conducive to high sales.

Practice differs among circuits with respect to both installation and operation of popcorn equipment. In some cases each manager acts on his own initiative, though equipment and supplies may be handled by a central office. In other cases, a circuit purchasing agent may direct and oversee both installation and methods of operation, or provide general suggestions for all managers. Some circuits definitely provide for popcorn vending in all their theatres and have developed well defined procedure for all details of location and selling.

Hiring Attendants

Practice also differs in various theatres and groups, with respect to personnel. Circuits leaving actual selection and hiring of attendants to local managers, are inclined to set up standards for such employes to meet throughout the circuit, with the requirements tending to be of a level raising the dignity of popcorn vending to the rank of "salesmanship," according with the service plan and general tone of the theatre in its physical character and other phases of serving the public.

Some managers prefer boys as attendants at popcorn machines, one reason being that a bright boy can be found who also has mechanical inclinations and is thus well equipped to keep the equipment in good order. Boys selected must be clean-look-

ing, and if possible should have an attractive personality.

Some theatre operators prefer girls, however. Girls, they say, can more often be found who can be relied upon to keep the equipment spic and span. Cleanliness is naturally a primary requisite for successful popcorn dispensing. Whether girls or boys, the practice differs as to payment. Some pay commissions, some salaries.

The H. J. Griffith circuit has many theatres, chiefly in smaller cities, with pop corn machines and these houses have a larger number of girls than boys to operate them. Harold Harris, general manager of the circuit, points out that the girls have no other duties than those of attending the machines. All wear white uniforms, supplied from the Kansas City headquarters; and they are paid salaries—almost as much as cashiers. The character of girl selected by the local managers is such that many of the popcorn equipment attendants have been promoted to assistant cashier. Such girls are good material for cashiers and, indeed, for any theatre position that a young woman can fill. Only local girls are employed.

Handling Sales

Where there is an afternoon performance and evening shows, the attendant works about three hours in the afternoon and about the same in the evening, but is not on the job between shows. Where continuous programs are run, the attendants are relieved, for an hour or so at a time, by one of the other house employes.

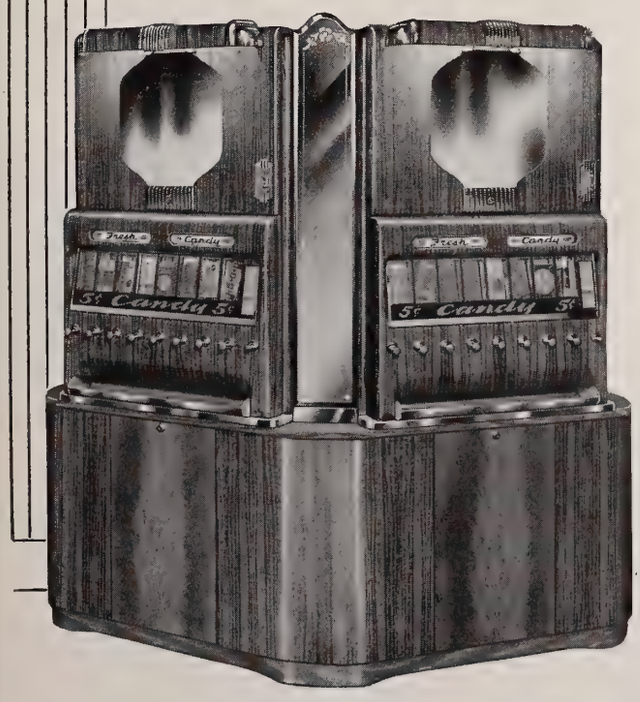
With girls who keep the machines clean all the time, there is seldom, if ever, any need for mechanical attention. Once in every six months each machine is given a thorough going-over by men familiar with the design and mechanical details and they thus maintain it in condition so that the girl can keep it clean and operating smoothly.

Popcorn sales in the Griffith theatres is under audit control. The manager checks out to the attendant numbered sacks and boxes—numbered with a numbering machine—so that the attendant's daily report shows the serial numbers of sacks, and that of boxes, with which the day's business began and ended. A daily check is thus obtained on volume for purposes of guiding promotional and other plans.

Mr. Harris stresses the precaution—as several leading retailers of department stores in Kansas City have done—that excessive pressing of additional purchases on a patron should be avoided. At Griffith theatres the attendant rarely approaches anybody in an effort to sell; she is there, the goods are shown and available. If, however, a group of four or five patrons should enter together, the attendant may suggest to them, "Popcorn?" This exception is suggested by the fact that a group obscures the presence of the popcorn facilities, attention being on conversation or on keeping out of each other's way. And the reminder can be spoken, as it should be, impersonally and unobtrusively.

There are theatres that have popcorn vending equipment, and no other refreshments on sale; theatres with both popcorn and candy; theatres with candy, but no popcorn; theatres with popcorn and automatic candy vending equipment. Whatever the practice, however, the old objection to confectionery sales in the theatre, that it raised maintenance cost, is seldom heard any more. Patrons bring in popcorn if they can't buy it inside, anyway, and theatres today have better routine systems of daily cleaning than they used to. Then, too, the profit in popcorn vending—around 70%—is such that even if popcorn *did* cause materially increased trouble and expense for cleaning, it would be worth it. A helpful aid is portable work lamp equipment, operated on a battery.

[*Further discussion of confectionery vending methods in theatres will deal with beverage dispensing and sales promotion.*]



Modernize

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Univendor

Out-of-date vending equipment has no place in the modern theatre — not when you can enjoy all the advantages of this smart, completely new Univendor. This DeLuxe candy vendor is styled to enhance the beauty of the most luxurious surroundings. It offers a wider selection, large capacity, has heatless fluorescent lighting, trouble-free operation, is tamperproof and equipped with positive slug detection. Investigate this truly superior vendor for your theatre today.

STONER CORPORATION 338 Gale Ave. Aurora, Ill.

Univendor Exclusive Features

16 selections
320 bar capacity
Heatless fluorescent lighting of top panels and display windows
Equipped with positive slug detection
Tamperproof
Front-opening storage compartment in base

Conti-Glo

Black Lights and Fluorescent Paint

contributed to the attractiveness of the new

BOULEVARD THEATRE

COLUMBUS, OHIO

CONTI-GLO DIVISION, DEPT. B
CONTINENTAL LITHOGRAPH CORP.
CLEVELAND, OHIO

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We Build Theatres

We Plan Your Theatre from a Showman's Viewpoint, being Exhibitors as well as as Builders.

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Every Detail Developed for Your Approval.

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NATIONAL
THEATRE SUPPLY COMPANY
NATIONAL
EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE
"GET IT FROM NATIONAL"

EQUIPMENT AND FURNISHINGS OF THE BOULEVARD THEATRE IN COLUMBUS, OHIO

FOLLOWING ARE arrangements for projection and air supply in the Boulevard theatre, Columbus, Ohio, described in the "Showplace" section of this issue:

Projection—Measuring 18 feet wide, 13 feet deep, and 8 feet high, the projection room is walls of acoustic plaster, painted in a wainscot of olive green and buff above; an acoustic plaster ceiling painted buff; and floor of gray battleship linoleum. Lighting is by flush-set translucent glass fixtures. The screen image is 20 feet wide, the angle of projection 5°.

Air Supply—The Boulevard is provided conditioned air the year around in all divisions, with areas outside the auditorium and foyer served by transfer coils and fan separate from the auditorium plant. Air in either the heating or cooling cycle is conducted to overhead aspirating grilles down the center of the auditorium, and exhausted through rear and forward floor grilles for recirculation. Water is the air cooling agent, with mechanical refrigeration. Heating is by a gas-burning boiler.

Outline of Equipment & Furnishings:

Ticket register **(General Register)**, ticket chopper **(Golde)**, projectors, screen, film cabinets, changeovers **(Gardiner)**, projection lamps **(Ashcraft)**, rewinder **(Neumade)**, lenses **(Projection Optics)** lounge and foyer furniture **(Heywood-Wakefield)**, carpeting **(Alexander Smith)**: **American Theatre Equipment Company, Columbus.**

Marquee, sign, reflectors: **Carlisle Signs, Inc., New Carlisle, Ohio.** Display frames: **Cast Auminum Push Bar Company, Columbus.**

Dimmers: **Cutler-Hammer Inc., Milwaukee.** Auditorium chairs: **International Seat Corporation, Union City, Ind.** Popcorn machines: **Advance Manufacturing Company, St. Louis.** Sound equipment and loudspeakers: **RCA Manufacturing Company, Inc., Camden, N. J.** Switchboard: **Ward-Leonard Electric Company, Mt. Vernon, N. Y.** Flashers: **Sangamo Electric Company, Springfield, Ill.**

Interior fixtures **(Vim-Lite)**, curtain control and stage rigging and hardware **(Clancy)**, attraction boards and letters **(Wagner)**: **Business Boosters Equipment Company, Columbus.**

Black light units: **Continental Lithograph Corporation, Conti-Glo Division, Cleveland.** Luminescent paints: **Continental Lithograph Corporation.**

Fans: **Garden City Fan Company, Chicago,** and **Bishop & Babcock Manufacturing Company, Cleveland.** Pumps: **Fairbanks, Morse & Company, Chicago.** Coils: **McQuay, Inc., Minneapolis.** (Air conditioning and supply equipment contractor: **Tneatre Air Conditioning Supply Company, Columbus.**)

MARKET NOTES

¶ News reports concerning equipment and materials, and those who make them

Lamp Cost Reduced

CHANGES IN terms of sale which have the effect of reducing net lamp costs to theatres, are announced by the lamp department of the General Electric Company.

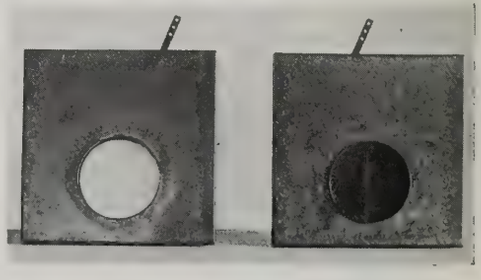
Non-contract purchasers of G. E. lamps will enjoy a discount of 20%, instead of 15% as hitherto, on orders totaling between $5 and $15. Others totaling more than $15 entitle the purchaser to a 25% discount. Contract terms, for theatres contracting to use not less than $300 worth of lamps per year, have also been revised to offer more favorable prices to the majority of such contract purchasers.

Booklet on Air Dispersion

BEARING THE challenging title, "Air Conditioning—Success or Failure?" a new folder has been issued by the Anemostat Corporation on the importance of aspirating air diffusers in securing draftless air distribution, equalization of temperatures, and elimination of stale air pockets. The folder is printed in two colors.

New Port-Type Changeover

A MECHANICALLY operated porthole changeover has been developed by the Armstrong Company of Charleston, Ill. The device consists in two units, each finished in black wrinkle enamel, which are fastened to the front wall of the projection room and connected by a cross bar. Changeover is effected by moving this bar through a distance of about 1½ inches. The cut-off blades are made of sheet aluminum for extreme lightness and ease of operation. Quiet performance is assured by cushioning their action with rubber.



The design of the device has been reduced to maximum mechanical simplicity for ease of installation and trouble-free operation. Absence of electrical connections enhances the neatness of its appearance on the front wall.

Individual Car Speaker

A NEW loudspeaker for drive-in theatres, to be placed inside each car, has been developed by RCA. The

unit is fitted with a bracket by which it can be hung on either the glass or the sill of the car door. Both the back of the unit and the bracket are rubber-cushioned to provide full protection for paint finishes. The housing is, circular, with a diameter



of 8 inches, and is 5 inches deep. It is painted brown, with crackle finish.

A volume control, which the patron adjusts to suit himself, is mounted on the top of the housing where it will be equally accessible regardless of whether the unit is hung on the right-hand or the left-hand door.

A 15-foot waterproof cable connects the speaker to the plug-in receptacles of the drive-in theatre. The cable is fitted with a specially designed waterproof plug, a quickly-adjustable device for taking up slack, and a car bumper fastener.

3-Foot, 65-Watt Fluorescent Lamp

THE VARIETY of fluorescent lamps available for theatre lighting has been further increased by development of a new 65-watt, 3-foot tube which General Electric Company will place on the market on April 1st. The new tube is 2⅛ inches in diameter, fits a Mogul Bipin base, and will be supplied in white and daylight. The white color is equivalent to a temperature of 3,500°, at 2,100 lumens; the intensity of the daylight lamp is 1,800 lumens.

New Territorial Representatives

ANEMOSTAT Corporation of America, makers of Anemostat air diffusers, have appointed Control Engineering Company as their representative in the Kansas City area.

J. Roger White, of New York, has been appointed sales manager of the Formica Company, manufacturers of laminated architectural plastics. William C. Steiner of the Formica organization, is now associated with the Moreland Advertising Agency, where his duties will include those of executive in charge of the Formica company account.

Robert C. Colman, vice-president in charge of sales for McQuay, Inc., of Minneapolis, manufacturers of air-conditioning coils, announces the appointment of E. K. Sweeney as McQuay's Philadelphia district manager. Mr. Sweeney will represent all McQuay products, including heating and cooling coils, unit heaters, convectors, and air-conditioning and refrigerating units.

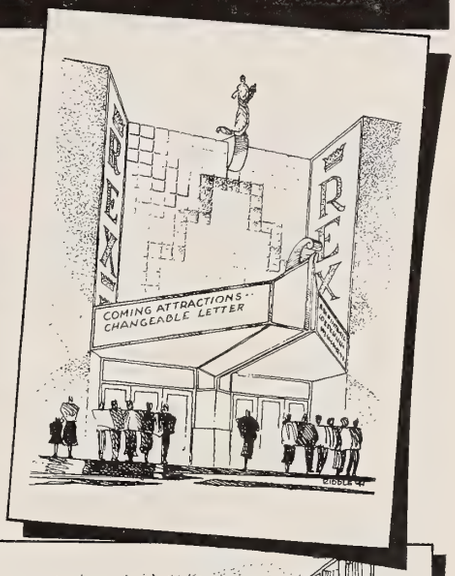
LUMINOUS COLOR AND MOTION WITH G-E MAZDA F AND FILAMENT LAMPS

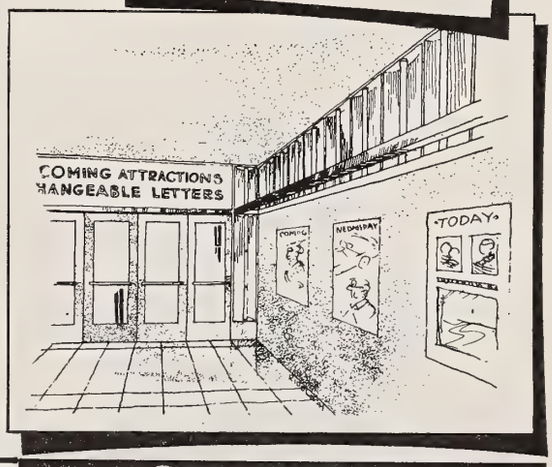
Inside and out—new spectacular effects at new low cost!

THIS new light source offers amazing opportunity for publicity value and showmanship. Striking luminous color changes are possible at an operating cost no higher than the static lighting with filament lamps alone. Cool, efficient, G-E MAZDA "F" Lamps give more light per foot than other tubular sources practical for theatre use.

The exterior shown here utilizes large luminous surfaces, with colored Fluorescent Lamps creating effects from bold silhouettes to shimmering variegated patterns. Brilliance and color, from a combination of fluorescent and filament lamps, change with magic smoothness rather than with sharp flashes in the theatre front and marquee sign. Projector lamps in the soffit "blast" light below.

Colored or white fluorescent lamps in architectural elements offer a wide treatment for the lobby. In the sketch, corrugated reflecting elements illustrate an example. Fluorescent lamps in a reflector strip direct light down on posters attached to walls. Fluorescent lamps in changeable letter panel give color contrast.





G-E MAZDA F LAMPS now sell at new low prices. Your G-E MAZDA Lamp Distributor will be glad to work with you in planning interesting new effects for theatre front, marquee, lobby or poster panel lighting.



G-E MAZDA LAMPS

GENERAL ELECTRIC

THEATRE PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems.

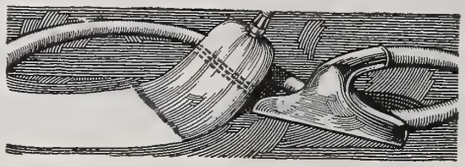
¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

CLEANING AIDS & METHODS

■ ■ ■ including DEODORIZATION AND SANITATION



MAINTENANCE INQUIRIES

The Catalog Bureau in this issue lists types of maintenance supplies, and for information concerning any of these, readers are requested to use the Catalog Bureau coupon as directed. Additionally, **Better Theatres** will be glad to answer questions concerning methods of cleaning, vermin eradication, sanitation, etc.

Write, explaining your problem, to—

Better Theatres,
Service Department,
Rockefeller Center,
New York

A Floor Cleaning System To Get Results Economically

• Presenting methods of removing dirt and stain from marble, terrazzo and tile floors at reasonable cost for materials, in minimum amount of labor and time

THE CLEANING of floors is a problem common to all theatres, in which use of the correct method is all-important from the point of view results obtained and economy of material and labor. The variety of surfacing materials used in theatres is very great, but experience has shown the correct and most efficient way of cleaning every type of surface. For best results, janitors and porters should be instructed to follow methods which experience has shown to be most desirable for the surface in question. The present discussion will be confined to floors of marble, terrazzo or tile.

The first step in cleaning such floors is to remove as much as possible of loose, free dirt, which is done by sweeping. This saves the labor of taking up such dirt with the mop. A good quality hair broom should be used.

Two-Man Crew Preferable

In the case of a floor of any great area, maximum economy is achieved by using a two-man crew. The first man sweeps, the second applies the wetting and mopping process described below; the first man then does the final rinsing and mopping up with clean water.

The floor is swept and mopped one area at a time, each area being six or eight feet deep and the entire width of the space to be cleaned, unless the width is very great or is interrupted by pillars or other obvious partitions of area. The first step after sweeping a given area is to sprinkle it with water. This is followed by sprinkling, shaking or otherwise scattering a portion of cleaning compound over the wetted space.

A paste-like substance is formed by the mixture of water and cleaning compound. This paste is thoroughly worked over the surface with a mop or brush.

The time and effort needed in working the cleaning paste over a given surface, as well as the amount of cleaning compound to be used, are not constant, but vary according to condition of the surface in general and also according to its degree of dirtiness on a given night. The janitor or porter must be guided by his experience and by common sense. It is especially important *not to use too much* cleaning compound. Doing so not only wastes the compound, but wastes labor in unnecessary rinsings and moppings to get the excess off the floor.

Cleaning Area to Area

When a given area has been thoroughly scrubbed or mopped it will be covered with a pasty mass consisting of soap, detergent, dirt and water. This mass is pushed onto the next section of floor to be cleaned by means of a rubber squeegee, which leaves very little material behind to be removed by rinsing. This is done with a second mop (preferably by a second man, the one who did the initial sweeping) and with clean water. The rinsing mop is wrung dry, and the rinsing water changed, as often as necessary. The rinsing is continued until the last trace of soap and detergent have been removed.

The mass of paste that was pushed onto the next area is used for cleaning that area, only small amounts of cleaning compound being added to replace that left behind by the squeegee.

This method of dealing with tile, marble or terrazzo floors is the most economical in material and labor, and has been found to give the most satisfactory results.

Getting and Keeping Rid of Roaches

• THESE ARE times when roaches are likely to give the theatre special annoyance. They are not by any means seasonal pests, but they make their appearance during the cool months with extraordinary persistence. More importantly, the increasing amount of confectionery vending in theatres is aggravating to some extent the cause. It is not difficult to get and keep rid of roaches, so far as their being any real nuisance is concerned; to do so merely means consistent application of effective methods.

In all cracks of toilet rooms, beneath baseboards, in ventilating outlets located where there might be a means of entry, a powder consisting of sodium fluoride, full strength or adulterated one-half with powdered gypsum or wheat flour, may be dusted with good results. This should be done every night until the roaches are gone, and as often thereafter as their reappearance indicates. This powder will bring them out of their "lairs" soon to die, and they may be swept up and burned.

Roach powders are of course obtainable. Many of them contain borax. Borax itself is also obtainable; it should not be used in its pure state, but be mixed with flour or sugar and placed around in the manner indicated above. The pure borax is not attractive to roaches.

An effective and especially clean method of dealing with roaches is to use phosphorous. Phosphorous, of course, is a poison and painfully injurious to the skin. The method consists in making up a paste of flour and powdered sugar with 2% of phosphorous, which is placed on old tin can lids, pieces of cardboard or something serving the same purpose, which in turn are placed in all likely sources of the pest.

Since it is food that attracts the roaches, a fundamental part of keeping rid of them is to keep the theatre as clean of bits of candy, popcorn, etc., as possible. If any workmen making repairs, etc., eat their lunches in the theatre, care should be taken to see that bits of their food are not left around.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

EBB DUNCAN is manager of the Playhouse, a new $25,000 theatre at Carrollton, Ga. It is that city's third theatre and the first house to be opened outside the business section.

Architects F. J. BRIMEYER and A. E. GRELLINGER, in charge of the office of Kirchhoff & Rose, of Milwaukee, Wis., are working on plans for the modernization of the Majestic theatre in Sheboygan, Wis., a Warner Brothers house.

PERRY McGOWAN of Columbus, Miss., is the new manager of the Royal theatre in Gulfport, Miss. Mr. McGowan was at one time owner of the Princess theatre at Columbus but sold his property to ED KUYKENDALL, the MPTOA president.

LOUIS WIETHE of Cincinnati, has acquired the Ada at Ada, Ohio, formerly a unit of the late Clarence A. MacDonald circuit. Mr. Wiethe also operates the Bond, Roselawn and Westwood in Cincinnati and the Kentucky in Latonia, Ky.

HENRY NASSER, manager of the Royal theatre in San Francisco, has been elected president of the Polk-Van Ness-Larkin District Merchants' Association, an organization famous for its frontier days festivals.

The newly reconstructed Ken theatre in Chicago, operated by BENJAMIN BANOVITZ, has been opened. The theatre has a 40-foot vertical sign and a tower with maroon and ivory porcelain illuminated by colored flood lighting. The interior features murals of the Chicago skyline. Mr. Banovitz also operates the Harmony and Plaisance in Chicago. The house was formerly a unit of the Schoenstadt circuit. Plans for the remodeling were by ROY B. BLASS, Chicago architect.

MILTON YASSENOFF has been appointed manager of the Beechwold, new Columbus, Ohio, suburban theatre. The house was recently completed by the interests of the late Clarence A. MacDonald.

Projectionists of Allentown, Pa., held their annual ball recently at the Keystone Trail Inn. JIM RAU, projectionist of the Rialto theatre, is business agent of the union.

LEWIS LEPOVITZ, manager of the Iowa theatre in Des Moines, is now also managing the Iowa at Madrid, while his father, ROY LEPOVITZ, is at Onawa, Ia., where he has recently purchased the Onawa and New Iowa theatres from R. A. OLIVER.

The remodeled Pratt City theatre in Birmingham, Ala., has been opened. T. PAUL LIGNON is manager.

BOB TALBERT, city manager of three theatres in Spartanburg, S. C., operated by Wilby-Kincy, has been named a director of the merchants' bureau of the local Chamber of Commerce. Mr. Talbert will be in charge of amusement activities.

WILLIAM WOBBER, long interested with his brother, HERMAN WOBBER, in theatre holdings in San Francisco, has been elected president of the San Francisco Board of Police Commissioners.

The Oakley in Chicago, Ill., which was recently purchased by LESTER RETCHIN, who some time ago sold the Howard theatre to Balaban & Katz, has been opened after remodeling. Cost of the renovation work reached $40,000, according to Mr. Retchin.

The Colonial theatre, Wheeling, W. Va., has been acquired by the Shea Theatrical Enterprises, Inc., of New York. The house, formerly operated by Laskey & Harris, will be remodeled.

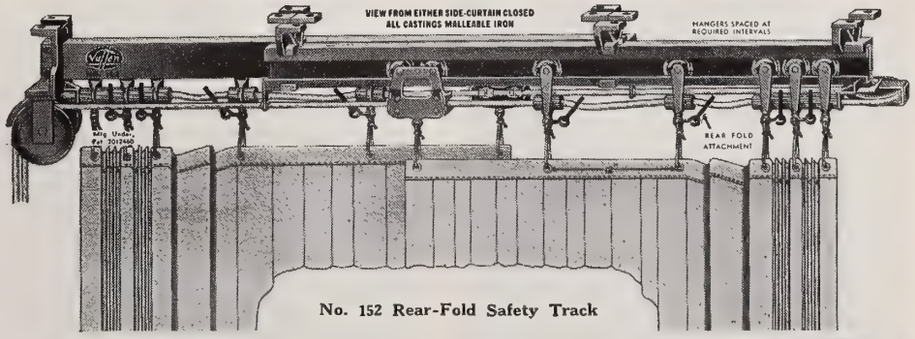
HERBERT ROSENER, who operates the Larkin theatre in San Francisco, plans to change the name of the house to Studio.

The Tacoma theatre, 500 seat house in Indianapolis operated by ALF J. ACKERMAN, suffered extensive damage from smoke and fire when flames originating in an adjoining building spread to it. No one was in the theatre at the time.

ALVIN F. SLOAN of the St. Cloud Amusement Corporation, Washington, N. J., has announced acquisition of three theatres in Hunterton, Sussex and Warren counties, in New Jersey.

The Ideal Seating Company was host in February to all employes and wives at a banquet at the Hotel Pantlind in Grand Rapids, Mich. The occasion marked the completion of twenty years in business. The principal speaker of the evening was Mayor George Walsh of Grand Rapids. WILLIAM A. GEDRIS, president of the company, addressed the gathering, tendering the thanks

TWO REASONS WHY VALLEN LEADS



No. 152 Rear-Fold Safety Track



When dependable equipment is available to all and really costs less, why take chances?

Rear-Fold Feature

Jr. Control Curtain Speed 125 fpm. with Pillow Action



VALLEN, INC., Akron, Ohio

their loyalty and service. Sterling Silver merit buttons were awarded employes who have been with the company five years or more. Those who have been with the company ten years or more were the recipients of gold buttons.

T. Grayson Poats, for the past several years manager of the Ritz theatre, Columbia, S. C., has been transferred to Rochingham, N. C., as city manager for three houses. Succeeding Mr. Poats at the Ritz is Curtis H. Mees, who has been manager of the Strand in Columbia; and replacing Mr. Mees is Jack Jordan, formerly assistant manager of the Palmetto. Tom Allen, formerly assistant manager of the Ritz, succeeded Mr. Jordan at the Palmetto, and Mr. Allen's post has been awarded to Frank D. Bryant of Marsion, S. C.

W. V. Tony of Des Moines, head of the Tri-States circuit maintenance department, is supervising the redecorating of the Ottumwa and Capitol theatres in Ottumwa, Ia.

Fred Quatrano of the Lido theatre in Waterbury, Conn., expects to build a new 700 seat house in Newington, Conn., a locality previously without a motion picture theatre.

A second theatre adjoining that of the Victory at Rogers, Ark., will be ready for an April opening, according to an announcement made by John L. Cooper, owner of the Victory. The second house will seat 300. The Victory seats 700.

Bill O'Donnell, district manager of Texas Consolidated, an Interstate holding, has announced March openings for the Palace at Corsicana, 800 seats, rebuilt after a fire; and the Rio in the same city, seating 450. The Rex, with 400 seats, at Paris, and the Bowie in Brownwood are expected to open in April.

United California Theatres, Inc., headed by R. A. McNeill, owners with associated companies of 86 theatres in Northern California, has moved to 995 Market St., San Francisco, where a ten-year lease has been taken on the entire second floor.

Philip Schwartz will enlarge his Parkway, Bridgeport, Conn., increasing the capacity by 200 seats.

The new RKO-Reade Trent theatre in Trenton, N. J., has been opened. Thomas W. Lamb was the architect.

P. G. Held and his son, Gordon, operators of the Strand in Griswold, Ia., for many years, have sold their business to Neely & Coskin, owners of the Globe, who closed the theatre. The Odd Fellows lodge, owners of the building housing the Globe, will build an addition that will allow space for 125 more seats in the auditorium. Mr. Held is seeking a new location.

■ ■ ■

R. Molzon is constructing a theatre at Paincourtville, La., the first motion picture house in that community. Mr. Molzon also operates theatres in three nearby communities.

The Arcadia theatre, Reading, Pa., has been reopened as the Ritz theatre upon the completion of a renovation program. Dark for several years, the house was recently leased and modernized by the Wilmer & Vincent circuit.

Bob Russell, Loew-Poli manager in New Haven, Conn., is celebrating his 22nd anniversary with the Poli theatre circuit. Mr. Russell was first employed by the late S. Z. Poli, founder, as an auditor.

Negotiations have been completed for the renewal of RCA service covering the 90 houses of the Tri-States Theatres Corporation of Des Moines, Iowa, and for the addition of the Wineland group of theatres, according to W. L. Jones, national service manager. The Tri-States deal was handled by Myron Blank for the circuit, and by Mr. Jones, Edward Auger, Photophone sales executive; and W. F. Hardman, Photophone district service manager, for RCA. Lloyd Wineland and U. Hollingsworth signed for their five houses,, the Highland, Congress and Fairlawn in Washington, the Laurel at Laurel, Md., and the Capitol at Capitol Heights, Md. C. H. Taylor, district service manager, handled the negotiations for RCA.

Alvin S. Hatch has reopened the Half Moon Bay theatre in Half Moon Bay, Calif.

Comerford Theatres, Inc., has purchased the Lyric theatre in Binghamton, N. Y., for a reported price of $125,000. Included in the sale was a garage in the rear and a one story brick building adjoining the theatre. The house will continue under the same name. The property was acquired from Dr. H. Jackson King and George King, sons of the late George King, who erected the theatre several years ago.

Charles E. Staples, half owner and general manager of the State theatre in Calais, Me., and the Queen theatre in St. Stephen, N. B., has sold his interests in the State and has become the sole owner of the Queen. The State was purchased by the Lockwood & Gordon Enterprises of Boston, Mass., and will be operated by a local company, Calais Theatre, Inc.

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Morris Wax, head of a circuit of colored patronage houses in Philadelphia, has purchased the long dark Lincoln.

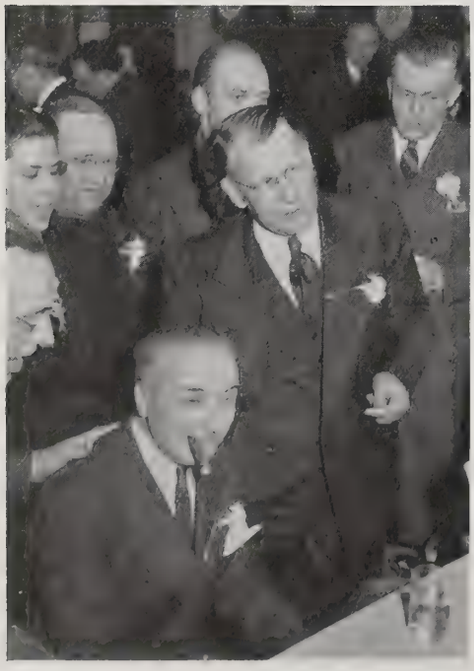
Rorerto Nahle of the El Palacio Mercantil, Rio Grande, Zac., has just finished re-equipping his projection room with S.O.S. Superior Eagle projectors, Super Arc lamphouses and Gyro-Stabilizer sound systems with inverse feed-back amplifier. The same types of equipment have been installed in the Teatro Encanto in Guadalajara, Ja.

Ervin Koenigsreiter, manager of the Greendale theatre in Greendale, Wis., the Government's low-cost housing project, has been named general manager of all Greendale co-operative enterprises for the ensuing year.

Nat Williams has contracted for Altec Service in his five Interstate Enterprises theatres in Southern Georgia. L. W. McClung negotiated for Altec.

United California Theatres has purchased the new Turlock theatre, Turlock, Calif., from Dan Numan.

Herb Graef, formerly with Warner Brothers in Sheboygan, Wis., has been named manager of the Chilton theatre, Chilton, Wis., succeeding Elmer Nitzke.





After the National Theatre Supply Company managers' convention in New York a few weeks ago, these goings-on were staged by Oscar Neu at the Neumade Products offices. At left is indicated how they made Rudy Kneuer of International Projector work at the piano, and he liked it! Among Rudy's fans are A. B. Smith of Dallas, E. J. Purvis and H. LaMore of Irwin Seating; and J. W. Schreve of Kansas City. Above Bill Kunsman of National Carbon; Harry Strong (you know 'im); and Herb Griffin of Simplex fame are discovered listening attentively to each other.

Academy Acoustic Recommendations

¶ Examining the latest standards of the Research Council for better sound

By GEORGE SCHUTZ

WITH PUBLICATION in the March issue of the Society of Motion Picture Engineers *Journal,* the acoustical recommendations of the Research Council may be taken as official, and they now become available for general promulgation and comment. Developed by the Standardization Committee of the Research Council which is the technical division of Hollywood's Academy of Motion Picture Arts & Sciences, these recommendations represent further effort of Production to bring about a greater competence among theatres to complete the job begun in the studios.

The Council established a group of technicians for study of theatre practices several years ago, and standards on a number of aspects of sound reproduction have resulted. In view of the haphazard practices that have generally characterized handling of the acoustic factors in theatre design, the acoustical recommendations must be praised as another expression of the Council's practical, serious interest in what happens to film product after the creative community gets done with it.

Noting the year of these recommendations, and recalling that of the establishment of sound, one may remark, perhaps profanely but also quite plausibly, that this is a hell of a time for the industry to take some official, constructive notice of acoustics as part of the sound transmission system. The delay cannot be blamed, however, on the Research Council, which, at least in its present structure and purpose, is of quite recent origin. Then, too, it has been the habit of the business to shy away from all operations and processes of the business not immediately concerned with "showmanship," which has been (and still is in many quarters) thought to be *exclusively* a matter of shouting as loudly as possible about a picture—a natural hangover from the film's carnival-like beginnings. Being an integral part of the business, the Research Council, in both its efforts to standardize studio practices and its comparable interest in the theatre, gives rather official recognition of the fundamental differences between the Motion Picture and the other kinds of showbusiness.

The acoustical recommendations cover much the same ground as the material on acoustics that has been published in BETTER THEATRES, particularly during the last three or four years, and notably in the special articles and regular column of C. C. Potwin. In presenting the standards recommended by the Council, it is therefore proper to consider wherein they run counter to practices that have been either recommended or presented as permissible in these pages.

The Defects of Rules

At the outset, of course, the theatre operator and designer may properly bear in mind that it is difficult to lay down a set of rules that will cover every variation in conditions encountered among all theatres. There are things that one *should* do, things that one *must not* do; but these still leave a lot of things that one *can* do without being guilty of giving only casual, rule-of-thumb consideration to the acoustical side of sound reproduction.

First of all, the acoustical design and treatment should not be treated in such general terms that the theatre operator or his architect is left more or less in the dark as to how to proceed with an actual design problem. Since each theatre involves a different design, in view of essential variations in the contour and the dimensions of the plot, the arrangement of seating, variations of floor pitch, etc., it is axiomatic that the fundamental requirements for acoustical planning will change with each theatre. Ideally, the theatre structure would be developed around the acoustical and other engineering requiremnts, but in many cases there are other limiting factors which make it necessary that a suitable compromise be accepted. At the same time, the architect must be given some freedom in design. While acoustical shaping undoubtedly does have architectural value, the designer usually requires more guidance than a general recommendation will give him if he is to develop a structure that will ultimately satisfy the demands of both sound and appearance.

Cubage and Proportions

For example, the committee's recommendations begin:

"The cubical contents should be kept to a minimum consistent with the number of seats required. . . ."

We might justifiably ask, *"What is the minimum in relation to seating?"* and, *"What is the maximum limitation?"* Data covering this point have been published, but do not appear in the Journal's presentation of the recommendations. Again:

"The auditorium width should be from 50% *to* 70% of the length and the ceiling *height should not be more than* 40% *of the length."*

Now in acoustical design today, the concept of average ceiling height is losing its significance. There is a good deal of variation in ceiling height with variations in floor pitch, independent of architectural considerations, and rather than to give a percentage of auditorium length that should be used as a standard for ceiling height, which can lead to misunderstandings, it would seem to be more practical to let the ceiling height be determined by the desirable cubic volume (as well as by the projection and other acoustic requirements) after the floor plan proportions have been established. As shown diagrammatically in the June 1940, issue of BETTER THEATRES, the length of the floor plan of the auditorium proper should not be less than 1.4 times the width, nor greater than twice the width. In determining ceiling height, it should be borne in mind that it is possible to bring the ceiling down to a point too close to the audience, so that objectionable reflections may be encountered *even though the ceiling is splayed or tilted.* In other words, sufficient height should be assured



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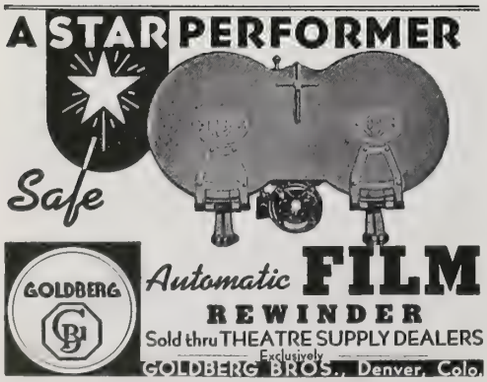
This is the second revision of the sixth edition of F. H. Richardson's Bluebook of Projection. Brought right up to the minute, it includes over 700 pages of the very latest data on assembly, wiring and functioning of all sound and projection apparatus. It also contains, for the first time, a comprehensive group of practical trouble-shooting charts and a lightning-fast alphabetical index system. Here is the most advanced textbook on sound reproduction and projection—a quick practical trouble-shooter and a sure solution to all the perplexing problems of projection room routine.

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in the design to begin with, in order to avoid an effect of "cramping" the sound.

Surface Shape and Position

Also the paper in the *Journal* states, *"Non-parallel surfaces should be used . . ."* whereas it is the writer's understanding of the use of non-parallel surfaces, that a proper use of these surfaces is frequently *helpful.* The trouble lies in the *improper* use of them. This is a very good example of the difficulty in many instances of applying general rules to specific cases. The arrangement of the non-parallel surfaces and the amount of "non-parallelism" used depend upon the position of the sources of sound, the desired shape of the seating area, and the location of other reflecting and absorbing surfaces.

Related to this is the statement, *"Convex rather than concave walls and ceiling sections should be provided. The wall and ceiling surfaces should otherwise be broken up so as to diffuse the sound. . . ."*

Now at various times in BETTER THEATRES it has been indicated that *concave* surfaces should be avoided! Moreover, in stating that convex sections *should be* provided, a definite limitation is immediately placed on the architectural design! We take the Council to mean that when large surfaces must be curved for reasons of architectural design (decorative effect), convex rather than concave surfaces should be used. Actual, as a number of theatres described in these pages have shown, there are many ways in which the walls and ceiling surfaces can be broken up for sound control, such as the use of angular forms, pilasters, offset section, corrugations, etc.

Floor Area Absorption

Another statement is true enough, but it tends to be misleading. It is this:

"The average absorption per square foot on the floor and ceiling should not be appreciably different from the average absorption per square foot on the side walls. . . ."

Well, by the very nature of things, the audience, which provides a great deal of sound absorption, is *concentrated* in the floor area! This means that the floor area has too much absorption to begin with! It is difficult to see how the recommended condition could be achieved while at the same time permitting the auditorium to have a reverberation time anywhere near its optimum. A high absorption on the side walls and the ceiling equivalent to that of the floor—which is to say, the audience zone—would result in a "dead" house particularly with today's efficient acoustic correction materials.

It is also known that the shaping of the side wall and ceiling surfaces (as done in a number of buildings, theatrical and otherwise, during the past couple of years) can solve this very problem. Several theatres have been dealt with in BETTER THEATRES in which no absorbing material was used on either the side walls or the ceiling.

Other Recommendations

The other recommendations do not seem to be open to question and the real purpose of this discussion—to report what the Research Council has painstakingly prepared for the guidance of theatre operators, projectionists and architects—can from here on be more apparent. These other recommendations are:

Aisles and Seating

"Well upholstered seats and ozite-lined carpet should be provided." (No plug for "Ozite," a specific make of all-hair carpet lining, is intended, we take it.)

Back-Stage Resonance

"The back-stage should be so shaped and so treated acoustically that resonant reinforcement of sound will not be reflected into the auditorium to distort sound quality." The only comment that occurs to us on this is that the recommendations would have been more complete and helpful if specific information had been given on the shaping of the space behind the screen to control resonance.

Proscenium Treatment

"A heavily carpeted proscenium, designed for good viewing conditions from the front seating section" is recommended, and since this cannot mean floor area immediately in front of the first row of seats (how many theatres have substantial floor space there?), it must mean the apron of the stage or screen platform and possibly steps leading up to it. Carpeting or equivalent padding should of course be laid here if the specific design of the auditorium and the relationship of the seating area to the horns are such that interfering sound is reflected by the apron or steps. An exception to this is possible, however, for it is conceivable that reflections from the apron could benefit the acoustics of the auditorium in particular instances.

Noise Exclusion

The paper also includes several references regarding control of extraneous noise. It is recommended that:

"Auditorium walls [be treated] with sufficient sound insulation material to prevent extraneous noise [from] entering the auditorium. . . ."

"The projection room [be] acoustically treated with fireproof material and projection ports equipped with acoustic baffles." (This follows the SMPE standards, concurring in their insistence—which may or may not be always wholly justified—that ports be acoustically baffled rather than closed with optical glass.)

"All equipment subject to vibration and hum, such as arc generators, voltage regulators, lighting control equipment, etc., [be] always acoustically isolated from the auditorium."

"Air-conditioning equipment of a high-volume, low-velocity type with air ducts [be] provided with acoustic baffles."

Thus has the Theatre Standards Committee of the Research Council undertaken to recognize the importance that acoustics should be consistently given in practical, businesslike direction of motion picture theatre affairs.

Here's your  **QUIZ, KIDS!**  There's a **POT OF**  **GOLD** awaiting all exhibitors who know these answers. You can **TAKE IT OR LEAVE IT.** But just  remember that today when you think of light it must be **DOUBLE OR NOTHING.** And, now  **PROFESSOR QUIZ,** more  **INFORMATION PLEASE!**

? ? ?	&	ANS.
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F. H. Richardson's COMMENT

An Automatic Alarm When Film Piles Up

FROM AN OLD and valued correspondent, Jack Prater, projectionist at the Congress theatre in Palouse, Wash., comes a letter with an interesting idea. I both like and admire Prater. He is not one of those tight-wads who, having got hold of an idea of value, proceeds to dig a deep hole and bury it. On the contrary, when he makes a discovery that seems to have value he loses no time in spreading it abroad for the benefit of all: In his present communication he says:



F. H. R.

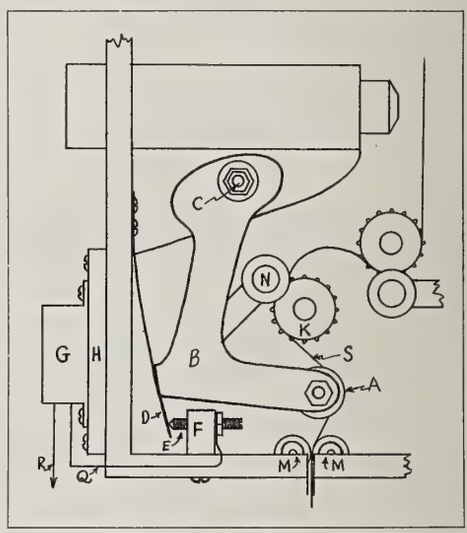
"Despite the fact that projectors already have had an abundance of gadgets wished on them, the one I shall describe is proving to have an added safety value in protecting audiences and property from fire. It is an automatically operated alarm calling the attention of the projectionist when the take-up fails or is in danger of failing. In addition it serves as a shock absorber to relieve uneven or sudden strain on the film, especially when the projector is in process of gaining speed in starting.

"The gadget is herewith diagrammatically illustrated. It consists of a flanged idler roller *A*, mounted on movable arm *B*, which latter is so pivoted at *C* that *B-A* is permitted to move freely forward or backward. A flat spring, such as a piece of old clock spring, *D*, pushes arm, *B*, forward until it (spring *D*) contacts adjustment screw *E*, which is mounted in insulated block *F*, and by wire *Q* is connected to one terminal of an ordinary buzzer, *G*. From the other buzzer terminal, wire *R* extends to the 'hot' or ungrounded side of the exciter lamp supply. Most buzzers have one of their terminals connected to the casing. If so, it is necessary to insulate the buzzer case from the projector with a block of insulating material *H*.

"When the film, *S*, passes over the idler roller *A* on its way from lower holdback sprocket *K* to lower magazine valve rollers *M-M*, the normal pull of the projector takeup causes the film to push roller arm *B* backward against spring *D*, forcing the spring away from contact screw *E*. Should the takeup tension fail or become dangerously weak, spring *D* is able to push arm *B* forward until the spring makes contact with screw *E*, whereupon the buzzer gives warning.

"But that is not all, for should a bent reel rub against the inside of the magazine, the buzzer will advise of the fact every time the takeup reel loses speed. Should the reel stop, or the film break, the buzzer will ring continuously until it is switched off or the contact broken, which may be done by switching the exciter current either off or to the other projector. To prevent the buzzer from ringing when the magazine is empty and it is desired to burn the exciter lamp, roller arm *B* may be so placed that when holdback sprocket idler *N* is swung open it strikes arm *B* and forces it backward, thus breaking contact between *D* and *E*, as well as holding roller *A* in a more convenient position for threading.

"In the six months since I have made and installed these alarms, my attention has been directed to three takeup failures which otherwise would not have been discovered until considerable damage had resulted.



Two were due to bent reels, and by aiding the normal pull by hand power the show was not interrupted.

"The third case was a freak worthy of note. A splice had held while it ran through the entire projector, including the sound mechanism, but pulled apart just before reaching the take-up reel. The alarm described was on the job and started doing its stuff, though the reel itself was turning okay and both picture and sound gave no indication of anything wrong. I was tempted to call the alarm a prevaricator, but opened the magazine door and saw about 30 feet of film doubled back and forth around the half-filled rotating reel. I was able to stop the projector without any damage being done, other than momentary stoppage of the show.

"Without the alarm on duty, a much larger quantity of film might easily have piled up before the trouble was detected. In fact, I have known of 250 feet of film being piled up in the lower magazine on top of and around the rotating reel before the film jammed in the soundhead and the trouble was discovered. Though skeptical at first, I am now well convinced of the value of this alarm, especially in one-man rooms, where the projectionist is busy threading the other projector — or the 'operator' is reading the news, building a radio, or what-have-you!"

Interesting, Brother Prater. Many thanks for letting us all in on the design of your gadget and your experience with it.

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The Problem of the Small Town Projectionist

I DO NOT know what portion of the total motion picture business is done by the small town theatres, but it must be considerable and anyway small town folks make up an important part of the motion picture's audience. Yet, in looking over the various trade publications, I find BETTER THEATRES is the only one that pays any appreciable attention to their operating problems. . . . From a southern projectionist comes a letter which will be given almost in its entirety, since it so evidently comes from this man's heart. He writes:

"Dear Mr. Richardson: I wish to lay before those many who read your writings a condition that has existed ever since the beginning of the industry, though as far as I know no real effort has ever been made to find a solution for the injustice it presents. Please understand, Mr. Richardson, I am not one who is continually raising a rumpus about my too-low wages, but right now I believe the time has arrived when every projectionist who really believes himself to be a *projectionist,* but who still does not belong to a union (not because he hasn't tried to join one, but because the union has rejected his application for membership without just reason) should start raising plenty of rumpus. Why, if these small-town men have both *worked and studied hard to perfect themselves in the practice and the technique of projection,* should they not be justly entitled to their chance in the field?

"The non-union projectionist (note that I say *projectionist*) who is unable to win membership in a union, hence is unable to advance in his profession, has every moral right to start raising a rumpus. He is often obliged to work for a salary far too low to meet ordinary needs—in fact, many are obliged to work for as low as ten dollars a week, for which sum they are not only expected to do all the work of projection, but must sweep floors, receive and deliver films from the express company, build fires, change fronts after the show and run errands in their spare time. When a breakdown occurs this small town man is seldom permitted to call in help. He must wade in and do it all himself (thereby, of course, gaining knowledge the city theatre man will never have). Many are forced to work without even a social security card, and as far as the Wages and Hours Act is concerned, it doesn't mean a thing to him. If one does not like the long hours imposed, one can always quit!

"I have struggled for eight years now, trying to better myself by joining a union. I *know* my job. I have handled every kind of breakdown known in our field, I have studied what books I could get my hands on, I have always striven to place before the audience the very best picture show possible with the equipment I have had to work with. But how many placed as I am are going on trying to attain the skill and knowledge sufficient to place upon the screen effectively all the bits of excellence recorded on films by the camera, working in conjunction with the marvelous sound equipment of today? If we cannot soon be able to better our conditions, then we must give up entirely. As matters now stand we cannot be called *projectionists.* A more fitting title would be Jack-of-all-trades."

Any man who is at all familiar with the motion picture business must know the justice of this man's plea. While all small town men are certainly not abused, I will wager that the above conditions hold true for a goodly part of them. I have tried to interest the unions in the plight of these men many times before, but the unions have other problems apparently of more urgent concern—or so they like to regard them.

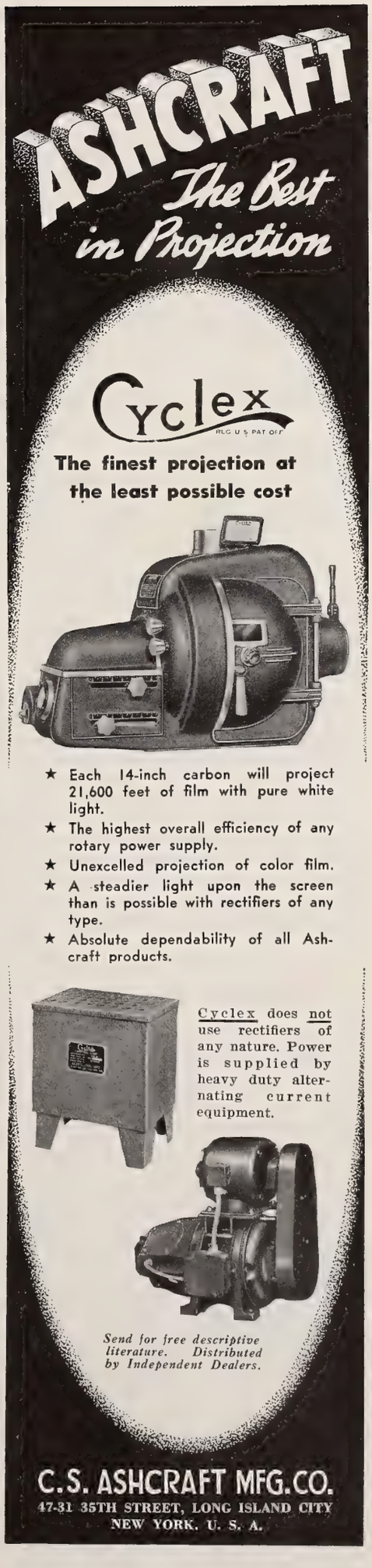
Some Ideas That Show the Right Spirit

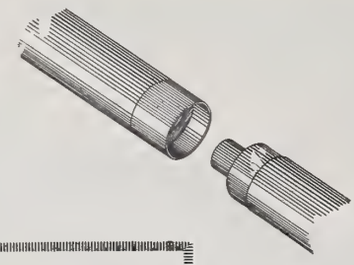
CY BARNES, projectionist at the Mode theatre in Cresco, Ia., writes, "I have read your *Comment* in BETTER THEATRES for some time. They have supplied me with many ideas that I found to be of practical value. Being a projectionist (if I may assume that title) with four years of practical experience. I have gathered together a few ideas that might be of use to others. Here they are:

"My employer had an old nickelodeon [presumably a mechanical music-maker] in the basement. I dug it out and cleaned it up, repaired it and placed it back of the screen. By connecting it with a switch in the projection room I can start or stop it at will. I dim the lights in the auditorium and run that nickelodeon from the time the doors open until the show is ready to start. The patrons seem well pleased—and, believe it or not, some of them come early just to hear the music! They say it is much better than a silent theatre and the time passes twice as fast.

"Another idea (though others may have used it): Near the rewind, within easy reach of same, I have installed a wall bracket (available at any hardware store), the same extending out so that an empty reel will hang on it. The use of this is to hang up a reel when one is breaking down a show and needs a small spot in which to wind up trailers, ads, etc.

"I have also changed a hand-rewind into one that is motor driven, as follows. Bought a special pulley for the rewind. Drilled holes in the workbench top and placed the motor (an old fan motor will serve) under the bench top on a hinged base. The weight of the motor will serve to give ample ten-





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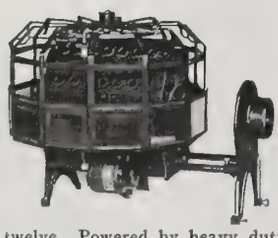
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sion to the belt; also this arrangement permits quick removal of belt if it is desired to operate it as a hand rewind. Just now I am working on an automatic shut-off switch for the rewind. Will send particulars as soon as complete."

All right, youse guys, ask me why I am publishing elementary matters of this kind! Maybe you forget that for every three or four theatres with all the fixings there is one serving a tiny, obscure community to the limit of that community's ability to support it. And those communities deem what is offered worthwhile motion picture entertainment. Such little theatres serve millions of people living in and around those small places; they would have to travel a considerable distance to reach larger theatres, which probably charge an admission price that they could afford only at very long intervals.

Good work, Brother Barnes.

From One of My Old Home Towns

FROM A STATE and city long beloved by myself because of past associations (I made it my home for several years) comes a letter advising that another of my old union comrades has passed into the Great Beyond. However, not all the contents of this letter is sad, for Brother R. C. Beecher, secretary of the projectionists local union in Pueblo, Colo., says:

"Conditions in the field in and around Pueblo are fair. Pueblo has four downtown theatres in operation, plus one located in what we might call upper Pueblo, all of which employ two projectionists. They operate 40 hours per week, and the scale is $46, which we must admit is not bad.

"In addition there are two suburban houses which open evenings only, except Sundays, when a matinee is played. The scale for these houses is $35, per week, plus $5 for the Sunday matinee."

Yes, when a young gaffer I was engineer of the Central Block in Pueblo and lived there for something like five years. Heigh-ho, how time flies!

An Arc Condition That Poses a Puzzler

BEFORE ME lies a letter which puzzles me—the puzzle being how it may be best answered. It reads:

"At present I am using low-intensity lamps which supply what I think is good screen illumination. The lamps are fed by two 30-ampere rectifiers supplying single-phase, 110-volt power, which gives me an open voltage of about 65. With this set-up I have a lot of trouble with the arc-feed motors, as the percentage in drop at the arc is a large percentage of the total voltage. Further difficulty is experienced by line voltage variation, so that all in all obtain very good results.

I have been trying to induce the manager to install a generator and 3-phase power, my argument being that we would get very much more screen illumination with the same amount of power taken from the line. This would in part be due to the fact that the a.c. ripple in the rectifiers would be eliminated, also because of the fact that the carbon craters cool to some extent at every alternation. I am also told that the cost of operating a generator would be lower, considered over a period of time, and that the lamps would feed better. We have the power available and installation cost would be small.

The best selling point in your argument is that undoubtedly, with the same amperage you certainly would get a somewhat increased screen illumination, which illumination would not only be higher, but also it would be more steady. There are, however, other things to consider, first of which is the fact that, presuming you are to be the one who will operate the plant, suppose something happens to make a change in projectionist necessary. Very possibly that might transform the winner into a loser. You might, and from what you say I believe you would, be able to operate the plant you suggest economically. The man who succeeds you might not.

Reduce the cost of operation of the new plant as nearly as possible to dollars and cents. Estimate the probable improvement in results, and comparing these two, make your own decision as to whether the change would or would not be profitable to the management. Not a very satisfactory answer, perhaps, but really the best that can be given without being in immediate contact with your particular situation.

Our Mr. Isaac Defines Projectionist for the English

READING THE November issue of *The Projectionist,* an English publication, I found an article by Lester Isaacs, director of projection for Loew's, Inc., wherein he defines *projectionist* in a way well worth our consideration here. It runs as follows:

"When a man has practical knowledge of optics, electricity and mechanics—when he has learned how to handle a delicate and inflammable material in conjunction with a high-amperage illuminant, knows time, color and sound—has experienced the peculiarity of managers and the sensibility of actors or musicians, when he has learned how to work irregular hours during 365 days of the year—when he can work effectively with constantly changing associates, in what is all too often an improperly designed and constructed projection room—when he has merged all this he becomes a showman and a projectionist."

A Leaf That Can Keep Films from Drying Out?

FRED A. MILLER, projectionist of the Hollywood theatre in Montevideo, Minn., is interested in securing all



"Cut out the sad parts once more, Snitkin, and you're fired."

Courtesy "Sketch"——

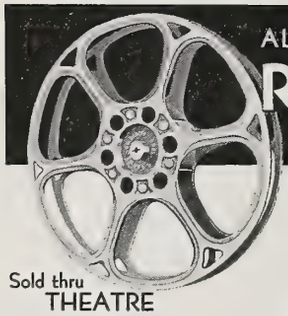
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the information and details available on the new "control track sound" and the equipment needed for same. He also says, "A film ad salesman told me that there is a certain kind of leaf that can be placed in the film can to prevent stored film from drying out."

Articles detailing the technical features of *Fantasound* and *Vitasound* were published in the November and December issues of BETTER THEATRES.

As to a kind of leaf which, if placed in a film can, will keep the films fresh, I am sure the exchanges would be glad to know of it if such a thing is possible. Personally, I have never heard of any that would do the trick. Friend daughter chimes in to tell me that all good cooks know that an apple placed in a cookie jar will keep cookies moist, so maybe we had better include a course on cooking in our study of projection.

A Move to Define Projection Light Sources

E. R. GEIB of the National Carbon Company, has requested the Projection Practice Committee of the SMPE to prepare exact definitions of the various types of electric arc now in use for projection purposes. This is an action for which there is distinct need.

In the past there were many and rapid changes in electric arc light sources, but things have now reached a point where changes will not be nearly so frequent, therefore defining what we now have in exact terms is in order.

Plight of the Union Projectionist on Strike

BEFORE ME lies a letter from a projectionist in which rather bitter complaint is voiced as to procedure under circumstances described in lengthy detail. With a lot of words squeezed out, the matter boils down to this: This chap joined a union, no matter where, and after a lapse of time was called out on strike. Here is what he says about it:

"I carried the banner until the job grew monotonous. Finally I was chucked into the city bastile on a charge of distributing hand-bills [They were circulars calling attention to the strike.—F.H.R.] without a permit. . . .

"Finally the union was unable longer to pay strike benefits, or even buy meals for the pickets, yet refused to call the strike off, so this complainant finding himself unable to function without food, "was granted a permit to work within the jurisdiction of a sister local, where work was obtained."

There is much more, but the question submitted seems to be this: Has one union the right to discharge a member of another local union, working by permit within its jurisdiction, when one of its own members happens to be out of work? The answer is, yes, the union has that right. The union in question permitted this projectionist *temporarily* to fill a position for which it temporarily had no members available. When it had one of its own members available, that job was of course his. Nothing wrong with that.

This question has been presented to me perhaps a hundred times during the last 30 years. A union man out of work may obtain employment *if,* and only if, a sister local has an opening and no member of its own to fill it.

A Reply to Some Letters on Qualifications

EVERY ONCE in a while I get a letter from some young projectionist or chap yearning to be one, asking me to list the qualifications of a projectionist. Although I have variously discussed this subject through the years, I do so again, in the hope of answering many of these fellows at one swoop.

We must assume at the outset that the projectionist know his job. He must have that high respect for his profession which will cause him to feel embarrassment under circumstances that force him to place before audiences anything less than the best results the equipment in his charge can produce. *The projection room is no proper place for a lazy man.*

In a sense all duties of the projectionist are "most important," since the final performance which places picture and sound before audiences is dependent upon the perfect interlocking of all those many minor items that go to make up the whole. The following items are named as those possible of enumeration without prohibitive consumption of space.

Promptness: It gets him on the job i nample time to prepare, without undue haste and therefore possibility of mechanical defects, all things so that the show may start at the appointed moment of time and be assured of effective continuance. It also finds him ready when any known act must be performed—not *almost* ready, but fully prepared. Promptness is always highly important.

Method: An established method of procedure makes for excellence in results in many ways. It causes the making of complete, careful inspections of all equipments and their parts at fixed, periodic times, it employs duplicate reports of inspections and of requisitions for replacement parts and supplies, one copy to be delivered to the manager's office, and one retained in the projection room files. Other highly important duties may be set forth as follows:

Keep all parts of port fire shutter system in perfect condition, testing it once each day. See to it that carbons are thoroughly dry before using. See to it that all parts of the lamps and projector mechanism are in good condition, that all lenses are perfectly clean, that glass port covers are as clean as it is possible to make them, that all travel ghost is removed; that definition of the screen image is critically sharp; that the projection room and all equipment therein is maintained in a state of cleanli-

ness; that the atmospheric dust content is kept as low as possible; that all equipment parts are in correct adjustment; that lubrication of the proper sort is applied at the proper time; that unless away attending to some other necessary duty, he is beside the working projector every moment it is in operation.

The projectionist should remember that the *exhibitor purchases his time and knowledge. Those things are the exhibitor's property just as much as is the hat he buys. He has the right to demand that every moment of the projectionist's working hours shall be employed for his benefit, insofar as it is possible so to devote it, which is all the time he is on duty with the exception that where there are two projectionists there may be some moments when there is really no duty for one of them to perform. In a one-man room there is never even so much as one moment while the show runs when he can find no duty to perform, even though it be no more than standing beside the working projector, watching the screen, ready to act instantly should need arise.*

Then there is the imperative duty to acquire the knowledge necessary to do the job well. In an old scrapbook I read:

"'Tis a very healthy plan as a sane, progessive man
To get knowledge where you can and get a lot;
But the wisest thing of all is to find, 'fore curtain falls
How to use the little knowledge that you've got."

This bit of wisdom is worthy of deep consideration and study by both theatre managers and projectionists. It is truly astonishing how few men rise to the point of making efficient use of the little knowledge they have got. Wise, indeed, is the man who realizes how very small is the knowledge in his possession compared with what he *might* possess did he really and earnestly apply himself to study; and who realizes that the highest value of his present knowledge is that it makes him the more able to learn more.

Not Letting Good Enough Alone

That is why a scientist is a scientist. He stores up a fund of basic knowledge. He then goes forth, using that small fund as a pick and shovel with which to dig into the great mountain of knowledge.

Once it was thought engineers had accomplished a marvel when they had actually perfected a mechanism by means of which sixteen photographs could be impressed upon photographic emulsion each second of time, and a means to project them on a screen so as to simulate the actions of life. But the engineers did not stop there, as witness the splendid screen images of today as compared with those of 1896. Then came the addition of sound —another marvel! But still the engineers had merely *added* to their tools and they continued to dig with renewed energy until —well, look and listen to the results in even the smallest theatre of today!

The projectionist endeavors to get good pay, he therefore should place himself in a position to give expert service. Now "expert service" includes many things, among which are ability to take such competent care of the costly equipment that it will not only produce the results it is made to give, but do so with maximum economy in upkeep and power costs. The theatre manned by a really competent manager and an equally competent projectionist, will place before its patrons a sparklingly reproduced film, which is what the public pays for—and more and more demands that it get.

"The pay isn't always good," some may say. But to say that because of the low pay one cannot be expected to have expert knowledge, seems just a bit like reasoning in reverse. The logical reasoning would seem to be something like this: I will first equip myself with expert knowledge; this will enable me to perform expert service, then I will demand pay commensurate with that kind of service.

Unions are the leaders in pay increase demands, yet many of them make no adequate effort to induce their members, or to compel them, if necessary, to attain any high standard of knowledge commensurate with their demands for wage increases. Both projectionists and theatre managers should be well paid, but by all rules of common sense, they should put themselves in a position to be worth to the boss all that they ask for.

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101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand, reflector
106—Lamps, incand, flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Leatherette for walls
307—Luminescent paints
308—Paint, lacquers, etc.
309—Porcelain enamel
310—Roofing
311—Terrazzo
312—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

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501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

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701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

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801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
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904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
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913—Fire shutters
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916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
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921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
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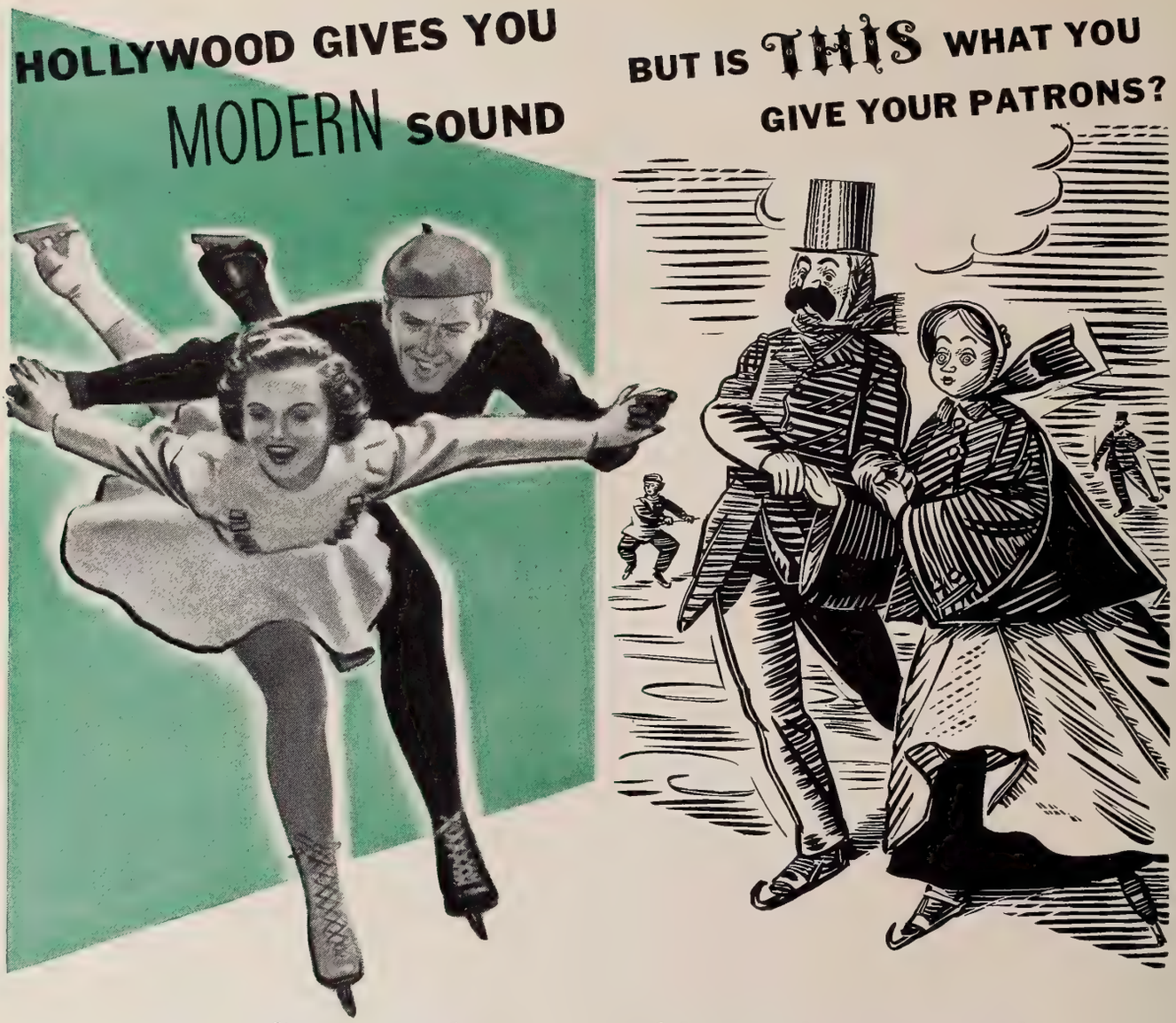
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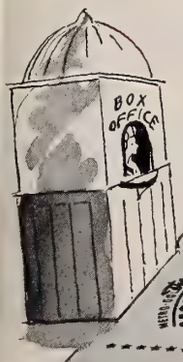
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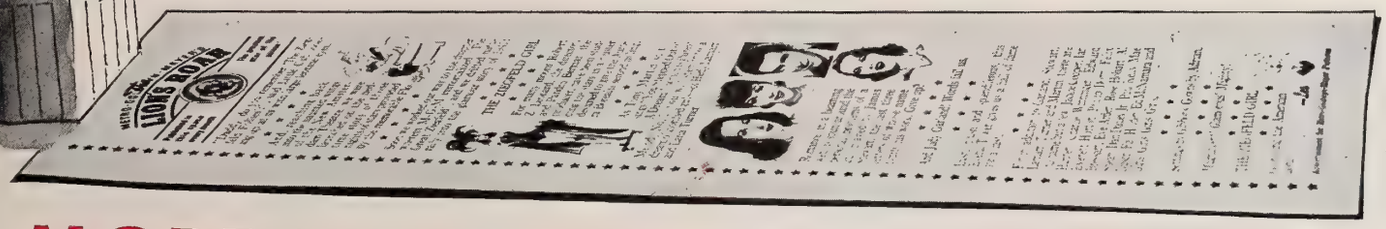
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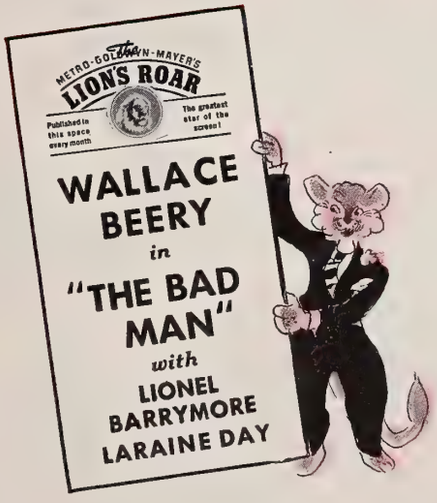


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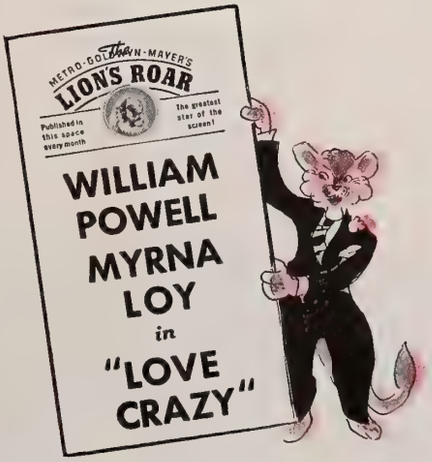
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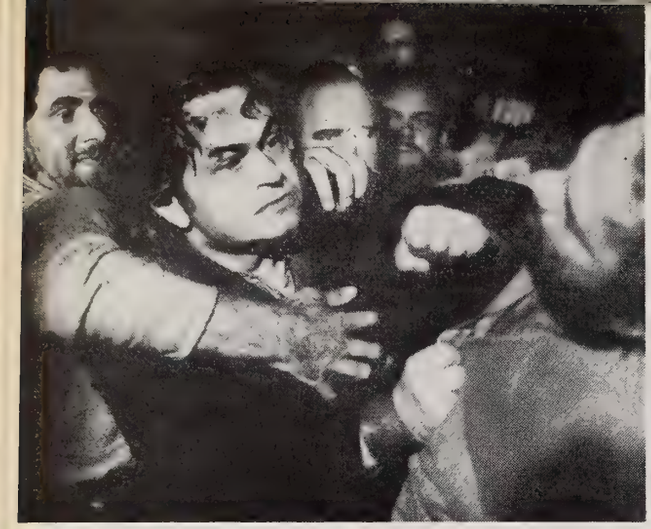








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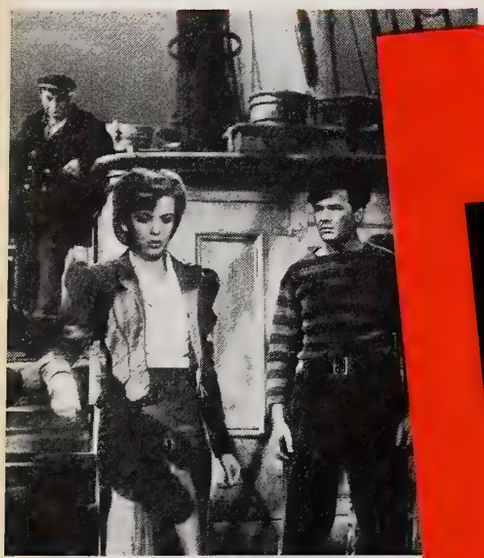






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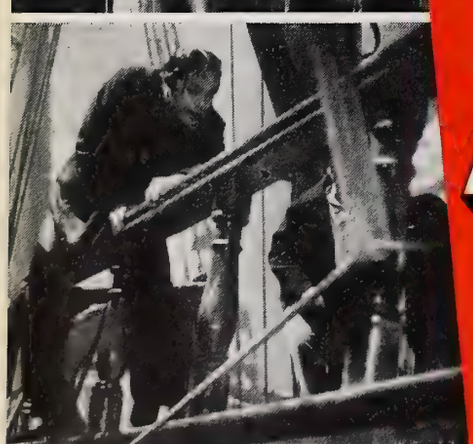
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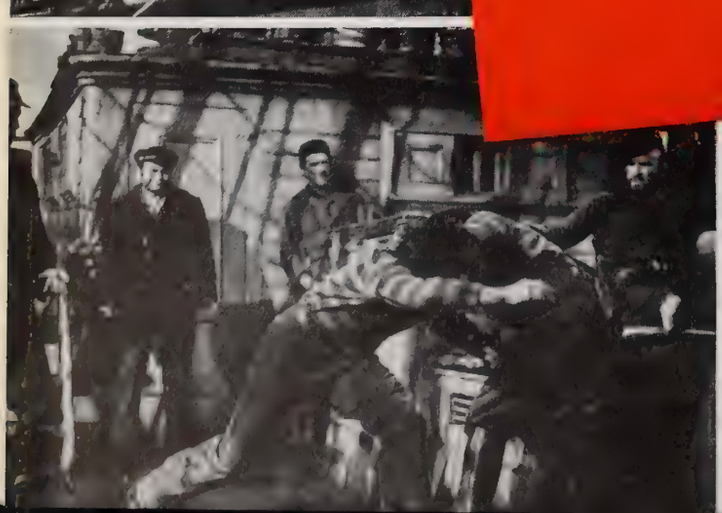
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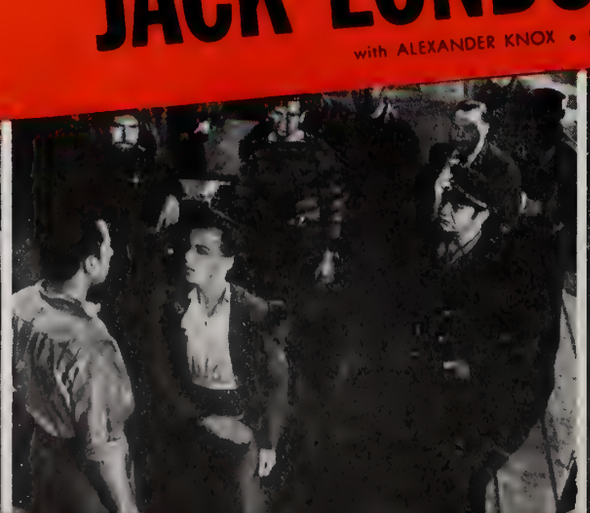
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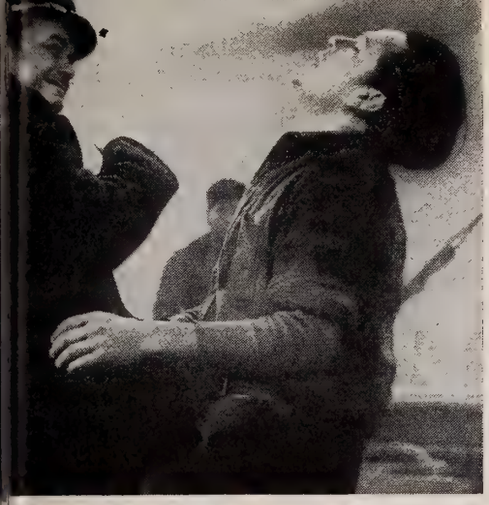
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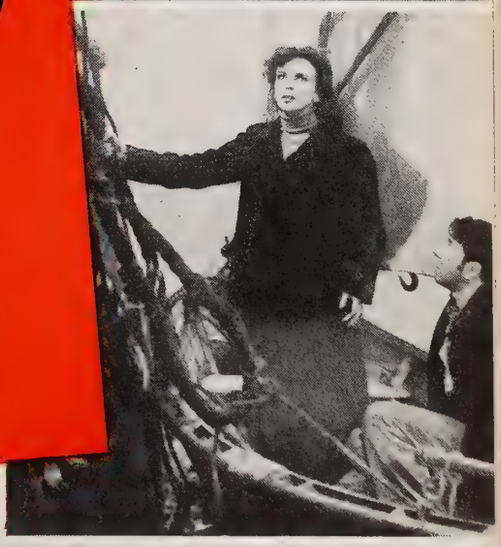
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20th-Fox

A NATURAL IN ANY LANGUAGE, ANY THEATER, ANY COUNTRY; SHOULD BE TERRIFIC B.O. SMASH.

It's a pleasure, as the expression goes. When a better musical comedy is made, it will really have to be something to top this new 20th-Fox release. Exhibitors should do SRO business every place with this as it is a box office natural for all audiences; Twentieth should get a gross that will hit the records set by "Alexander," and the public at large will get an immeasurable amount of sheer and thoroughly enjoyable entertainment from the film. At the same time, a picture of this type does an inestimable amount of industry advertising that helps to bring errant customers back to theaters.

Lavishly mounted and superbly filmed in Technicolor, it starts off with a bang and never once lets up in pace right through to a corking climax. The cast is excellent from top to bottom, direction is smooth and sure, the story is smart and brisk, the photography is top-flight and nothing has been stinted on the production end. Credit for the grade A production job goes to Fred Kohlmar, but the master of musicals, Darryl F. Zanuck, undoubtedly deserves a lot of the credit.

Irving Cummings was responsible for the swell job of direction, and George Seaton, Bess Meredyth and Hal Long contributed the high-geared screenplay. Hermes Pan staged the dances and the corking musical score was written by Mack Gordon and Harry Warren. At least two of the songs should jump right up into prominence as hit tunes. Leon Shamroy and Ray Rennahan deserve a big hand for their superb photography, with Miss Faye photographed magnificently.

Ameche for ambassador of good-will might be appropriate for that gentleman until something better comes along. To put it mildly, he is slightly terrific in the film. Playing a dual role, he exudes personality, puts over his songs with a bang and is the epitome of the suave boulevardier and lover in the best role he probably has ever had for suitability. Alice Faye is beautiful to look at, does everything asked of her with finesse and puts over her own musical numbers effectively.

However, it is the brunette Brazilian bombshell, Carmen Miranda, who provides most of the fireworks in the film. When she sings a song she gives it everything from the top of her head to her toenails and she has a pair of hands that are just about the most expressive things a person could ever watch. In her case its not so much a question of what she sings as how she sings it, "and how." Two numbers that she sings are sensational. Strong support is afforded the principals by S. Z. Sakall, J. Carrol Naish, Leonid Kinsky, Curt Bois and Frank Puglia. Sakall and Bois are particularly funny.

Every extra ounce of energy exhibitors put behind this picture will bring them back handsome returns at the box office as it can't be oversold on the basis of being bangup entertainment everybody will enjoy. At the same time it should get a big word-of-mouth campaign which it richly deserves, as it is a picture that a lot of people will want to see again.

The story concerns Ameche as the husband of Miss Faye, a suave Brazilian financier known as Baron Duarte, and as Larry Martin, an American entertainer appearing in a Rio night club with Miss Miranda as the trouble and love of his life. His impersonation of Duarte as Martin so impresses Duarte and his business partners, Sakall and Bois, that when Duarte is called out of town to try and arrange a loan to salvage their fortunes, Ameche as Martin is pressed into service to impersonate the Baron to allay suspicions.

A hilarious and delightful situation then ensues as Duarte suddenly returns and two Barons are on the scene at the same time. Miss Faye also has her moments of anxiety when her husband, who has been neglecting her for some time, suddenly becomes very amorous and the next day she is not quite sure where she spent the night. The situation is handled subtly and in excellent taste, and is highly amusing at all times. Naturally, everything turns out to be very proper, but while it lasts it is a full 90 minutes of solid entertainment.

CAST: Alice Faye, Don Ameche, Carmen Miranda, S. Z. Sakall, J. Carrol Naish, Curt Bois, Leonid Kinsky, Carmen Miranda's orchestra, Frank Puglia, Lillian Porter, Maria Montez, Georges Renavent, Edward Conrad, Fortunio Bonanova, Flores Brothers.

CREDITS: Associate Producer, Fred Kohlmar; Director, Irving Cummings; Screenplay, George Seaton, Bess Meredyth and Hal Long; Based on a play by Rudolph Lothar and Hans Adler; Cameramen, Leon Shamroy and Ray Rennahan; Technicolor Director, Natalie Kalmus; Editor, Walter Thompson.

DIRECTION, Top Notch. PHOTOGRAPHY, Excellent.

from FILM DAILY

BUSINESS AT THE ROXY PROVES THAT THE PUBLIC AGREES WITH EVERY WORD OF THIS!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 11 March 15, 1941

PREPAREDNESS

THE War is a war of machines and metals. War demands and war metallurgy are reaching into every manufacturing plant, every technological industry in America.

Exhibition and production of motion pictures, alike, depend inescapably on an intricate technology with many vital metallurgical requirements, absolute necessities.

The part of America's mines, smelters, mills and machine shops in the war tends, at increasing pace—to be noted by days, not weeks—to divert, to war enterprises, both materials and facilities.

It may just as well be said, plainly, and now, that if you want equipment, machines, parts, replacements, right about now and today is an excellent time to get them or arrange to get them.

The indications are many, and on the whole explicit. Only the other day the wife of the President had a message to housewives about rationing themselves on such matters as aluminum pots and pans. Also it would take a rather obtuse reader not to discover in the advertising of General Motors a certain suggestion in an advertisement last week which remarked: "So you will get your Buicks . . . as long as this squares with national safety; whenever it doesn't—well, we know that with you, as with us, the big idea is America first!"

And Chrysler, too, was in the papers the other day suggesting that the company was right busy on national defense.

Each day's news tells of priority orders.

The public is hearing a lot about metals these days. Supplies of such items as magnesium, titanium, caesium, vanadium, tungsten are being made matters of public concern.

These, and many others, pertain to all matters that are involved in sound and picture. There is probably plenty of grey cast iron, enough common low-carbon steel. There's plenty of silver, and far too much gold. But for what makes the more tiny and vital mechanisms click there's not too much.

IT is just a whimsical and irrelevant notion, but most of what we may be short of are those items which in the years of long agone when your editor was in technology were known as "fifth group" metals. They go into the fifth column of the chemist's periodic table. Certainly they bear watching. That's coincidence.

The makers of motion picture equipment are, so far, having nothing to say about the subject, but it is more than obvious that the technology of the motion picture involves all of the skills and materials that are highly in demand in the technology of war. Also, while we are not supposed to know about it, there is more than one plant making picture and sound equipment today which can be approached only by special pass and entered only by key.

Out of another field, the motor car again, came remarks the other day from an authority not to be put on the spot in print, who observed: "Probably this fall there'll be new cars enough, and probably prices will reflect only the increases in labour costs, but as to materials how are you going to be sure that you will be getting the same stuff that we are delivering for 1941 models?"

And that reminds one that some of the radio set makers are saying about that same thing in almost equivalent words, about radio sets. Radio sets, you'll be knowing, have a lot in common, in material and technical requirements, with motion picture sound systems.

In sum, it may be said that, if it's anything you want in metals and in manufacturing skill—very soon, if not now, War will be first.

And this is set down in full consciousness that it is to be expected that government ruling will find maintenance of the motion picture, as medium and mechanism, essential to the naitonal welfare in this time and stress. That can not and will not alter the fact of special pressures and demands of war on both men and machines. When there is War, it is always first.

△ △ △

COLOUR FORECAST

FOR some years now colour, and all kinds of it, has been ascendant. It seems to have begun back yonder about the time of the first flowering of the yellow-cabs and swept onward with light signs led off by flaming neon.

The psychologists would have us believe that all this is intimately related to public states of mind; so now, with more interest than surprise, we read in "More Business", published under copyright of the American Photo-Engravers Association:

"Today, with world conditions decidedly calamitous, and with people's nerves on the ragged edge, more color and better color is sure to be wanted. . . . This is likely to show most promptly in the decoration of places frequented by the most of us—theatres, hotels, all forms of transportation. Advertising, too, will be driven to compete with a sudden patriotic love of the flag colors. In consequence, printed matter, displays, show windows will begin to blaze forth. . . . Because we lead more exciting lives, the things we buy will have to be more exciting to our eyes. . . . "

△ △ △

ONE MAN RIGHTS

THE rights of the individual, which "no ruler or classes or majorities may annul," are discussed in the leading article of "Kodak," the Eastman house organ, for February, in an article made up of expressions from a brochure by H. W. Prentis, Jr., president of the Armstrong Cork Company and former president of the National Association of Manufacturers.

"No government commission will ever write a great book; no committee . . . will ever paint a great picture; no labor union will ever compose a symphony; no chamber of commerce will ever invent a radio; no college faculty will ever conceive a theory of relativity. . . . The individual . . . accounts for all human progress. . . . "

And he adds: "Whoever tries to take away our right to argue will face a real argument. . . . "

—Terry Ramsaye

This Week in the News

MPPDA vs. Neely

THE motion picture industry was again this week the guinea pig of clinical specimen for the Temporary National Economic Committee with the delivery of another monograph on lobbying and "the relationship between political activity and the concentration of economic power."

Last week a TNEC monograph (see MOTION PICTURE HERALD of March 8) discussed the whole structure and evolution of the industry as an example of "symptoms which are common to many of our great enterprises."

Concurrently TNEC heard a statement from its chairman, Senator Joseph C. O'Mahoney, Wyoming Democrat, arguing for federal licensing and charters for interstate corporations, "to save private enterprise."

Wednesday's monograph came from Donald Blaisdell, economist of the committee, giving complete credit for the defeat of the Neely anti-block-booking bill to the Motion Picture Producers and Distributors of America. His subject was economic power and political pressure.

Tracing the efforts of the independent exhibitors to secure the legislation, Mr. Blaisdell relates that the bill passed the Senate in 1938 and was referred to the House Interstate Commerce Committee, where Chairman Lea (Democrat, California) said "I just don't see how we can do anything about the bill this session; I should not like to report it out without hearing and I cannot see where we can find time to have any at this late date."

"Thus," the monograph commented, "the bill was not acted upon by the House.

"The Hays organization brought powerful pressure against the bill. It did not reach the floor of the House in 1938, and in July, 1939, it again passed the Senate, only to be again held up in the House. Hearings were held in the Spring of 1940 by the House Interstate Commerce Committee but no action was taken."

STATES RIGHTS issue complicates blocks-of-five selling as two state legislatures act on bills to nullify decree provisions Page 12

"ESSENTIAL INDUSTRY" rating with OPM sought for motion picture industry Page 13

ARBITRATION hearings open on first complaints; new cases filed by exhibitors Page 14

FOUR-HOUR SHOWS planned by independents in St. Louis fight with F. & M. over triple features Page 21

CANADIAN EXHIBITORS fear projectionists will be drafted for army and navy service Page 23

EXHIBITORS urged to cooperate under decree, warned to watch product supply this summer Page 24

WELLES TO RKO: "I'll be suing you," as "Citizen Kane" reviews appear Page 27

RENTAL RECEIPTS at film exchanges increased 10 per cent in 10-year period, census shows Page 32

NEWSREELS reflect increased audience appetite for war and defense topics; special campaigns tried Page 43

NO AUCTION BLOCK selling of new groups of five in MGM program, Rodgers pledges to exhibitors Page 47

WAGES-HOURS ACT applies to 22,000 film workers, Hollywood is told by Administrator Page 49

U. S. PRESSURE seen settlement factor in stalemated ASCAP dispute with radio broadcasters Page 52

DELAWARE kills 200-year-old blue law; Michigan moves to repeal Sunday show statute Page 54

FIRST 'SUPER' FM station license issued to Major Armstrong for Alpine transmitter Page 56

SERVICE DEPARTMENTS

Asides and Interludes Page 42

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What the Picture Did for Me Page 60

For the benefit of those inclined to put on a little extra pressure to sell seasonal activities, now that the robins are coming, this week's Round Table devotes sizeable space to tell what the membership has done in previous years and intends repeating to turn spring fever to the advantage of the box office Page 65

Television Hopes

COMMERCIAL television appeared more imminent this week than at any time since the Federal Communications Commission rescinded its "limited sponsorship" order a year ago. All interested parties were preparing for a television hearing to be held in Washington March 20th.

The following events of the week were considered indicative, according to industry opinion, of impending action:

1. Members of the Federal Communications Commission expressed satisfaction with developments seen on a tour of Philco laboratories in Philadelphia and the Allen B. DuMont and Bell Telephone laboratories in New York City. James L. Fly, FCC chairman, said he was "greatly impressed."

2. The National Television Systems Committee reached a compromise agreement on the troublesome question of the number of lines in a television picture and voted to indorse 525 lines instead of 441 previously approved.

3. The National Broadcasting Company continued experiments with what was described as the first transmissions over the air of "live" color television in this country.

4. Telephone Company demonstrations, by optical means, of what various television systems can do under ideal conditions definitely settled a number of problems.

The principal points still to be argued at the FCC hearing are flexibility, color and polarization. The principal proponents of flexibility are the Paramount television interests, including DuMont and Television Productions. The Columbia Broadcasting System in recent months has been backing color television. The third controversial issue concerns the design of antennas.

U. S. 'Camera Internes'

PRESSURE of national defense training has increased to 21 the number of men assigned from the four federal armed services to March of Time offices for instruction in still and motion picture camera technique. Picked enlisted men from the Coast Guard, Marines, Army and Navy accompany March of Time crews on assignment to observe operations. In some cases they take their own equipment and shoot film under the tutelage of the professional cameramen but they do no work for March of Time. The "interne" system started about a year ago when the Coast Guard, a pioneer in making service training films, arranged with Louis de Rochemont to have several Guard cameramen observe Time technique. Other services joined in the plan until March of Time today boasts a sizeable "home defense" corps. The students wear mufti, and spend about two months each in the training course. The Coast Guard has 8 men on duty at the New York offices, the Navy 6, Army 4, and Marines 3.

Mr. Chaplin Says

NOW THAT "The Great Dictator" is about to go into general release, Charles Chaplin last week set about stirring a bit of interest by calling his first Hollywood press conference in all his career on pretext of announcing a project for a new production. He said that he was coming to New York to start work on a picture about "a bibulous refugee in a dress suit, lost in the big city."

It is to be remembered that in late 1916 Mr. Chaplin made a Lone Star-Mutual two reeler entitled "One A.M." in which he portrayed a bibulous person in a dinner jacket and lost in his own home. It was his least successful picture.

In "One A.M." Mr. Chaplin appeared entirely alone in what is probably the only cinema solo. In this new picture he is talking about, he has indicated he probably will be supported by Paulette Goddard as the principal feminine character.

No Pictures!

THE motion picture industry's own "supreme court," the arbitration appeal board, was presented formally Wednesday afternoon at a reception given by the American Arbitration Association on the 67th floor of the RCA Building in Rockefeller Center, New York.

Judge Henry W. Goddard, the man who put the whole film arbitration machinery into being by signing the consent decree last November, was among those scheduled to be present. It was only after being assured that no photographers would be present that Judge Goddard accepted the invitation.

P. S.: Judge Goddard did not attend.

Other arbitration developments of the week are on page 14.

Billion for Fun

AMUSEMENT corporations active in 1938 had a gross income for that year of $1,140,769,000 and a net income of $51,906,000 on which they paid income taxes of $11,614,000 and excess profits taxes of $88,000, it was reported last week by the Bureau of Internal Revenue, in Washington.

Analysis of the 1938 returns of these corporations, numbering 9,165, showed that they paid dividends during the year of $43,285,000 in cash and assets other than their own stock and **$319,000 in stock.**

The gross income of the reporting companies included $58,358,000 from sales and $1,023,426,000 from operations other than sales; $22,680,000 from rents and royalties; $17,986,000 in dividends from other corporations, of which $3,041,000 was from foreign corporations, and $113,000 in interest on Government obligations, of which $77,000 was wholly tax exempt.

Their deductions includued $37,660,000 for cost of goods sold, $349,017,000 for cost of operations, $29,836,000 in compensation of officers, $85,730,000 for rent, $22,122,000 for interest, $33,593,000 for taxes other than income or excess profits, and $37,983,000 for depreciation. Miscellaneous deductions, for which no break-down was given, totaled $488,417,000, and the total compiled deductions were $1,088,785,000.

On the basis of gross receipts of $1,140,769,000 and deductions of $1,088,785,000, the 9,165 corporations had a combined net profit of $51,983,000 and a taxable income of $51,906,000 after the deduction of tax-exempt interest. The combined net profit, after taxes was $40,281,000.

Leo's Voice

EXPANDING interests of Loew's, Inc., in the radio field received a boost this week when the Federal Communications Commission gave the company's station in New York, WHN, authority to increase its power to 50,000 watts. This will make the radio voice of Leo the Lion as strong as that of any regular station in the country. WHN now operates with only 5,000 watts during the daytime and 1,000 at night.

WHN has also received authorization for a FM radio station to cover the New York Metropolitan area. The FM transmitter will be erected at the Palisades Amusement Park.

An application of MGM for a FM station in Los Angeles is still pending before the FCC. Loew's, Inc., is reported to be interested in the formation of a national FM network.

Advertising & Art

NEW YORK's Belmont Theatre, long housing fragments from foreign film makers, and oddments from U. S. Government agencies—and rarely housing them long—this week prepared for a new fate: to be the home, the first such, of documentary films in this country, and also to be a first run New York showcase for the larger product of commercial film makers. The commercial films—"carefully selected"—are to be shown in eight-reel programs from 10:30 A.M. to 6:30 PM., admission by free tickets obtainable from sponsors. The documentaries are to be displayed evenings at "nominal admissions."

The theatre opens in April with the new fare under operation of the National Documentary Theatre Co., Inc., president of which is Harold McCracken, explorer, photographer, and writer.

Envisioned first, several months ago, was a theatre to house only documentary films, to be gleaned from Government vaults, from smaller producers, from political factions, from the better producers for commercial ventures, from Hollywood, in whatever instances the films appeared documentary.

Not Legion's Voice

THE "anti-blocks-of-five" bill sponsored by Northwest Allied was approved Wednesday by the House judiciary committee of the Minnesota legislature. The state Senate held hearings on a companion bill but deferred action. (Story on page 12.) Before recommending the measure the House judiciary committee added an amendment permitting cancellation of films by exhibitors on moral, racial or religious grounds. It was said that this amendment had been suggested by the Minneapolis Legion of Decency.

From the National Legion of Decency office, through Mrs. James F. Looram, chairman of the reviewing committee, came disavowal of the status of testimony and representations of the Minneapolis unit of the Legion made by Miss Helen Lynch. Miss Lynch said the Legion approved the bill. Mrs. Looram observed that the only authorized spokesmen for the Legion in Minneapolis were the Very Reverend Donald J. Gregory, chancellor of the diocese of St. Paul and Father Martin Larkin of Duluth. She said Chancellor Gregory had been asked to make plain the Legion's position. Also, said Mrs. Looram, the Legion has not considered the Minnesota measure, which it regards as entirely an industry matter.

Sees President

WILL HAYS visited the White House Wednesday to acquaint President Roosevelt with current details of what the motion picture industry is doing to forward the defense program.

The industry head reported on the work being done on the production of films supporting the administration's rearmament effort, on the cooperation extended in the improvement of relations with Latin American countries and other projects on which the motion picture producers are active.

(See page 13 on the motion picture as "essential industry" and priority requirements.)

Louella To Lifebuoy

HER own radio program—"Louella Parsons Will Present"—brimming with Hollywood talent, and running one-half hour per week, will be served to the nation's ears beginning 10:00 P.M., E.S.T. March 28th, by the Hearst newspapers' film affairs chronicler.

The broadcasts will be over the Columbia system, and will be for 13 weeks. The first will feature Marlene Dietrich and Bruce Cabot. The orchestra will be under Felix Mills; the announcer will be Harlow Wilcox; publicity director, Arthur Eddy. The sponsor is Lifebuoy Soap.

Closing of the deal apparently ends the reported conflict between Miss Parsons and the Screen Actors Guild, over actors' pay.

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THIS WEEK IN PICTURES



By Staff Photographer

EARLE W. HAMMONS, former head of Educational and Grand National, in New York this week prepared to reenter production with three features a year, probably of eastern manufacture, with unnamed financial backing. He has taken an option on Nell Shipman's "Tomorrow For Sale" and, immediately, will produce a new short subject series, "Hands of Destiny", directed by Al Christie.



By Staff Photographer

CIRCUIT TRANSFER. Laurence Bolognino, seller, explains operating details of his 21 Consolidated circuit theatres in Manhattan and the Bronx to Julius Joelson, buyer, this week, of the houses. Mr. Joelson is the former operator of a Massachusetts circuit which he sold to Mullin & Pinanski.



By Staff Photographer

M. A. LIGHTMAN, independent operator and Paramount circuit partner, in New York this week reiterated the Paramount partners' attack on the Consent Decree provisions. (See page 12.)





By Staff Photographer

UNITY in the industry, especially now under the Consent Decree, was urged by William F. Rodgers, left, at an AMPA luncheon in New York at which he was honored, also sharing the dais and microphone with Howard Dietz, right, who: 1. Offered some of his house furnishings for sale; 2. Thought he was addressing an MGM convention; 3. Predicted MGM soon would be known as the "positively affectionate company"; 4. Attacked the sales department of which Mr. Rodgers is the head as a useless appendage.



By Staff Photographer

LEO ABRAMS, new National Screen Service branch manager for New York, as of March 10.



RAY MacDONALD, 19 year old dancer and son of William McDonnell, sales promotion manager of Quigley Publications, has been signed by MGM to appear in "Babes on Broadway" with Mickey Rooney.



HONORED. Everett C. Callow, director of publicity and advertising for Warner theatres in Philadelphia and Quigley Silver Award winner for 1940, is made an honorary member of the Notre Dame Club of Philadelphia just before leaving for the Awards presentation in Hollywood next week. The Club honored him for his exploitation campaign on Warners' "Knute Rockne-All American." Left to right: Rev. George I. Baldwin, Canon of the Eauclair Episcopal Cathedral; Rev. Bernard C. Farley, chaplain of the University of Notre Dame Club of Philadelphia; Mr. Callow; William A. A. Castellini, president of the Notre Dame Club; Harry Goldberg, advertising director of the Warner circuit, and E. Bradley Bailey, secretary of the Club. The membership presentation was made at a dinner at Palumbo's. Mr. Callow left for Hollywood this week, as guest of Quigley Publications, to receive, with Ray Wheeler of South Bend, Ind., Bronze winner, the Grand Awards next Tuesday. The winners will remain on the coast a week.



DAVID E. ROSE, Paramount managing director for Great Britain, takes to the microphone, immediately upon his return to London from the United States, to tell Britain and the Empire by shortwave of the aid being given by Hollywood and particularly by British actors and actresses. Ron Read and J. Harding, left, of British Paramount News are filming the broadcast, on the program, "In Town Tonight", for a subject to be released in California.





BRITISH EXHIBITOR LEADERS. Councillor H. P. E. Mears, left, president of the Cinematograph Exhibitors Association, earned the unique distinction of being nominated for a second year in office, but lost the election Wednesday to Sidney K. Lewis, last year's vice-president. Sid Hyams, director of the Gaumont Super Cinemas, is 1941-42 chairman of the London and Home Counties Branch of the CEA.

LEGISLATIVE ATTACKS MAKE STATES RIGHTS ISSUE OUT OF BLOCKS-OF-FIVE

Georgia Senate Passes Bill to Nullify Decree Provisions in State; Northwest Allied Presses Minnesota Measure

Now crystallizing, legislatively, are the exhibitor threats hurled variously in warning against the inclusion of the blocks-of-five picture selling restriction imposed by the Department of Justice upon the "Big Five" distributors in the U. S. trust suit consent decree settlement.

In Minnesota, Northwest Allied this week lined up legal talent to steer its sponsored proposal to outlaw the decree's blocks of five provision in that state, with the majors —RKO, Loew's, Warners, 20th Century-Fox and United Artists, but not Paramount —arrayed against them to block a proposed law which would permit large-block selling with 20 per cent cancellation privileges.

In Georgia, where circuit exhibitor sentiment has been strong against the blocks-of-five decree clause, sponsors of a bill similar to the one pending in Minnesota, succeeded in securing a quick and unexpected Senate passage and almost immediate approval by a House committee.

Southern exhibitors went on record during the formulation of the blocks-of-five provision, last fall, that such imposition by the Government upon their operations was a violation of their states rights. Particularly vigorous in their denunciation were several of Paramount's partners, who, for a while, appeared on the verge of bolting against any such new order in motion pictures.

The Georgia House on Friday, March 7th, appeared scheduled soon to consider the anti-decree measure, after a special committee had reported the bill favorably upon its emergence from an easy Senate vote. The bill, introduced by Senator Homer Edenfield, of Kingsland, would allow distributors to offer their full season's product for sale, with a 20 per cent cancellation privilege, and in degree, apes the measure now being considered by the Minnesota legislature.

Allied Employs Counsel

From the chief city of that state, Minneapolis, it was reported early this week that Northwest Allied, proponent of the anti-decree measure after weeks of inter-organization debate, had employed Clarence Holten as counsel to defend the constitutionality of the measure. This action was the result of charges by David Shearer, attorney representing four companies in the decree, Twentieth Century-Fox, RKO, Loew's, and Warner Brothers, that the bill violated federal laws, because it regulates distribution and sale of a product shipped interstate. The charges were made at committee hearing last week. Mr. Holten and Fred Strom, executive secretary of the Allied unit, were to appear before Senate committee Wednesday to support their bill.

Speculation in New York home offices this week centered on the results, should the anti-decree legislation pass in Georgia and Minnesota, and should other states adopt similar measures. With the consenting companies bound by Federal regulation to observe the decree selling provisions, it was predicted they would be forced to cease operations entirely in the objecting states.

The Georgia measure would not allow a distributor to license films to an exhibitor, unless all films he will license during the exhibition season are in that license. Further, it would allow the exhibitor "the right to cancel a minimum of 20 per cent of the total number of feature motion pictures included in such license"; would disallow "forcing" of any sort; would provide punishment of violators by fine of $1,000 or by a year in jail in default of such fine; would visit such penalties for violations, in the instances of corporations, upon officers, agents, and directors of such; and would have all other provisions of the Act still apply, even though one provision of the measure sure might be declared unconstitutional.

One of the authors of the measure, along with the Senator, is Alpha Howler, operator of theatres at Atlanta, and Douglasville.

The attack upon the Minnesota measure by the attorney for the four majors, Fox, RKO, Warners, and Loew's—David Shearer, a Minneapolis lawyer—was made at a House judiciary committee of the Minnesota legislature, last week, and it emphasized that a state has no right to regulate sale and shipment of product in interstate shipment, and that films were such product. Calling the proposed measure a "dangerous reversion to a business method much criticized in the past," Mr. Shearer said, of the decree's selling provisions, that they gave the exhibitor the right to cancel pictures, under the arbitration system specifically provided for complaints.

He was answered by E. L. Peaslee, president of Northwest Allied, who called the arbitration plan "too unwieldy, and too complicated" and said of it that "there is so much red tape connected with an appeal that a picture would be pretty much out of date by the time the case was settled.

"Minneapolis exhibitors have studied the decree, and we don't want it."

Mr. Shearer also attacked the bill, before the Senate General Legislative Committee, causing it to reconsider approval it had virtually given because it thought the bill noncontroversial, and causing it to postpone the hearing until Wednesday, at which time the Northwest Allied people were to give their rejoinder to Mr. Shearer.

United Artists joined the array of objectors at the hearing Wednesday, when Haskell Masters, its western sales manager, appeared, with a Minneapolis attorney employed under orders from the New York home office. In New York it was emphasized that UA's opposition to the bill rested upon its policy of selling for its producers individually. It was assumed that a measure making mandatory selling of an entire season's product in advance and en bloc, and providing a 20 per cent cancellation, would make business for the company in Minnesota, impossible.

Lightman Sees Faults in the Decree For Exhibitors, Virtue for Distributors

The three "little majors" not in the Federal consent decree will not be forced to adopt it, nor will the five consenting majors be harmed by their acceptance of the decree, in the opinion of M. A. Lightman, independent owner and Paramount partner in the operation of the Malco theatres in the Memphis territory. Mr. Lightman was in New York last week for home office conferences and was scheduled to leave for Miami this week.

The three companies not in the decree will not adopt it because of its obvious inequities, he believes. Those companies enforcing it will benefit because it is obviously in their interests, he declared, reiterating in this stand the opposition to the decree that the Paramount theatre partners adopted last summer.

Mr. Lightman thinks the selling provisions of the decree—selling in "blocks of five"—will cause more pictures to be bought than are necessary; will cause the exhibitor to overbuy, to protect himself against an opposition which has equal claim to the blocks; will allow distributors to include one or more "weak sisters" with one good picture, thus forcing the exhibitor to sacrifice much more than he did under a former cancellation system, in order to buy one exceptionally good picture; and will "inevitably" bring legislation in various states which will nullify or equalize the decree's selling system.

He criticized the factor in the arbitration system which "apparently" allows a man unfamiliar with the film industry, the arbitrator, to judge clearance cases. This means, he said, that seniority, standing, superior operation, all other factors which have heretofore gained clearance for a theatre, may be nullified by an operator who erects a new house, buys an old one and renovates it, has perhaps a few more seats, or offers what the arbitrator may conceive to be a superior type of service.

SEEK OPM RATING AS "ESSENTIAL INDUSTRY" FOR MOTION PICTURE

Defense Work Requires Metals, Plant Facilities, Labor Used for Film Equipment; Aluminum Shortage Felt Now

War and defense requirements in metallurgy and the attention of the government to priority ratings this week gave concern to the Motion Picture Producers and Distribu- special technological requirements.

The general subject has the attention of the Motion Picture Producers and Distributors of America, Inc., which has had meetings and conferences at the New York office, out of which it is certain that representations will be made in due official form to the Office of Production Management in Washington, with expectation of action calculated to recognize the importance of the maintenance of the motion picture and its mechanisms as a medium of national service and morale.

It is to be noted that a number of defense projects now in progress are dependent on motion pictures, for both internal official purposes and for presentation to the public. This more than implies that the motion picture is an "essential industry."

There are also indications, as revealed by the Herald's inquiries of the week, that there is at present a considerable stock-pile of the materials most concerned now in the hands of the manufacturers of equipment.

Aside from materials, there remains the question of the continued availability of complete plant facilities, what with the demand for both skilled mechanics and the facilities of machine tools which might be applied to the making of war devices. Facilities may be quite as important as materials.

No "Critical Shortage" Seen

The consensus of informed dealers held that while the quota of metals, chemicals, and other raw materials allotted to motion picture manufacturers might be decreased during the national emergency there will be no critical shortage such as occurred in 1917 when a large proportion of film equipment and raw material was imported from abroad. Today the United States is almost entirely self-sufficient in the substances used in film, its processing and motion picture machinery. Many supplies essential to the film industry, however, are also vital to defense projects and subject to prior call by the government.

None of the manufacturers queried reported any recent increase in prices, or the immediate prospect of a rise, due to the diversion of supplies, labor and plants to national defense work. Many firms producing machinery, films, chemicals for developing and printing processes, fine optical glass, and other items used in picture production or exhibition are also working on government contracts. There is general belief they can meet the industry's current needs without boosting prices, although few manufacturers will guarantee output or stable prices in the event of war.

Aluminum, first of the principal metals placed on the national priority list, appears to be the only commodity used in the motion picture and radio industry of which there is an immediate shortage.

Broadcasting transcriptions, and recording disks in use by motion picture producers for recording and playing-back music and dialogue consist of an acetate impression compound on a rolled aluminum disk. Glass, steel, brass, bakelite, and various alloys and synthetics have been tried as substitutes for the aluminum core without success. None can be rolled as smooth or are as little subject to warpage as the aluminum disks.

Radio and the films consumed less than 10 per cent of the 600,000,000 pounds of aluminum produced last year. The OPM's priority order issued February 24th by Edward B. Stettinius, Jr., director of priorities, curbs the industry's supply proportionate to 1940 consumption, along with the supply for household utensil, auto manufacturers, and other aluminum users. Many of the sound equipment manufacturers say that while the industry does not use large quantities of the metal, it is indispensable where used, and that the aluminum quota recently assigned works disproportionate hardship.

A spokesman for RCA-Victor Company at Camden reported that the company had several months' supply of aluminum on hand and was not pessimistic in regard to the possibility of price rises, or a shortage of the recording blanks. He said the company was also equipped to turn out the older type of wax recording disc, which, although not suited to immediate playbacks can in many cases be substituted for metal platters.

Hazzard E. Reeves, president of Audio Devices, Inc., one of several recording firms in New York believes the shortage locally is more acute. He predicted that unless the OPM revised the quota within a few weeks retailers would be forced to ration their output among the broadcasters, film companies, schools and universities, and government agencies who now use the aluminum sound discs. Mr. Reeves indicated that no satisfactory substitute for aluminum as yet had been found although Audio, and other research organizations were pushing experiments.

Prices of aluminum sound discs have not risen yet and distributors indicate they will ration output among established customers rather than increase prices. Raw aluminum, sold in milled sheets, chiefly by Aluminum Company of America, continues to sell at from 45 to 60 cents a pound. The raw metal is pegged at 17 cents a pound but scrap sales were reported to have reached 28 cents a pound, until pegged on a pre-emergency standard of 11 cents.

Output of aluminum here is expected to top 700,000,000 pounds next year, with defense needs claiming up to 500,000,000 pounds of the metal. Film and radio requirements will remain at about 1,500,000 pounds per year. New aluminum plants, notably in the Tennessee Valley and southwest, are expected to bring the country's production capacity up to 825,000,000 pounds annually by the middle of 1942.

Film stocks are plentiful, queries to Eastman and DuPont, principal producers of negative and positive cinema film indicate. Spokesmen for both firms say supplies of cotton, source of celulose, and acids used for the manufacture of celulose nitrate and acetate film are plentiful. Although Eastman and DuPont hold numerous government contracts these do not directly interfere with their film output, it is claimed.

Lowest Prices in History

Prices continue to be the lowest in history, with positive film selling for approximately .0085 cents per foot and camera negative costing about 3½ cents a foot. Both companies reduced prices during 1940. The film supply contrasts sharply with the situation during the first World War when film prices skyrocketed to levels two to four times the present cost. But American manufacturers became self-sufficient when German sources of film and chemicals were blockaded and today the amount of imported film or processing chemicals is negligible.

Magnesium, nickel, certain types of steel, and practically all machine tool output is also under strict government control through the OPM or through restrictions in Army and Navy contracts. What effect, direct or indirect, this further rationing will have on the cinema equipment market has not been predicted. Individual manufacturers are wary of forecasts, but point out that many of the materials vital for armaments are required for the making of studio and projection equipment.

A defense note was behind a recent announcement by Walt Disney productions that "Fantasia" would be limited to 12 cities for its initial showings, and that only a dozen units would be able to make subsequent road tours. Mr. Disney reports that government demands on RCA and other radio and electrical firms manufacturing special "Fantasound" units used in "Fantasia" had limited output of the equipment. The 12 units are now in use or being installed for "Fantasia" at New York, Los Angeles, Philadelphia, Boston, Chicago, Detroit, Minneapolis, Pittsburgh, Cleveland, San Francisco, St. Louis and Washington.

EXHIBITOR PLANS AVIATION CIRCUIT

Joy N. Houck, who in a decade expanded his exhibiton business from a tent show to a chain of 44 theatres in Louisiana, Mississippi, Arkansas and Georgia, has announced plans for another circuit, this time a link of airports and aviation schools throughout the South.

Mr. Houck leased the unoccupied Menefee Airport on the outskirts of New Orleans and renamed it the Joy Airport. He then opened an aviation school, which has since gained considerable reputation. He has now announced opening of No. 2 Joy Airport at Pascagoulas, Miss., and says negotiations are under way at two other nearby airports for opening of branch schools.

Committee's Defense Film Ready for Distribution

The Motion Picture Committee Cooperating for National Defense reports that 8,000 theatres have signed pledges to aid the industry program to publicize national defense work. "Power for Defense," first of a series of shorts on defense activity, was ready this week for free distribution to theatres joining the committee.

The 11-minute reel depicts defense manufacture in the Tennessee Valley area. Along with 12 one-minute defense trailers, and subsequent documentary shorts, the picture will be available to other theatres following circulation among houses that have signed the committee pledge. Meanwhile the drive continues to enroll every theatre in the country in the national defense committee.

FIRST ARBITRATION CASES GO TO 'TRIAL' UNDER CONSENT DECREE

Boston and Chicago Arbitrators Hear Complaints; Washington Case Settled Before Hearing; Panel Announced for Albany

The arbitration system established for the motion picture industry by the consent decree received its first "court" tests this week when hearings were held in the Boston and Chicago tribunals on cases brought by exhibitors seeking "some run" relief from the distributors who signed the decree.

Meanwhile the first official "out-of-court" settlement of a dispute which was to be arbitrated was announced. The case settled was the number two—Washington.

By mutual consent, on the basis of an agreement the terms of which were not disclosed, the complaint brought by John H. Taylor, operator of the Charles Theatre, La Plata, Md., protesting the 14-day clearance given Sidney Lust, operator of the Marlboro Theatre at Marlboro, Md., 30 miles away, was withdrawn and the issue closed. Distributors named in the original complaint were Paramount, Twentieth Century-Fox, Metro-Goldwyn-Mayer and RKO. Under the regulations of the arbitration system, parties to a complaint are free to resolve their differences among themselves, if they so desire, and may apply, by stipulation, for withdrawal of a case without reporting the basis of settlement.

Hearing in Boston

The first arbitration hearing was scheduled for Friday at the office of the AAA in Boston before Arthur L. Brown, professor of law at Boston University. The case to be considered was the number one—Boston, brought by Benjamin Gold of Paulston, Inc., operator of the Park, Nashua, N. H., against Paramount, RKO, Twentieth Century-Fox and Vitagraph (Warner Brothers). The Colonial Theatres were also named in the dispute which involves "some run."

The first arbitrator to hear a motion picture case in the system established by the decree, Mr. Brown, is a graduate of Harvard and said to be an expert in business and government law. He is a trained arbitrator having served for the AAA in various cases and also was arbiter for the Newspaper Guild and the New England Publishers Association. His name was chosen by the parties involved from a list of 12. Mr. Brown is 36 years old and has served as law secretary to the Massachusetts Supreme Court.

In Chicago the second arbitration hearing will be held. Charles Zane Henkle, vice-president of the Continental Illinois National Bank, has been selected from a list of ten names submitted by the local AAA tribunal to hear the case brought by E. F. Vanderveer, operator of the State, Morris, Illinois, against Metro-Goldwyn-Mayer. The Anderson circuit was also named in the demand which asked for "some run." Mr. Henkle is a graduate of Cornell and served as officer in charge of civilian affairs for the army of occupation during the World War.

On Wednesday the AAA held a reception on the 67th floor of the RCA Building in Rockefeller Center for the members of the appeal board of the motion picture industry arbitration system, Van Vechten Veeder, George W. Alger and Albert W. Putnam. No formal speeches were made at the official opening of the board which will hear appeals from the 31 local tribunals located in the principal key cities.

Among those who were invited to the reception for the appeal board were the following: Judge Henry W. Goddard, who signed the consent decree which set in operation the whole machinery; Barney Balaban, president of Paramount; Neil Agnew, vice-president and general sales manager of Paramount; T. J. Connors, eastern, southern and Canadian sales manager for MGM; Leonard Goldenson, Paramount theatres; Pete Harrison; I. Howard Levinson, Warner Brothers home office legal staff; Louis Phillips, law department, Paramount; Martin Quigley; Gradwell L. Sears, general sales manager for Warners; William Sussman, eastern sales manager, Twentieth Century-Fox; William Zimmerman, RKO legal; C. V. Whitney, head of the AAA; all the members of the AAA administrative committee for the motion picture industry; J. Noble Braden, executive secretary of the AAA and director of the motion picture tribunals; Miss Frances Kellor, vice-president; Lawrence Stessin, public relations director; Pelham St. George Bissell, chief magistrate of the New York Municipal Court and Judge Moses H. Grossman.

Nicholas M. Schenck, president of Loew's; Joseph Hazen, vice-president of Warners; E. K. O'Shea, central division manager of MGM; Judge Joseph Proskauer, counsel for Warners.

On Tuesday the AAA announced the members of the arbitration panel for Albany. Names of arbiters for the other 30 districts were previously published. From time to time the AAA will add additional names. The last board announced follows:

ALBANY

(Arbitration district—central New York state.)

JOHN BRAUN, lawyer, 100 State Street.
JOHN B. CANTWELL, CPA; vice-president Delaware Telephone Company, 100 State Street.
THOMAS FITZGERALD, investment broker, 483 State Street.
LOUIS GROCH, manager J. S. Bache & Company, Hotel Ten Eyck.
MORTON J. HALL, Massachusetts Mutual Life Insurance Company, 11 No. Pearl Street.
ADDISON KEIM, executive vice-president First Trust Company of Albany, c/o Trust Co.
EUGENE ORVIS, industrialist, 112 State Street (home).
DAVID M. SCHNEIDER, director Bureau of Research & Statistics, Department of Social Welfare, 112 State Street.
ALFRED J. SPORBORG, Steefel Brothers, Inc., 80 State Street.
CHARLES J. TOBIN, lawyer, 100 State Street.

The distributors are planning to be represented at the first arbitration hearings by some of their chief lawyers. Each company is expected to have a home office lawyer present at each case in which it is involved and at the beginning at other cases to observe procedure, it was reported.

Hearing on the first case filed anywhere, the number one—Washington, has been scheduled for March 25th before E. Barrett Prettyman, former corporation counsel for the District of Columbia. The action was brought by the Walbrook Amusement Company, Baltimore, against Warner Brothers and 20th Century-Fox. The Durkee circuit was also named in the dispute which involves clearance.

In the number three—Washington action, the Westway, Baltimore, case against MGM, 20th Century-Fox and Warners, a list of prospective arbiters has been mailed to all parties. The Durkee circuit was also said to be involved.

Additional arbitration cases were filed during the last week in Buffalo, Minneapolis, New Orleans and New York.

The second Buffalo case was brought by A. A. Carlson, operator of the Carlson theatre in Mayville, N. Y., against all five distributors which signed the decree. The Jamestown theatre in the same city was also named. Day and date run was requested in a clearance dispute.

In Minneapolis the first demand filed with that tribunal was presented by David Ratner, operator of the White Bear, White Bear Lake, Minn. Loew's, Warners, RKO and 20th Century-Fox were named, and the State theatre, White Bear Lake, was said to be involved. "Some run" was requested.

Charles Wollner filed a second demand for his Drive-In at New Orleans, this time involving clearance, with Paramount named. In the first case filed, Mr. Wollner asked "some run" from the same distributor.

The fifth New York demand was made by the River Theatre Corporation, operator of the Central in Pearl River, N. Y. All five distributors were named in a clearance dispute. Also said to be involved was the Pascack, Westwood, N. J., a Skouras Theatres house. It was asserted that the Skouras theatres get 49 days clearance and the houses should have day and date or 7 days maximum clearance.

Braden on Decree

J. Noble Braden, executive secretary of the American Arbitration Association and director of the motion picture tribunals, addressing members of the Harvard School of Business Administration at the Harvard Club in New York Tuesday, said the consent decree was an important contribution to the national defense program.

"The decree and its provisions for the arbitration of disputes," Mr. Braden said, "lifted a huge economic burden from both the Government and the movie industry at a time when all our resources should be directed towards maintaining internal unity and peace. . . ."

"And now by virtue of a consent decree, the Government, instead of prosecuting, is cooperating—instead of dictating, is helping self-regulation, and instead of drastic legislation, there exists a body of guiding principles which can well become the model for other industries to follow."

The relatively low cost of arbitration as established in the film consent decree also was stressed by Mr. Braden.

ARBITRATION CASES

The following is a summary of the arbitration cases filed to date:

Filed this week:

Buffalo—One on Clearance.
Minneapolis—One on Some Run.
New Orleans—One on Clearance.
New York—One on Clearance.
Total in week—four.

Previously published:

Clearance	11
Some Run	7
Withholding Prints	1
Total to March 12th	23



Paramount's Idea of a
Happy Easter and
Yours Too!

Bing, Bob and



LET'S HIT THE ROAD TO ZANZIBAR...



PARAMOUNT'S

"ROAD ZAN

Paramount Pictures

ttie Tour Brightest LAFF-RICA!



THE SLYEST KIDDER!



DON'T GIVE UP, HOPE!



SAWING A WOMAN IN HALF!





HOPE GOES OFF ON A BAT!

TO ZIBAR



PATTY-CAKE, PATTY-CAKE... BINGO!

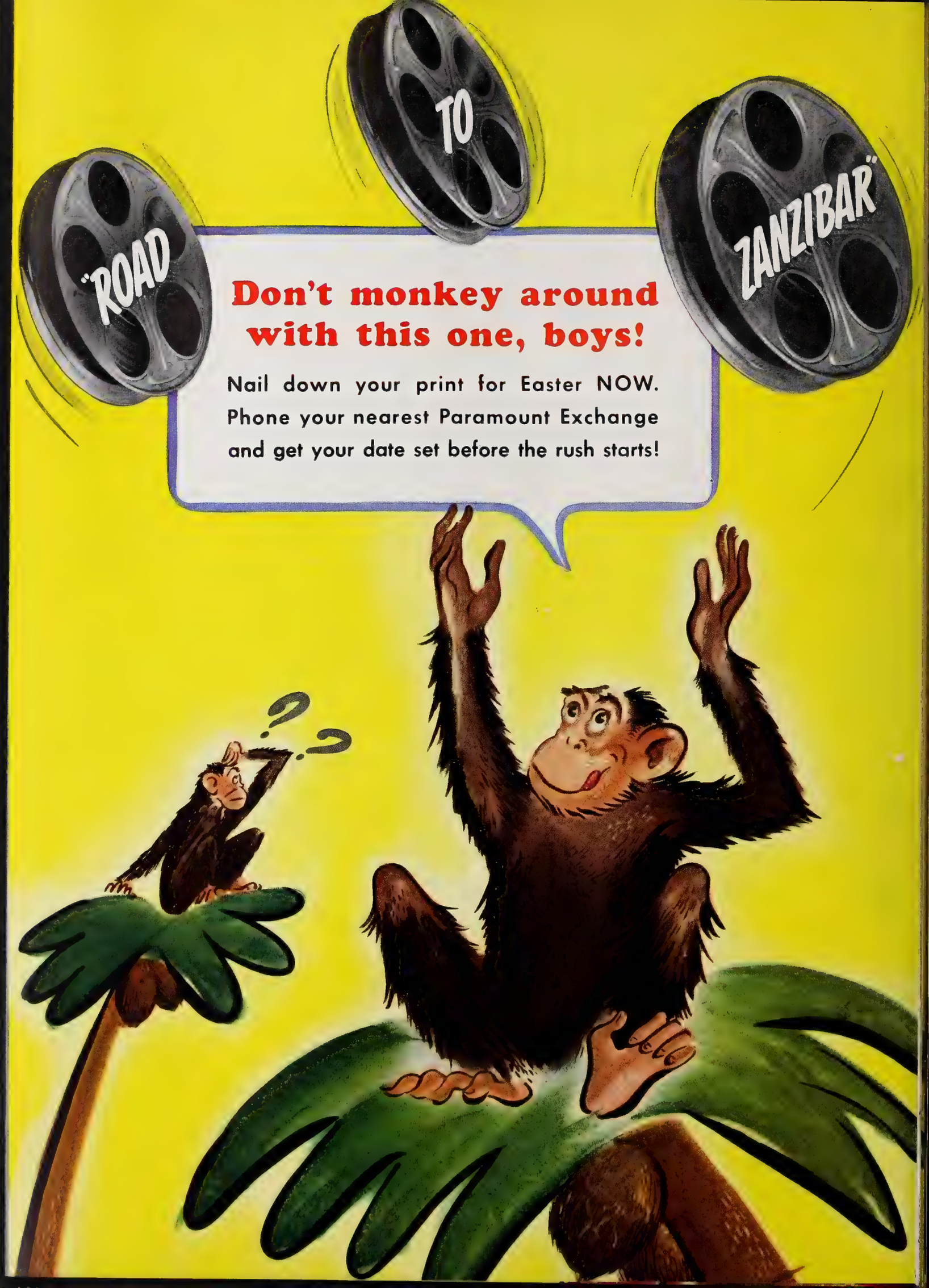






WATCH OUT, BING, YOU'LL TIP THE CANOE!




"ROAD
TO
ZANZIBAR"
Don't monkey around with this one, boys!
Nail down your print for Easter NOW. Phone your nearest Paramount Exchange and get your date set before the rush starts!

The Men Who Came to Dinner ...and Their Gal Friend!



BING CROSBY ★ BOB HOPE ★ DOROTHY LAMOUR

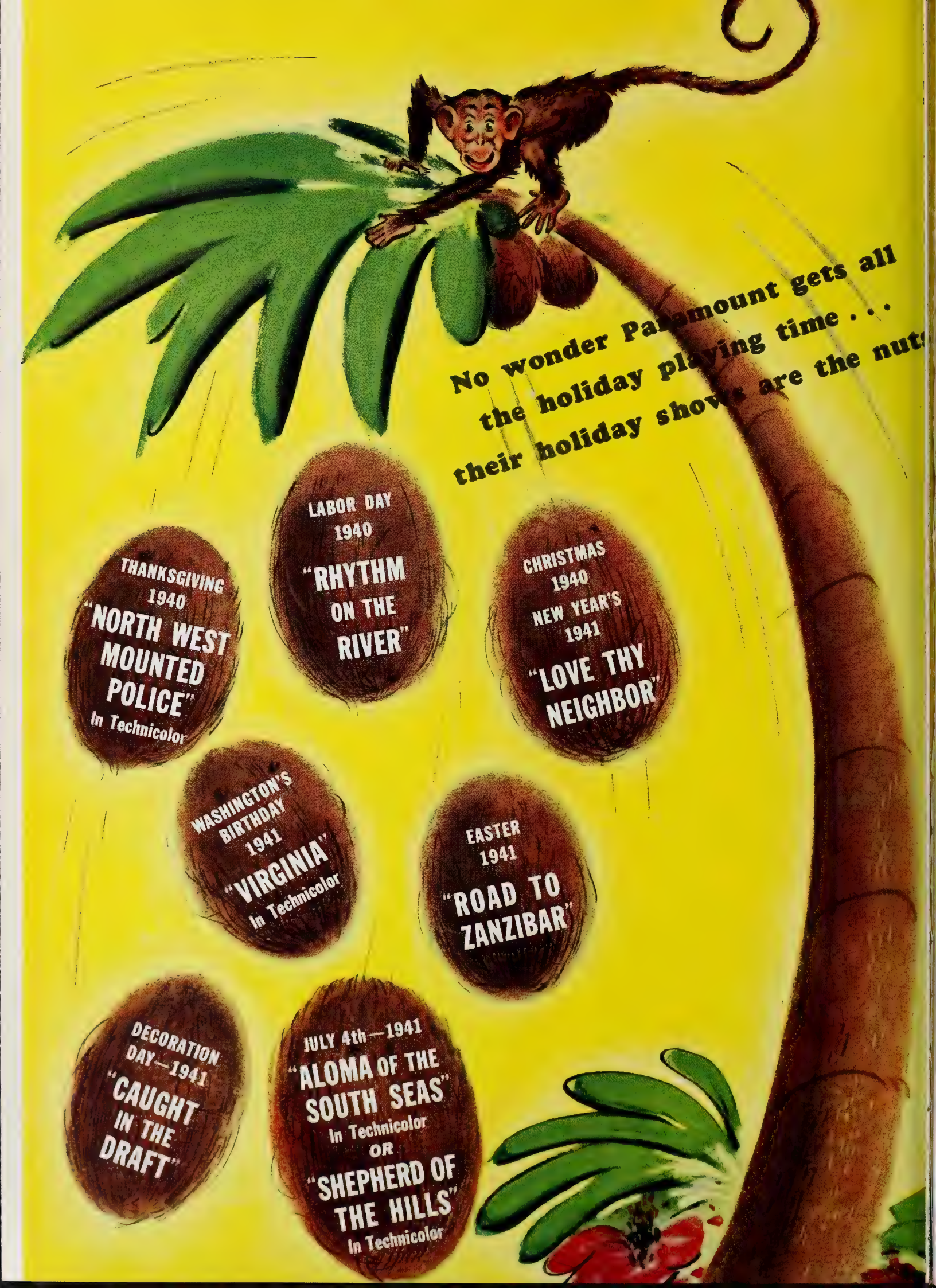
in

"ROAD TO ZANZIBAR"

with UNA MERKEL · ERIC BLORE

Screen Play by Frank Butler and Don Hartman

A Paramount Picture · Directed by VICTOR SCHERTZINGER


No wonder Paramount gets all
the holiday playing time . . .
their holiday shows are the nuts
LABOR DAY
1940
"RHYTHM
ON THE
RIVER"
THANKSGIVING
1940
"NORTH WEST
MOUNTED
POLICE"
In Technicolor
CHRISTMAS
1940
NEW YEAR'S
1941
"LOVE THY
NEIGHBOR"
WASHINGTON'S
BIRTHDAY
1941
"VIRGINIA"
In Technicolor
EASTER
1941
"ROAD TO
ZANZIBAR"
DECORATION
DAY—1941
"CAUGHT
IN THE
DRAFT"
JULY 4th—1941
"ALOMA OF THE
SOUTH SEAS"
In Technicolor
OR
"SHEPHERD OF
THE HILLS"
In Technicolor

ST. LOUIS INDEPENDENTS HIT F & M TRIPLES WITH 4-HOUR SHOWS, GAMES

Wehrenberg Announces Program of Two Features, Shorts to Compete; Better Films Council Sponsors Control Bill

In retaliation for the St. Louis Amusement Company-Fanchon and Marco policy of triple features in some of its neighborhood theatres, the 25 Wehrenberg-Kaimann houses will inaugurate four-hour performances three nights a week, beginning this week.

"Nothing will be repeated; we'll have two features and about an hour of short subjects and news," explained Fred Wehrenberg, co-partner of the circuit and president of the MPTO of the area. He added that an independent, the Apollo, West End house, would start triple features in competition to the nearby Pageant, owned by the amusement company. The Apollo will reduce its prices from 28 cents to 20 cents on the night of triple features, said Mr. Wehrenberg explaining the policy.

The MPTO president said the independents had sought in vain to persuade the amusement company and F & M officials to discontinue the triple features and had been supporting the Better Films Council's drive against this project.

The new four-hour shows will be held on Tuesday, Wednesday and Thursday of each week. The theatres will be open from 7 to 11 p. m. Mr. Wehrenberg said giveaways would not be discontinued, and added "If 'dish night' should fall on the same night as a four-hour show the patron will benefit."

Milton Napier, attorney for the Better Films Council of Greater St. Louis, said a bill limiting the length of theatrical performances to three hours would be introduced in the Missouri Legislature this week —deadline for new measures.

Early Screening Plan Tried

With new and intensified attacks on double and triple bills within the industry and by outside groups, an increasing number of exhibitors believe they have found a solution to the problem by changing the screening time of the principal feature at evening shows. Experiments with "nine o'clock plans" and similar rescheduling of the main feature in trial circuit and independent houses in the New York area are being watched closely.

Meanwhile, Better Films Councils in Illinois and Missouri launched new attacks on multiple bills. At Evanston, Ill., wealthy suburb on Chicago's North Shore, the Better Films Council, headed by Mrs. Gordon S. Graham, president, this week circulated petitions asking a special referendum on municipal regulation of picture bills. According to Mrs. Graham, a poll taken by her group indicated that 73 per cent of the Evanston voters questioned were against dual programs. Members of the Films Council are canvassing Evanston women's clubs for petition signatures. Mrs. Graham was reported to have enlisted the unanimous backing of the Evanston League of Women Voters. The petition is to be submitted to the Mayor and City Council of that city.

Early screening of the principal feature on twin bills appears to answer objections to double features with which a sizeable segment of the theatre public has long plagued exhibitors. Two New York circuits, Loew's and RKO, which inaugurated "nine o'clock" and "nine-thirty" plans in some of their key neighborhood houses last month, report the new policy is receiving a very favorable reception. Other circuits and independent exhibitors are studying the operation of the early screening with a view to try the "nine o'clock" policy in their own theatres.

Both circuits meanwhile are keeping a careful check on attendance, customer reaction, and changes in the peak evening hours. RKO has changed the screening order in 33 metropolitan neighborhood houses. Loew's are advertising their plan for 31 New York, Jersey and Long Island houses. Both circuits still regard it as an experiment and are devoting special advertising effort towards educating the public to the change in screening time whereby single feature fans may see the principal picture and be out of the theatre by an early hour.

Decision as to which is the main feature is left to individual managers, who schedule the early-spot picture in accord with what they think is the neighborhood's preference. The order of billing varies greatly in different sections of the city. Strictly residential sections usually prefer family pictures, domestic drama, and romance in the early spot. Houses drawing clientele from diversified neighborhoods generally schedule musical, comedy or adventure pictures in the top spot.

Trailers, Posters Utilized

Trailers, lobby posters, and newspaper advertising are being used to call attention to the plan. Loew's currently prints excerpts from letters from patrons in praise of the plan in their newspaper advertising. The Keith circuit lists both the nine o'clock and nine-thirty shows in their advertised copy with an explanatory footnote on the new policy. The nine-thirty screening is generally restricted to houses where the program includes games, quiz contests, or similar specialties.

The plan is still experimental in both circuits, officials report, and there will be no extension of it until figures on its success are available. It is expected to take several months to fully test audience reaction. Managers are allowing for the element of novelty in the initial success. Unofficially, however, it was indicated that the plan is exceeding the expectations of its originators and it is possible that eventually it will be extended to a majority of the circuit houses.

Independent exhibitors and other circuits are watching the competitive effects of the RKO and Loew plans closely, and several are inaugurating trial periods for the early screening. Last week the Century circuit adopted nine o'clock showings of the lead feature in 20 of their 35 New York houses. Skouras Brothers, who have used a similar system in outlying suburban houses for several months, are reported considering the policy for their Manhattan houses, particularly in the north Broadway sector.

Brandt Theatres have tried the plan in two New York houses and one in Brooklyn, and may switch all their residential district houses to a nine or nine-thirty plan. Warner Brothers, who have run the principal feature first in their New Jersey suburban houses for several years, may extend it to all the circuit theatres in the Newark and Jersey City district. The circuit also uses a single feature with a special newsreel compilation and short subjects program in houses in localities where most of the patrons are early-rising commuters.

Upstate Houses Studying Plan

As yet there has been no general extension of the plan outside of New York. RKO managers in Rochester and Syracuse are studying the plan for upstate New York use, however. In Albany the Fabian circuit started a nine o'clock feature show at its first run Palace on February 24th. The early screening is run only on Mondays, Tuesday and Wednesdays, but will be extended if public reaction is favorable.

Fox West Coast launched trial runs of the earl screening system at key houses in Los Angeles and San Francisco and will extend the practice if it boosts grosses. The Detroit Fox theatre reached a unique compromise between double and single bills, scheduling the twin program for matinees, at which the children and women's audience voted four-to-one for two pictures. In the evening it shows only the principal feature, plus extra shorts and newsreels, in response to a ten-to-one vote against the double feature. The management claims the policy has increased the weekly gross, and is attracting a larger number of men to the evening shows. David Idzal, manager, reports that letters comment favorably on the change, which releases audiences before midnight.

The Town theatre, also in Detroit, operated by the Broder circuit, this week introduced a stage show plus two pictures. Admission prices were cut to 20 cents, with occasional increases for big name stage acts. The bill will change weekly.

At Indianapolis the ultimate in full programs appeared at the Fountain Square when Earl Cunningham, manager, announced that the de luxe neighborhood house would present three features on one "preview night" a week. The Apollo, downtown subsequent run house, is also using three pictures for special "bargain nights."

ANTI-TRIPLES MEASURE "BACKED" BY ARTHUR

Harry C. Arthur, Jr., general manager of the Fanchon & Marco and St. Louis Amusement Company circuits of that city, has endorsed the bill against triple features, scheduled to be introduced in the legislature this week by the St. Louis Better Films Council. Mr. Arthur's endorsement came over the telephone from Los Angeles. In part he said: "We sincerely believe the contemplated bill does not go far enough, in that it attempts only to abolish the thinly adopted policy of triple feature programs. . . . The bill should insist on an elimination of not only the triple feature program, but the far more injurious double feature." Mr. Arthur also asked that the bill abolish premiums "which, to a degree, are responsible . . . for the three feature policy."

Lubitsch Joins Fox

Ernst Lubitsch has signed a long-term contract as a producer-director at Twentieth Century-Fox. At present Mr. Lubitsch is committed to make one more picture for United Artists, and is expected to report to Twentieth Century-Fox this summer.

Universal, UA Again Request Suit Dismissal

Once more, Universal Pictures and United Artists asked for dismissal of the suit against them, answering the Government's amended complaints, in the New York anti-trust case. The requests were made Monday, and were attached to general denials of the Government charges. Columbia has been given a brief extension of time in which to answer. The Government's amended complaints were voluminous; the defendants' answers were two pages each.

Department officials in Washington on Tuesday confirmed reports of a consent decree forthcoming in its suit against the Schine circuit and the majors, in Buffalo. The decree would be with the circuit, and would probably follow the expected dropping of the five majors who are parties to the decree arrived at in the New York suit.

The Washington statement caused some surprise in Buffalo, among circuit and Federal officials there, and in New York, where it was recalled that, but a few weeks ago, a Department official in New York had said the settlement negotiations were off, and that the Department would proceed with its suit against the circuit.

Willard S. McKay, attorney for the Schines, refused on Tuesday, in New York, to comment, apart from noting he would when advised officially by the Department of its viewpoint.

The major distributors expect dismissal next Monday in federal court in Buffalo. The hearing set for last week was postponed one week at the request of George Grobe, assistant U. S. attorney general.

Although trial is set for next Tuesday in the damage suit by Lou Bard's Colcata Corporation, against the Fox West Coast circuit, the suit may be settled before it reaches court. Mr. Bard charges inability to obtain product for his Colorado Theatre, in Pasadena.

The defendants in the Crescent Amusement Company anti-trust suit, in Nashville, has been given until April 28th to answer the Government interrogatories.

Theatre League Sues Dramatists' Guild as Trust

The League of New York Theatres on Monday sued the Authors' League of America, in New York Supreme Court, alleging violation of the anti-trust laws, and asking a temporary injunction against the enforcement of the Dramatists' Guild new five year pact, which was to take effect March 1st, and copies of which were sent to the owners of New York theatres with an allegedly "take-it-or-leave-it" attitude.

The Authors' League is the parent body of the Guild. Shows written by members of either cannot be performed in theatres not signatories to the agreement.

According to the theatre league complaint, many theatre owners are not willing to accept the new pact, finding, in particular, its closed shop provisions applicable to foreign dramatists, objectionable.

FOUR-REEL FEATURES PLANNED BY ROACH

Four reel featurettes will soon be released by United Artists in behalf of Hal Roach as a solution to the double feature problem, Mr. Roach indicated during his visit in New York last week. He plans to produce the four reel pictures with the same preparation and production care as is customary with full length features. Story situations will be fashioned on a "short story pattern" and produced with top casts, direction, and art work, he said.

Nazi Film Chief Replies to FDR

A reply to President Roosevelt's speech to the Academy of Motion Picture Arts and Sciences in which he had praised the industry for its reflection of "the aims and aspirations and ideals of a free people and of freedom" was forthcoming from Berlin this week.

Fritz Hippler, head of the German Propaganda Ministry's cinema division, in a story carried by the New York Times on March 9th, blasted the American film industry as "artistically inferior" and declared "German honor" required a ban on all American-made motion pictures. Herr Hippler assailed what he termed "an unofficial boycott of German films in the United States" which, he charged, has limited Nazi product to less than fifteen theatres throughout the country since 1933.

"If it is true that the American movie has carried the 'ideals of a free nation' throughout the world then America's ideals must be light amusement, song hits, and tap dancing," he declared. Few films of real value or actual artistry come from America, he charged, adding that when American movies turn to serious subjects "they present social disproportion, disorder and lawlessness."

Officially, the German reply to the President was ignored. The Non-Sectarian Anti-Nazi League in New York, however, asked a government embargo on German films in retaliation and protested "anti-American and anti-democratic propaganda contained in films now shown in 'German quarters.'"

New Light Tool

Containing no wire or foil, a new "Speed Midget" photoflash lamp is announced by the Westinghouse Lamp Division, Bloomfield, N. J. It will enable amateur photographers to take action flash shots with inexpensive cameras, and is expected to prove valuable to professionals in close-up, color, clinical and general shots. The photographic light is obtained from a heavy chemical deposit on the small resistance filament and the lead wires. Although the lamp's total output is about 2500 or 3000 lumen seconds, its peak output is about 500,000 lumens.

New Goldwyn Press Agent

Samuel Goldwyn in Hollywood this week appointed Myron Lustig, former San Diego newspaperman, his publicity and advertising director. Mr. Lustig was MGM publicity and advertising director in Australia for seven years. Recently he has handled Coast publicity on the industry's contribution to the Greek War Relief Association.

'Back Street' Heads For Record Gross; 'Wings' March 26

Universal home office executives expect the company's "Back Street," which had its world premiere in Miami recently, to set records in total grosses on the strength of holdover engagements thus far. Up to Monday, the feature had been given 26 holdover bookings in 50 key cities.

The cities, and the theatres in which the feature played, follow:

Miami (Lincoln and Surf), Rochester (Palace), Syracuse (Keith), Kansas City (Esquire and Uptown), Baltimore (Keith), Cincinnati (Albee), Columbus (Palace), Dayton (Keith), Detroit (Fox), Louisville (Rialto), Portland, Oregon (United Artists), Washington (Keith), Worcester (Capitol), New York City (Rivoli), Buffalo (Lafayette), Denver (Denver), Pittsburgh (Fulton), Troy (Troy), Utica (Stanley), Atlanta (Fox), Chicago (Palace), New Orleans (Orpheum), Cleveland (Hippodrome), and Hartford (E. M. Loews). In Detroit, Denver and Washington, D. C., the picture held over three weeks, and at the Rivoli, New York City, it is playing its fourth week.

Twentieth Century Fox's "Tobacco Road" is scheduled to open in Denver next Tuesday.

United Artists Charles Chaplin production, "The Great Dictator," will open shortly at the Loew's Theatre, Toronto, for its first showing in that city at regular prices.

The United States Army and official Washington will turn out in full for the world premiere of Paramount's drama of the Army Air Corp, "I Wanted Wings," opening at the Astor theatre in New York on March 26th, Robert M. Gillham, director of publicity and advertising for the company, announced this week.

"Sis Hopkins," Republic feature, will open for first theatre showing on the evening of April 4th at the Fox Theatre, St. Louis, with Judy Canova, star, and other Hollywood personalities attending.

United Artists' Hal Roach comedy, "Topper Returns," was shown to exhibitors in 24 trade centers this week.

"John Doe" Opens

Warner Brothers opened "Meet John Doe," a Frank Capra production with a dual premiere at the Rivoli and Hollywood theatres in New York on Wednesday evening. Among the industry executives at the premiere were: Gradwell L. Sears, Joseph Bernhard, Carl Leserman, Mort Blumenstock, Sam Schneider, Sam Morris, Leonard Schlesinger, Ed Schnitzer, Neil Agnew, Jack Cohn, Jack Schaefer, Abe Schneider, Joe Hummell, Arthur Kelly, Joseph Hazen, Meyer Schine, Arthur Sachson and others.

Up to the beginning of the week, Warner Brothers' "John Doe" had been dated into 25 locations, at a single feature policy and advanced admissions. All of the dates are to follow the world premiere Wednesday in New York, Miami and Los Angeles.

Posel Circuit Adds Theatre

Leo Posel has added a fourth house to his independent circuit in Philadelphia named the Benner theatre. It is an 800-seat house.

Kilburg Receives MGM Award

Metro-Goldwyn-Mayer has awarded an Honor Roll button to Gene Kilburg, Wisconsin theatre, Milwaukee, for his campaign on "Philadelphia Story."

CANADIAN EXHIBITORS FEAR ARMY WILL CALL ALL PROJECTIONISTS

Owners in Eastern Provinces May Face Closings If Men Are Called for Defense in Renewed Undersea Warfare

by VICTOR SERVICE
in St. Johns, N. B.

The possibility that projection machine operators now doing reserve war duty, may be called into active continuing service and that the resultant shortage may involve the forced closing of theatres or replacement by stage shows, is a serious problem at present causing concern to exhibitors in the eastern provinces, who would be vitally affected if the Axis plan for greatly increased U-boat attacks on British soil and shipping is implemented, starting this Spring. It is felt by some that seaports on the Atlantic would be vulnerable in the event of the intensified undersea warfare during the Spring, Summer and Fall.

Being adapted by their employment to handle searchlights, a number of operators are serving as part time soldiers, attending training sessions two mornings weekly, and handling giant searchlights for detection of sea and air marauders. At St. John, all the operators are in the local searchlight battery, and if they were placed on permanent duty, the theatres would be without boothmen.

The same situation, partly or wholly, prevails at all the cities and towns located on the coasts of New Brunswick, Nova Scotia, Prince Edward Island, eastern Quebec, and Newfoundland. With no apprenticeships permitted by the union, the exhibitor would have no licensed boothmen to fill the voids, unless the help were imported.

Box Office Boom

Record breaking business prevails at the theatres of Halifax and Dartmouth, N. S., on opposite shores of Halifax harbor and connected by a municipal ferry service. Because of the unprecedented demand for seating, all the theatres are now functioning continuously from 1 to 11 and 11.30 P.M., replacing the former supper hour break between 5.30 and 7. The diphtheria, spinal meningitis and flue epidemics have affected Halifax-Dartmouth more than any other section in Canada, per population, but there has been no unfavorable reaction at the theatre boxoffices. All of the 11 theatres involved are sharing in the heavy patronage, and seats are at a premium after 6 P.M.

The Sunday shows in the FPC Capitol, have developed from the trial stage and now are being continued indefinitely by the committee in charge which is representative of the army, navy, air force, city council and the campaign organization which led the fight for Sunday picture entertainment.

A lively stimulant for theatre business in St. John's, Newfoundland, has been the establishment of a U. S. army base there with the garrison proving consistent picture patrons. All Newfoundland theatres are supplied by the exchanges at St. John, N. B.

Bingo is increasing in opposition to theatres in a number of eastern Canadian centres. In St. John, N. B., the bingo promoters went to such extremes several years ago, that the local exhibitors banded together and demanded action by the council and police, resulting in some restrictions. The revision called for professional promoters to be excluded and the sponsors limited to church, welfare and charitable organizations, with the proceeds of the games to be for charity.

Professional Promoters Return

The professional promoters have returned, using dummy organizations or, if the latter are genuine, they receive only a lump sum or a small percentage, for the use of their names as sponsors. About the only place the charity appears is in the advertisement announcing the game. After the picture exhibitors started their campaign, merchandise only was offered as prizes, but cash has reappeared, with from $30 to $100 stipulated in the games ballyhoo.

▽

James A. Golding, 38, assistant manager of the Community, St. John, N. B., died last week, less than a year after the death of his father, John N. Golding, assistant manager of the Capitol, St. John. He had been assisting his brother, Walter R., lessee and manager of the Community for several years. A widow and two young children survive.

▽

E. A. Whelpley of St. John, N. B., who had been manager of the RKO exchange at St. John for many years up to last summer and since then has been unattached, is back in picture distribution as a salesman for the Empire-Universal exchange, St. John. Whelpley has been selling pictures about 25 years.

▽

"Gone With the Wind" made its reappearance in the maritime provinces at the Famous Players Canadian Capitols in Halifax, N. S., and St. John, N. B. at 40 and 50 cents, including and excluding tax, respectively. At Halifax, the continuous shows begin at 11 A.M. and at St. John at 12 Noon. The 50 cent price prevailed after 2 P.M. with children at 25 cents up to 6 P.M.

▽

The New Brunswick Board of Censors has placed a 16-year minimum age limit for "Chad Hanna" at the Capitol, St. John, N. B., and this will prevail through the province at other theatres. The restriction came just before the booking started.

SKILLED LABOR SHORTAGE SEEN

Shortage of technical help in the British film industry will become acute if impending government reclassification of labor removes studio and theatre skilled labor from the reserve lists, it was reported in London this week. Producers, exhibitors and labor officials fear industrial catastrophe if cutters, cameramen, directors, electricians, make-up men, artists, sound engineers, producers, and scenarists, now on the reserve list at a 30 years age minimum and projectionists at a 25 years age minimum, are taken off the reserve. The Association of Cine Technicians will ask the government to set up a Films Commission to prevent current and post war disruption of the industry.

Re-incorporation of Grand National Films, Ltd., of Canada as Producers Releasing Corporation of Canada and Newfoundland was completed this week in New York. Six branches will start operating on Monday in St. Johns, Montreal, Toronto, Winnipeg, Calgary and Vancouver. PRC also announced that a deal had been closed with Abdul Karim and Company for PRC distribution in Iraq, Iran, Syria, Palestine, Egypt and Turkey.

More Odeon Expansion

In Toronto, the new Odeon Theatres circuit, with which Paul Nathanson and Oscar Hanson of the N. L. Nathanson enterprises are identified, announced Monday that it has completed plans for the construction of a theatre at Owen Sound, Ont.

It was reported but not confirmed that Odeon has acquired the Palace at Galt, Ont., from Harry Goldhar, Famous Players Canadian, of which N. L. Nathanson is head, operates the Capitol and Grand at Galt and the Paramount at Owen Sound.

The new circuit previously acquired 12 houses in Western Canada and another here, and has a theatre under construction at Kingston, Ont. Negotiations for other theatres also have been reported.

Election of officers of Famous Players Canadian will be held here next July. N. L. Nathanson's five-year contract with Paramount as president will expire in June. His final option to purchase 11,000 shares of Famous Players Canadian common stock at $16 a share recently was extended to April. Four previous annual options to acquire 11,000 shares each at prices ranging from $12 to $15 a share were exercised by Nathanson.

A dividend of 25 cents a share on the common stock was declared recently for the first quarter of 1941.

Navy Expands Film, Photographic Units

Preparing to expand its motion picture service, as part of a development program of welfare and recreation for Naval personnel, the Navy Department has been given an additional $250,000 in a supplemental appropriation bill reported to the House by the appropriations committee.

Only a small part of the fund is to be expended on films, for which the Navy already has $85,000. The bill carried no break-down, it being left to Naval authorities to expend the sum as they find necessary. The Department plans to increase the number of prints taken from distributors for circulation through Naval vessels and shore stations.

At Hollywood a Naval Reserve photographic unit is in process of formation. According to Lieutenant Commander A. J. Bolton it is the "first motion picture unit to be organized by the Navy for general service." Duties will consist of photographing terrain, locale, and naval manouvers. Gregg Toland, chief cameraman for Samuel Goldwyn, Hal Rosson, MGM cameraman, and Joe August, RKO lens expert, are among the 180 men who have joined the reserve unit.

Cappler Joins Republic

Francis Cappler has been appointed booker at the Republic exchange in Des Moines.

COOPERATION URGED AT EXHIBITOR CONVENTIONS

Richey, Kuykendall Press for Unity under Decree; See Possibility of Future Changes

"Go forward, make the decree work; cooperate with each other, with men in other branches of the industry. The result will be improved relationships between the film industry's varied factors." This was the advice given Monday to the Des Moines convention of the Allied Independent Theatre Owners of Iowa-Nebraska, by Henderson M. Richey, MGM's director of exhibitor relations. He added: "Should there develop in the decree parts that are obviously unworkable, it will then be a combined industry dictating changes that may at some time need to be made."

Mr. Richey, further, made some remarks on legislation, among them that the best way to avoid unfavorable attention was to stop frequenting state capitals and continually asking for favorable legislation. He reminisced that the Michigan Allied unit, of which he was formerly business manager, obtained better results by maintaining personalized contact with legislators in their home communities. He criticized the theatre owners for keeping infrequent contact with lawmakers they elected, and said that "too many times" such lawmakers had a distorted view of the film business.

Kuykendall Urges Cooperation

A surprise speaker on the program, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, asked for cooperation among exchangemen and exhibitors, with the end in mind that the small exhibitor be kept in business. The industry, he said, would collapse without the small independent.

The decree, with its difficulties, can always be handled in a friendly manner, Mr. Kuykendall said.

"It was forced on us," he said at this point. "We don't know what will come out of it; but we should cooperate, individually and collectively."

He noted the friendliness at the convention between the exchangemen and exhibitors, and called upon home offices to allow the exchange executives more authority to run "things as they should be run."

Leo Wolcott, president of the Iowa-Nebraska Allied, opened the meeting Monday, asking for goodwill because constant quarreling among persons in the film industry made it a target for outside enemies. Examples, he said, were the decree, and varied adverse legislation.

A luncheon at the Hotel Savery opened the convention.

Tuesday, closing day, resolutions were adopted opposing new theatre taxes, and endorsing cooperation with the consent decree, and with arbitration in the decree. A committee was appointed to investigate the practicability of reorganizing the unit, and Mr. Wolcott was reelected president, W. B. Franke vice-president, and W. A. Dutton secretary. Elected directors were C. A. Myrick and Harold Hall.

The national MPTOA, through Mr. Kuykendall, and some units of the National Allied States Association, are warning exhibitors that they must have enough product bought for the summer months, at the end of which the selling provisions of the decree become effective.

Mr. Kuykendall, in the latest issue of the MPTOA bulletin, warns members to have enough product "on hand and on order, so that they will not me caught short and have to sign up at fancy prices in order to keep their theatres open." He adds:

"This is going to be a real test of your ability as a film buyer. You will need good product, and you will expect to pay what it is worth in your own judgment, and you may have to get tough to prevent a precedent being established for excessive precises that will dog you all year.

"Don't forget that instead of one deal with these companies for their product, under this new system, you will have to make eight or ten separate deals for the same number of pictures with the same company."

Mr. Kuykendall suspects there will be a lack of good pictures during the summer because they will have been withdrawn in order to dress up the first blocks of five offered.

"No pictures are identified in these contracts," he warned, "which makes it a very simple matter to hold back the release of any picture until after September 1st. Do you think the distributor will be able to resist this temptation?" he asked, adding: "The type and quality of pictures scheduled and announced for release the end of this season will tell the story."

Leo F. Wolcott, president of the Allied ITO of Iowa-Nebraska, wrote in an organizational bulletin, that exhibitors should "create a backlog of pictures now under contract, so they will not be forced to jump into buying too early next fall."

New York Allied Meets

The new New York Allied will hold an organizational meeting next Tuesday in Buffalo. Two representatives will be chosen, to be on the organization committee, and complement the two each from the New York and Albany areas.

On the organizational committee thus far are Max Cohen and Robert Goldblatt, from the New York City area; and Abe Stone and Leonard Rosenthal, of the Albany.

McElligott Elected Civic Head

Byron C. McElligott, manager of the Minnesota Amusement Company's three theatres in Aberdeen, S. D., has been elected president of the Aberdeen Civic Association.

Pierce Joins MGM

William Pierce, Jr., has joined the Metro Goldwyn Mayer publicity department in Hollywood.

KUYKENDALL SAYS "NO MORE"

Ed Kuykendall, president of the MPTOA, said this week he would not seek reelection to his post when the exhibitor organization's board of directors meets at the national convention in June. Mr. Kuykendall indicated he would not be a candidate as he left New York on Monday for Washington. No other candidates have been mentioned for the MPTOA chieftainship however, and it is held likely that the directors will draft Mr. Kuykendall for another term. He has held the office for six years.

National Theatres Officers, Managers Meet on Policy

National Theatres' fifth annual convention opened at the Arrowhead Springs Hotel at Arrowhead Springs, Cal., last Thursday, March 6th, and more than 70 motion picture executives attending the conclave.

Charles Skouras started the first meeting with an address to the division managers, their assistants and district executives. Business sessions were held in the morning and afternoon and screenings of the latest product were held in the hotel-theatre during the evenings.

Spyros Skouras, head of the organization, flew from New York to California to attend the conclave, which had a greater attendance than any of the four previous meetings. Added importance was given the impending consent decree, which was explained in full as it pertained to the buying of pictures by the National Theatre group.

Among those attending were, New York: Spyros P. Skouras, Pete Lundgren, Fred Pride, Harry Cox, John Healy, M. Hosfeldt, Aubrey Schenck, John Caskey, William Powers, I. Barry and Edward Zabel. Detroit: Dave Itzel. Milwaukee: Harold Fitzgerald, Ed Alperson and G. W. Brown. Kansas City: Elmer C. Rhoden, Lon Cox and Lou Pope.

From Denver: Rick Ricketson, Hal Baetz, W. Woods, H. Stuart and J. Franz. Seattle: Frank Newman, Al Finke, H. Schultz, John Hamrick, Al Rosenberg and Carl Ennig. San Francisco: Arch Bowles, C. Thall, Mike Naify, N. Turner, H. Seipl, E. Hanks, B. Speir and Paul Phillips.

From Los Angeles: Charles P. Skouras, C. A. Buckley, Mike Rosenberg, Oscar Oldknow, A. J. Krapman, George Topper, Larry Kent, R. H. McCullough, J. Epstein, Cullen Espy, B. V. Sturdivant, Thornton Sargent, Homer Gill, K. Bertero, Tom Page, W. H. Lollier, Fred Stein, D. Dickson, William Lyris, George Bowser, George Waters, Lew Christ, Dean Hyskell, Earl Hines and Ed Klassen.

In attendance from the American Seating Company were L. Owndey, R. Zimmerman, Al Hoven and Hilliard Brooks.

Golden Heads New Company

Edward A. Golden, long associated with Monogram enterprises, this week announced University Film Productions, Inc., with offices at 608 Fifth Avenue in New York and 6233 Hollywood Boulevard, Hollywood, with Mr. Golden as president. The first project is under a working title of "The Kiss of Death," involving problems of social hygiene. It is an original script by M. C. Ransome. A release date of June 1, for "roadshow" exploitation, has been set. Mr. Golden says he has the cooperation of public health officials.

MPA To Open Offices

The Motion Picture Associates soon will open permanent quarters at the Hotel Lincoln in New York, it was decided at a meeting last Saturday. The session was the first conducted by the organization's new president, Joseph L. Lee, and was attended by 70 members. Mr. Lee announced that Jack Ellis, former president and now a board member, will be in charge of all entertainment activities.

WANTED!

By Every Exhibitor in the United States—Young, Beautiful Singing Star. Must Have Terrific Voice. Must be Able to Play Strong Emotional Parts. Must Look Like Typical Attractive American Girl.



PARAMOUNT ANSWERS A WANT AD...

AND HOW!

Paramount Pictures

PARAMOUNT PRESENTS THE ANSWER TO EVERY EXHIBITOR'S PRAYER . . .

THE CRITIC'S TOAST...

SUSANNA FOSTER



"Hitting a new high in original film musicals . . . Paramount's 'The Hard-Boiled Canary,' starring that youthful vocal wonder, Susanna Foster!"
—*Jimmy Starr, L. A. Herald and Express*

"Delightful and completely captivating . . . Susanna Foster is a revelation."
—*Dorothy Manners, L. A. Examiner*

"The most daring film of its type ever produced . . . Susanna Foster, practically carries the picture."
—*Edwin Schallert, Los Angeles Times*

"Susanna Foster is terrific. Her amazing voice, plus her acting ability, make her a natural for stardom."
—*Harry Crocker, Los Angeles Examiner*

"A glorious experience. This Foster lass has progressed in other directions than musically. In this picture she shows she can act."
—*The Hollywood Reporter*

"Susanna Foster, whose voice ranges clearly high above the proverbial high C, place her among the top canaries of the screen . . . in a musical film with plenty of music . . . a rare and delightful entry."
—*Daily Variety*

"A feast of music, youthful joie de vivre and comedy . . . magnificent singing!"
—*Hedda Hopper*

"THE HARD-BOILED CANARY"

with **ALLAN JONES · SUSANNA FOSTER**
MARGARET LINDSAY · LYNNE OVERMAN
GRACE BRADLEY · WILLIAM COLLIER, Sr.

Produced and Directed by Andrew L. Stone • Screen Play by Frederick Jackson • From a Story by Andrew L. Stone and Robert Lively • Based on an Idea by Ann Ronell

Paramount Pictures

Mr. Welles, in militant state, phones RKO: "I'll be suing you."

To be or Not to be Released Still Question as "Kane" Reviews are Printed

THE now celebrated case of Orson Welles vs. RKO vs. William Randolph Hearst and including George Schaefer, the art, the industry, publicity, publishers, Hollywood, et al., this week developed into as pretty a kettle of fish and foible as this kaleidoscopic cinema world has seen.

At last accounts at late mid-week, Mr. Welles was talking about lawsuits, issuing a statement from his lawyer's office and giving RKO a deadline to March 30 to release the picture, which will have then been completed some three months past. He professed also to have capital to buy it and release it on his own "in tents" if need be. It's an $800,000 item.

In the course of a press audience in New York Mr. Welles, with flourish, ever with flourish, read his statement to RKO officials in Hollywood. The reaction was not made public.

Either . . . Or . . .

Much was made clear. The picture is or is not revelant to the career of Mr. Hearst. It is about a publisher, hypothetical or not, depending on who says or what. RKO has approved and there has been published a national magazine campaign on the picture. The picture is or is not to be released, or what.

As has been recorded in these pages, Mr. Hearst, who presumably has not seen the picture, has heard enough about it so that he is not exactly sold on the notion. He maybe perhaps has had something to do with the fact that the Hearst papers gave Mr. Schaefer full benefit of headline attention from coast to coast in connection with a minor lawsuit. Another fact of interest was the arrival in Hollywood a fortnight ago of Walter Howey, dynamic Boston editor and figure in many Hearst undertakings. Mr. Howey, the editor about whom the famous play "Front Page" was written, was not supposed to be in California for his personal health.

Early in its history the film was shown to Louella Parsons who immediately took a determined position against it, summoning to her side various executives of the Hearst organization together with several leading Hollywood executives.

Miss Parsons and others insisted that the production mirrored the career of Mr. Hearst and at the same time presented an unfavorable picture of the noted editor and publisher. In view of this, several key executives in Hollywood declared that the production should not be publicly exhibited because of the opposition, insisting the publisher had always been a friend of the industry and also pointing out that the industry could ill-afford to be made the object of counter attack by the Hearst newspapers.

A proposal was tentatively advanced in Hollywood that the principal companies share the cost of the production and shelve it.

Last week another of several "in camera" showings to publishers and the like of them was held in an RKO projection room for a party headed by Henry Luce of *Time, Life* and *Fortune*. This week Mr. Luce's *Time* comes forth with a review of the picture—the same of which has not so far been disclosed to the motion picture industry. In the course of this *Time* piece it is said:

"THE PICTURE. The objection of Mr. Hearst, who founded a publishing empire on sensationalism, is ironic. For to most of the several hundred people who have seen the film at private showings, 'Citizen Kane' is the most sensational product of the U. S. movie industry. It has found important new techniques in picture-making and story-telling. . . . It is as psychiatrically sound as a fine novel. . . . It is a work of art created by grown people for grown people.

"New Technique"

"THE STORY begins with the death of Charles Foster Kane (Orson Welles), at one time the world's third richest man, overlord of mines and factories and steamship lines, boss of newspapers, news services and radio chains, possessor of a vast castle in Florida, a staggering agglomeration of art, two wives, millions of enemies. The 'News on the March' is running off rushes of its Kane biography in its projection room. But when they are shown, the editor does not think the facts reveal the man. 'It might be any rich publisher—Pulitzer, Hearst or John Doe,' he complains. 'Get me something that will show it is Kane. Find out his last words. Maybe they meant something.'

"Kane's last word was 'rosebud.' Thompson (William Alland), the newsreel reporter, spends two feverish weeks in interviewing five people. Thompson talks to Kane's trollopish second wife (Dorothy Comingore), whom he tried to make a singer, finally established in the castle. There she passed the years assembling jigsaw puzzles until she walked out in boredom. Then there is Kane's rich guardian (George Coulouris) whom Kane hated; Kane's general manager (Everett Sloan), the sad, loyal, philosophical Jew who stuck by to the end; his former drama editor and best friend (Joseph Cotten) with whom Kane broke after Kane's disastrous try for the Governorship of New York; Kane's butler (Paul Stewart). None knew the meaning of 'rosebud.' But each in his way understood a little of the man: he was not cruel, but he did cruel things; he was not generous, but he did generous things; he was willful, capricious, and he wanted to be loved—on his own terms. The 'News on the March' never finds the meaning of 'rosebud,' nor the key to Kane's frustrations, but, almost by accident, the audience does."

"Public Is Entitled"

Mr. Welles' formal statement issued at mid-week said:

"I believe that the public is entitled to see 'Citizen Kane.' For me to stand by while this picture was being suppressed would constitute a breach of faith with the public on my part as a producer. I have at this moment sufficient financial backing to buy 'Citizen Kane' from RKO and to release it myself. Under my contract with RKO I have the right to demand that the picture be released and to bring legal action to force its release. RKO must release 'Citizen Kane.' If it does not do so immediately, I have instructed my attorney to commence proceedings.

"I have been advised that strong pressure is being brought to bear in certain quarters to cause the withdrawal of my picture 'Citizen Kane' because of an alleged resemblance between incidents in the picture and incidents in the life of Mr. William Randolph Hearst.

"Any such attempts at suppression would involve a serious interference with freedom of speech and with the integrity of the moving picture industry as the foremost medium of artistic expression in the country.

"Not Intended"

"There is nothing in the facts to warrant the situation that has arisen. 'Citizen Kane' was not intended to have nor has it any reference whatsoever to Mr. Hearst or to any other living person. No statement to the contrary has ever been authorized by me. 'Citizen Kane' is the story of a wholly fictitious character.

"The script for 'Citizen Kane' was scrutinized and approved by both RKO Radio Pictures and the Hays office. No one in those organizations nor anyone associated with me in the production of the picture believed that it represented anything but psychologial analysis of an imaginary individual. I regret exceedingly that anyone should interpret 'Citizen Kane' to have a bearing upon any living person, or should impugn the artistic purposes of its producers."

Mr. Welles, it would appear was showing the picture to almost everyone who might be interested except the showmen who might have to deal with it, and to the press concerned with reporting to the showman. It is possible that he has not yet, in his preoccupations, heard about the exhibitor.

"NIGHT TRAIN" REVERSES RUN

First playing second run and then first run, the British-made "Night Train," has reversed the usual exhibition schedule in Indianapolis. It opened in the suburbs and finally came to the downtown district. Running for 23 days at the Esquire of the Cantor circuit, the film brought that theatre new records for receipts and attendance and then repeated plenty at the box offices of the Rivoli and Sheridan. The picture was then moved to the Ambassador, a downtown theatre, for a three day engagement.

Western Electric Doubles Earnings

Consolidated net earnings for 1940 were reported Monday by the Western Electric Company at $32,787,030 compared with the net of $16,476,086 for 1939. The company's investment in Electrical Research Products, Inc., a wholly owned subsidiary, amounted to $16,033,524 at the end of 1940. This valuation was reduced by $650,000 during the year to add to the reserve to cover possible loss due to the war and other world conditions. The reserve at the end of the year amounted to $2,400,000.

At a meeting of the Western Electric directors on Tuesday a dividend of 75 cents per share on its common stock was declared, payable March 31st to stockholders on record at the close of business March 26th, 1941.

Universal Quarter $500,000

Net profit for the first quarter of Universal's current fiscal year is estimated by Wall Street sources in excess of $500,000, or substantially above the net profit of $460,631 reported by the company for the corresponding quarter the year before.

Peyton Gibson, secretary of the company, was proposed and elected to Universal's board of directors at a meeting of stockholders in New York, Wednesday. Mr. Gibson's election to the board fills the position left vacant by the resignation of William Freiday some time ago. Mr. Gibson had been serving on the board until his election to fill out the unexpired term of Mr. Freiday. All present members of the board of directors were reelected.

In addition, the stockholders acted on the new seven-year contracts for the company's seven key executives.

The Sonotone Corporation, manufacturers of hearing aids for theatres and other places of public assembly, reported a net income of $272,760 for the year of 1940, after depreciation, amortization, interest and Federal income and excess profits taxes had been allowed for, in a statement issued last week. The net is equivalent to 34 cents per share of the 792,878 shares of common stock after allowance for preferred dividends. This earning compares with the 31 cents per share earned in 1939.

Five Dividends Declared

Five dividends were declared by motion picture and related companies in the past week. The board of directors of Loew's, Inc., declared a dividend of 50 cents a share on the common stock, payable March 31st to stockholders of record March 18th.

Walt Disney Productions, Inc., have declared a regular quarterly dividend on one and one-half per cent amounting to 37½ cents per share on the six per cent convertible preferred stock of $25 par value, payable April 1st to stockholders of record March 15th.

Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., announced that at a meeting held on Thursday, March 6th, the board of directors of the company had declared a dividend of 25 cents per share payable March 31st, to stockholders of record at the close of business on March 17th, 1941.

Quarterly dividends on the outstanding shares of Radio Corporation of America's $3.50 cumulative convertible first preferred stock and outstanding shares of the "B" preferred stock, were declared and announced by David Sarnoff, president of RCA, following the regular meeting of the board of directors.

The dividend of the first preferred stock is 87½ cents per share, and the dividend on the "B" preferred stock is $1.25 per share. These dividends are for the period from January 1st, 1941, to March 31st, 1941, and will be paid April 1st to stockholders of record at the close of busines March 14th.

In Philadelphia last week, the board of directors of the Philco Corp. declared a dividend of 25 cents per share, payable March 26th to stockholders of record at the close of business March 14th.

Directors of Famous Players Canadian in Montreal have declared the regular dividend of 25 cents a share on the common stock, of no-par-value, payable March 29th, to shareholders of record March 15th.

Trans-Lux Report

The board of directors of the Trans-Lux Corporation reported Monday that the net profits for the year of 1940 were $76,083.11, equivalent to 10½ cents a share on the outstanding stock (exclusive of the shares held in the treasury) after allowing $15,924.55 for Federal, state and Canadian taxes, and a reserve of $60,065.15 for depreciation and amortization. For the year 1939 the net profit of the corporation was $85,858.40, equivalent to 11½ cents a share.

It was also announced that the Trans-Lux Movie Ticker Corporation in which the corporation has approximately 70 per cent interest declined during 1940 to 1107 installations in operation as compared to the 1417 installation operating during 1939.

The Trans-Lux Movie Corporation, a wholly owned subsidiary, has reported a profit of $11,101.11, as compared to the loss in 1939 of $29,774.84.

12 FIREMEN KILLED IN THEATRE FIRE

Twelve Brockton, Mass., firemen died early Monday morning when the snow-burdened roof of the Strand theatre collapsed as they fought a fire in the auditorium of the 30-year-old theatre. Approximately 25 firemen were trapped when the roof gave way above the balcony. Many of the dead were driven through the balcony flooring. The fire was discovered two hours after the last audience had left the house at midnight, averting many possible additional casualties. The accident parallels the Knickerbocker theatre disaster in Washington on January 28, 1922, when the snow-laden roof fell on a matinee audience, killing 98 persons.

Two Theatres for Shea

E. C. Grainger, head of the Shea Circuit, announces that the circuit has purchased the stock of the late Edward Finch and Edward Stewart in the C. & M. Amusement Co., which operated the Colonial and Strand theatres in Cambridge, Ohio, and the Hippodrome and Putnam in Marietta, Ohio.

Stokes Promoted

Sam Stokes, for the past 13 years a manager of three theatres in McAlester, Oklahoma, for the Robb and Rowley circuit, has been made manager of 13 of the chain's theatres in Corpus Christi, same state. Alex Blue succeeds him in McAlester.

General Theatres Dividend

Directors of General Theatres Equipment, in New York, Tuesday, declared a dividend of 25 cents per share on the capital stock, payable March 17th to stockholders of record March 10th.

Majors Push Sales In Product Drives

Pressure is on among the sales crews of the major distributors to clear bookings for the final quarter of 1940-41 by the earliest possible date, it appeared this week, as the results of special drives were reported from exchanges in every section of the field. Home offices are offering numerous bonuses and special awards to spur their field forces.

Columbia has posted special awards for leading branch managers, salesmen, bookers, and office managers in the annual Columbia Exhibitors Good Will Campaign now getting underway. The entire sales staffs of the 12 branches which show the greatest improvement over billings quotas during the 13 weeks ending May 30th will get awards from the home office. Quotas are set according to each branch's billings during the fiscal year ended June 28, 1940. In addition bonuses will go to the ten salesmen showing the greatest increase in accounts sold by May 30th, compared with last year.

Twentieth Century-Fox released final standings in the S. R. Kent drive over the weekend. The Washington branch, managed by Sam Wheeler, topped the national group while Salt Lake City, under C. S. Walker, was first in the international group. Washington also led in the short subjects division. Prizes in the winning exchanges ranged from 60 per cent of weekly salary to three weeks extra pay for employees.

RKO Exchanges Over Quota

With five weeks of the Ned Depinet Drive elapsed, RKO reports that ten exchanges are over quota. The leading offices are Atlanta, Philadelphia, New Orleans, St. Louis, Oklahoma City, Kansas City, Washington, Milwaukee, Indianapolis and Buffalo. The Southeastern district is also over quota and ahead of the eight other districts. The Eastern Division leads Canada and the Western and Central divisions.

Andy Smith, general sales chief for RKO joined the Ned Depinet Drive touring squad this week with drive captain Leo Daveney, Harry Michalson, short subjects sales managers and Bob Mochrie, eastern division chief. On March 11th they met with David Prince, southeastern manager and the branch staff headed by H. M. Lyons. Exchanges in Atlanta, Charlotte, New Orleans, and Memphis will honor Mr. Prince with a special sales effort during the week of May 3rd. The touring squad will visit other key exchanges in the next few weeks.

Universal's branch in Cincinnati will mark Peter Rosian's first anniversary as manager on April 6th with a special playdate drive from April 6th to May 10th. Frank Schriber, Nate Le Vene, Jr., George Gommersall, and Harry Young are on the drive committee. The Cincinnati branch currently leads the country in Universal sales.

1,500 at Warner Ball

The Warner Club played host to 1,500 members and guests at its 12th annual banquet and ball at the Waldorf-Astoria in New York on Saturday, March 8th. Jack L. Warner, vice-president in charge of production headed the list of executives who were present. A. W. Schwalberg and Harry Mayer were co-chairmen of the entertainment committee.

RKO
leads the
EASTER PARADE
with a show
made to order
for *Holiday*
Playing Time

RKO
RADIO
PICTURES



SWING INTO SPR



FRANK ROSS and NORMAN KRASNA PRESENT

JEAN ARTHUR

The "Devil" a

Directed by
SAM WOOD
Director of "KITTY FOYLE"


ZIG
With the gayest, freshest, brightest comedy romance you could ever hope for! A sprightly, speedy, spicy delight directed by the man who gave you "Kitty Foyle," and written by the author of "Mr. and Mrs. Smith."... BOOKED AS THE GALA EASTER WEEK ATTRACTION BY SCORES OF FIRST RUNS EVERYWHERE!
Miss Jones
with ROBERT • CHARLES
CUMMINGS • COBURN
EDMUND GWENN • SPRING BYINGTON • S. Z. SAKALL
WILLIAM DEMAREST • PRODUCED BY FRANK ROSS
RKO RADIO PICTURES

Gross Rental Up 10% in 10 Years

U.S. Census of Film Exchanges, State by State, Compares Receipts

by FRANCIS L. BURT
in Washington

A 10.4 per cent increase in the rental receipts of film exchanges between 1929 and 1939 was reported this week by the Census Bureau in Washington in preliminary figures on that branch of the motion picture industry. The bureau found there were 517 exchanges in operation in 1939, with total receipts of $243,482,000, compared with 533 exchanges with receipts of $220,605,000 ten years earlier.

Although the volume of receipts increased, operating expenses showed a slight reduction, amounting to $33,839,000 in 1939, against $34,639,000 in 1929, although payroll totals increased during the period from $17,978,000 to $21,195,000. The number of persons employed in the exchanges increased from 9,342 to 11,332, it was shown.

In an analysis of the results of the 1939 canvass, the bureau showed that producer exchanges numbered 303, or 60 per cent of the total, but did over 85 per cent of the business, reporting receipts of $210,938,000. There were 214 independent exchanges, with a gross of $32,544,000. The producer exchanges had average receipts of $696,000, while the independents had an average of $152,000.

The producer exchanges also operated less expensively per dollar of receipts, their operating costs of $26,914,000 being 12.8 per cent, while the independents' operating expenses of $6,925,000 was 21.3 per cent of the intake. The producer exchanges employed 9,639 persons who were paid $17,088,000, and the independents, with 1,693 employees, had a payroll of $4,107,000, it was stated.

Details of the 1939 business, by states, follow:

State and Type of Exchange	Number of Establishments	Sales (*add 000*)	Operating Expenses (*including pay roll*) (*add 000*)	Active proprietors of unincorporated businesses	Number of Employees* *Average for year*	Total Payroll* (*add 000*)	Stocks on hand, end of year, at cost (*add 000*)
UNITED STATES.....1939...	517	$243,482	$33,839	64	11,332	$21,195	$8,440
Independent exchanges	214	32,544	6,925	64	1,693	4,107	3,241
Producer exchanges	303	210,938	26,914	..	9,639	17,088	5,199
California	44	26,055	2,441	8	780	1,575	1,222
Independent exchanges	23	8,792	614	8	139	346	805
Producer exchanges	21	17,263	1,827	..	641	1,229	417
Colorado	15	3,165	616	4	233	370	74
Independent exchanges	5	101	47	4	16	25	..
Producer exchanges	10	3,064	569	..	217	345	74
Connecticut	11	3,906	414	1	147	255	85
Independent exchanges	1	(x)	(x)	(x)	(x)	(x)	(x)
Producer exchanges	10	(x)	(x)	(x)	(x)	(x)	(x)
District of Columbia	16	8,812	1,126	..	403	688	210
Independent exchanges	5	302	98	..	26	62	..
Producer exchanges	11	8,510	1,028	..	377	626	210
Georgia	15	7,884	1,149	2	429	732	173
Independent exchanges	4	199	79	2	31	40	1
Producer exchanges	11	7,685	1,070	..	398	692	172
Illinois	21	13,367	1,667	2	584	1,096	273
Independent exchanges	10	1,033	194	2	65	128	24
Producer exchanges	11	12,334	1,473	..	519	968	249
Indiana	15	3,814	619	..	234	376	121
Independent exchanges	6	193	51	..	21	26	1
Producer exchanges	9	3,621	568	..	213	350	120
Iowa	11	3,070	591	1	228	350	76
Independent exchanges	3	173	54	1	23	29	1
Producer exchanges	8	2,897	537	..	205	321	75
Louisiana	13	(x)	(x)	(x)	(x)	(x)	(x)
Independent exchanges	2	(x)	(x)	(x)	(x)	(x)	(x)
Producer exchanges	11	3,433	611	..	248	368	73
Massachusetts	22	13,843	1,552	3	542	998	309
Independent exchanges	11	442	201	3	68	137	32
Producer exchanges	11	13,401	1,351	..	474	861	277
Michigan	12	(x)	(x)	(x)	(x)	(x)	(x)
Independent exchanges	2	(x)	(x)	(x)	(x)	(x)	(x)
Producer exchanges	10	8,022	926	..	332	626	174
Minnesota	16	5,923	1,124	1	400	659	128
Independent exchanges	6	327	143	1	41	72	2
Producer exchanges	10	5,596	981	..	359	587	126
Missouri	31	9,889	1,974	3	709	1,203	250
Independent exchanges	11	453	163	3	57	100	11
Producer exchanges	20	9,436	1,811	..	652	1,103	239

[*Continued on opposite page*]

Operating Expenses Reduced

[Continued fom opposite page]

State and Type of Exchange	Number of Establishments	Sales (add 000)	Operating Expenses (including pay roll) (add 000)	Active proprietors of unincorporated businesses	Number of Employees* Average for year	Total Payroll* (add 000)	Stocks on hand, end of year, at cost (add 000)
Nebraska	11	1,923	485	..	179	277	59
Independent exchanges	3	48	21	..	11	11	10
Producer exchanges	8	1,875	464	..	168	266	49
New Jersey	3	14,554	610	..	75	324	736
Independent exchanges	2	(x)	(x)	(x)	(x)	(x)	(x)
Producer exchanges	1	(x)	(x)	(x)	(x)	(x)	(x)
New York	98	$49,598	$7,886	12	2,065	$5,198	$2,842
Independent exchanges	67	9,839	3,713	12	726	2,273	1,894
Producer exchanges	31	39,759	4,173	.	1,339	2,925	948
North Carolina	14	4,450	754	..	316	462	109
Independent exchanges	3	138	52	..	22	28	..
Producer exchanges	11	4,312	702	..	294	434	109
Ohio	26	14,054	2,108	2	741	1,271	376
Independent exchanges	8	1,052	372	2	110	217	56
Producer exchanges	18	13,002	1,736	..	631	1,054	320
Oklahoma	10	2,561	507	..	188	308	73
Independent exchanges	3	204	57	..	21	37	..
Producer exchanges	7	2,357	450	..	167	271	73
Oregon	13	1,908	414	5	160	250	50
Independent exchanges	5	102	56	5	23	29	..
Producer exchanges	8	1,806	358	..	137	221	50
Pennsylvania	25	21,715	2,446	2	895	1,513	505
Independent exchanges	7	439	186	2	67	95	1
Producer exchanges	18	21,276	2,260	..	828	1,418	504
Tennessee	11	2,406	470	..	212	303	68
Independent exchanges	2	(x)	(x)	(x)	(x)	(x)	(x)
Producer exchanges	9	(x)	(x)	(x)	(x)	(x)	(x)
Texas	17	8,316	1,283	6	493	804	195
Independent exchanges	8	779	237	6	72	132	12
Producer exchanges	9	7,537	1,046	..	421	672	183
Utah	11	2,715	608	3	203	334	74
Independent exchanges	3	53	31	3	10	16	2
Producer exchanges	8	2,662	577	..	193	318	72
Washington	14	3,330	634	2	219	371	73
Independent exchanges	4	78	52	2	18	30	..
Producer exchanges	10	3,252	582	..	201	341	73
Wisconsin	15	4,173	659	1	251	397	93
Independent exchanges	6	158	54	1	25	33	2
Producer exchanges	9	4,015	605	..	226	364	91
All Other States	7	460	111	3	43	56	..
Independent exchanges	4	(x)	(x)	(x)	(x)	(x)	(x)
Producer exchanges	3	(x)	(x)	(x)	(x)	(x)	(x)

* Employees and pay roll include paid executives of corporations but not the number and compensation of proprietors of unincorporated businesses.
x Withheld to avoid disclosure.

Schenck Trial In Second Week

Trial of the Government tax case against Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Joseph M. Moskowitz, eastern studio representative, who aided in the preparation of Mr. Schenck's income tax returns before Judge Grover M. Moscowitz and a jury went into its second week on Wednesday in federal court in New York.

The Government contends Mr. Schenck received $2,016,007 during the three years of 1935-36-37, instead of $1,601,832 as he reported and that he failed by $412,045 to meet his proper tax obligations to the Treasury. Harold R. Corbin, attorney for the defendants, said in his opening statement that Mr. Schenck had overpaid $165,000 in income taxes, rather than underpaying $412,000. U. S. Attorney Matthias F. Correa estimated that the trial would last from 10 days to two weeks, while Mr. Corbin predicted that it would continue for from five to six weeks.

Eight Witnesses Testify

Witnesses testifying the first week included William J. O'Brien, deputy tax collector; John B. Codd, west coast comptroller for Twentieth Century-Fox; Victor Johnson, formerly captain of Mr. Schenck's yacht, Caroline; Harpo Marx, who was called as a prosecution witness to testify on his winnings from Mr. Schenck at bridge; Chico Marx; Dolph Schadler, head of the tax department of Loew's, Inc., who testified that he prepared Mr. Schenck's tax returns from figures submitted to him by Mr. Moskowitz; Sam Silver, studio barber; and Catherine Sullivan, secretary to Mr. Moskowitz.

Mr. Schenck issued a brief statement to the press before the trial, as follows: "I enter this trial with complete confidence. No man ever complained that I did him any wrong—much less have I wronged my Government."

Win MGM Exploit Honor

Gene Lutes, manager of the Capitol Theatre in Frankfort, Ky., and Ken Prickett of the El Rancho, Victoria, Tex., received MGM Honor Roll buttons this week for exploitation campaigns on "Land of Liberty" and "Flight Command." Mr. Lutes's campaign enlisted civic, school, and religious support for the "Land of Liberty" screening. An Army recruiting booth, and aviation school exhibit were secured for the lobby by Mr. Pickett during the picture's run.



HAROLD LLOYD'S ROUGH, ROWDY and A BROADSIDE HIT

SAN FRANCISCO holds over after record-breaking opening day and sensational first week at Golden Gate Theatre, hailed by rave notices like this one from the Chronicle: "If this film doesn't tickle every rib in your body, brother, you're ready for the ash heap."... NEW LONDON opens 'way ahead of anything in months and months... PORTSMOUTH, N. H. crowds 'em in on opening to figures high atop all recent biggest attractions...

Boys, the fleet's IN!...All the good things you've been hearing about Harold Lloyd's first production are true!...It's ROUGH, ROWDY, ROMANTIC —AND OUTSTANDINGLY BOX OFFICE!



RKO RADIO PICTURES



ROMANTIC LAUGH SHOW IN SMASH OPENINGS!



A GIRL A GUY and A GOB





Produced by

HAROLD LLOYD

GEORGE **MURPHY**

LUCILLE **BALL**

EDMOND **O'BRIEN**

HENRY TRAVERS • FRANKLIN PANGBORN *DIRECTED BY* **RICHARD WALLACE**

SCREEN PLAY BY FRANK RYAN AND BERT GRANET

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Road to Zanzibar

(Paramount)

Light Comedy in Dark Africa

The things "Road to Singapore" did to and for the witnesses of its previewing, going on from there to do the same for enough millions of customers to make it a money-maker among money-makers, "Road to Zanzibar" did to and for its guests at Paramount's studio in Hollywood this week Monday. That is to say, it put them in stitches and kept them that way for an hour and half during which it banished from their minds all thoughts of proceedings in the Balkans, all memories of Lease-Lend Bills, even of income taxes due on Saturday.

Again presenting Bing Crosby, Bob Hope and Dorothy Lamour as Americans adventuring in surroundings and circumstances such as never were on land or sea—a caricature of Africa serving this time—as setting, the film informs onlookers in its first minute that any resemblance to reality, plausibility or seriousness is to be a coincidence beyond control of the producer, his staff and the players. None intrudes to embarrass them. Crosby sings, Miss Lamour sings, a negro chorus sings and, for a moment or two, Hope sings with Crosby. There is, however, no seriousness in the music or the manner of its doing, nor in any other department of the entertainment.

A bit of by-play in midpicture hearkens back to "Road to Singapore" and the paddy-cake game which keyed that picture for laughs is resorted to thereafter in this one. Again, too, Messrs. Hope and Crosby compete for the affections of Miss Lamour, though not even the romance is permitted to supplant comedy in prominence for a moment.

Produced by Paul Jones, with direction by Victor Schertzinger, Johnny Burke and Jimmie Van Heusen supplying the songs, the film is fashioned to satisfy the fancy of the public that voiced in terms of profits its approval of "Road to Singapore" and the fashioning is of a sort that permits of no criticism.

Previewed in studio projection room.—WILLIAM R. WEAVER.

Produced and distributed by Paramount Pictures. Producer, Paul Jones. Director, Victor Schertzinger. Based on a story by Don Hartman and Sy Bartlett. Sound mixer, Earl Heyman. Film editor, Alma Macrorie. Cameraman, Ted Tetzlaff. P.C.A. Certificate No. 6869. Release date, April 11, 1941. Running time, 92 minutes. General audience classification.

CAST

Chuck.....Bing Crosby
Fearless.....Bob Hope
Donna Latour.....Dorothy Lamour
Julia.....Una Merkel
Charles Kimble.....Eric Blore
Proprietor—native booth.....Luis Alberni
Dimples.....Joan Marsh
Fat Lady.....Ethel Greer
French Soubrette in cafe.....Iris Adrian
Saunders.....Georges Renavent
Monsieur Lebec.....Lionel Royce
Solomon.....Jules Strangbow

Men of Boys Town

(MGM)

Successful Sequel

That this sequel will match the successful "Boys Town" of 1938 in audience accolades and box office is a conclusion that the most cautious showman may hazard without fear of disappointment. The entertainment material, both player and plot, that boosted the initial screen study of Father Flanagan's social settlement into a phenomenal gross-getter is retained in the second film visit to the Omaha juvenile institution. move the audience to laughter, excitement, and delight at sequences which call out all the sentimental stops.

Again in the leads are Spencer Tracy as the cleric who heads Boys Town and Mickey Rooney as student mayor. These two stars, rated by the MOTION PICTURE HERALD-*Fame* poll as top money making personalities, should be a combination for marquee billing that can tally box office receipts to any showman's liking. Mr. Tracy again offers a simple, sincere portrayal of the padre of social service, Mickey appears in this sequel as a thoroughly reformed young man, not the little "toughy" of the early picture. Under such character regulations, his performance, except for one ludicrous slow motion wrestling bout, is considerably subdued from his usual manner of emoting. He is nonetheless effective. The leads are once more surrounded by capable child actors. Outstanding among the juveniles are Bobs Watson, Larry Nunn, lovesick adolescent in "Strike Up the Band" who this time plays an emotional assignment with skill, and Darryl Hickman, a new moppet with a resemblance to Jackie Coogan and a "little tough guy" patter that makes "Dead End Kids" sound like sissies. As in the first picture, Bobs will stir hearts and tear ducts with his cherubic expressions, efforts to win a radio contest, candy hunting and his tear-stained grief over the death of the school's dog.

Events in the sequel are not as closely knit into a story whole as in the initial production. They concern several separate plots. There is the financial problem that ever besets Father Flanagan. There is the story of "Ted Martley," an embittered and crippled ex-reformatory inmate, who comes to Boys Town, learns to smile and finally walks into a rich adoption. There is the story of "Whitey," who has been adopted by the wealthy "Maitlands," aids a refugee from a cruel reform school, "Flip," and then is sent to the same institution. Through Father Flanagan and an expose by "Whitey," better juvenile correctional practice is instituted and the lad graduates from Boys Town. With money from the "Maitlands," who exchange "Whitey" for "Ted," the financial difficulties of Boys Town are eased as all ends happily.

Previewed in New York where an audience of newspaper and magazines reviewing personnel found much in the picturization of the aims and works of the famed institution to laugh over and much to be respectfully silent and appreciative.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, John W. Considine, Jr. Director, Norman Taurog. Director of photography, Harold Rosson. Musical score, Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Set decorations, Edwin B. Willis. Film editor, Frederick Y. Smith. P. C. A. Certificate No. 6992. Release date, April 11, 1941. Running time, 196 minutes. General audience classification.

CAST

Father Flanagan ..... Spencer Tracy
Whitey Marsh ..... Mickey Rooney
Pee Wee ..... Bobs Watson
Ted Martley ..... Larry Nunn
Flip ..... Darryl Hickman
Mr. Maitland ..... Henry O'Neill
Mrs. Maitland ..... Mary Nash
Dave Morris ..... Lee J. Cobb
Mo Kahn ..... Sidney Miller
The Judge ..... Addison Richards
Roger Gorton ..... Lloyd Corrigan
Bradford Stone ..... George Lessey
Burton ..... Robert Emmett Keane
Guard ..... Arthur Hohl
Superintendent ..... Ben Weldon
Mrs. Fenely ..... Anne Revere

Topper Returns

(UA-Roach)

Spooks, Living and Dead

By crossing with the implements of entertainment which made his "Topper" a topper, those devices which have characterized house-of-mystery melodrama from "Over the River, Charley" to "Ghost Breakers," Hal Roach has produced a hybrid which elicits laughs and shudders with neither sacrificed in the interests of the other. It kept a houseful of tradefolk in a ripple of chuckles, rising now and again to a peak of laughter obliterating dialogue.

This time, the girl, whose wraith returns to heckle "Topper," is played by Joan Blondell, killed at the start of the picture by the man exposed and killed at close of it. Between these points the wraith, making herself visible and invisible at will, complicates life for "Topper" and the others, including the detective, who suspects everybody in the cast and the colored servant, played by Rochester, who is all for getting out of it, but can't. Wall panels, disappearing chairs, subterranean passages, hooded men and the other familiars of the formula are utilized in profusion.

"Topper" again is played by Roland Young, and his wife by Billie Burke. Miss Burke and Rochester monopolize the laughs, although Donald McBride as the detective supplied plenty and the others have their moments.

Opening with a burst of melodrama and proceeding then into a planting of personalities, points and motives, the film gets going full tilt when the slapstickery starts and maintains its pitch throughout.

Trade shown to some 200 exhibitors at FMC's Boulevard Theatres, Los Angeles, with what appeared to be favorable response.—W. R. W.

Produced by Hal Roach. Distributed by United Artists, Director, Roy Del Ruth. Based on the fictional characters conceived by the late Thorne Smith. Director of photography, Norbert Brodine. Photographic effects, Roy Seawright. Film editor, James Newcom. Art director, Nicolai Remisoff. Set decorations, W. L. Stevens. Sound recording, William Randall. Musical score, Werner R. Heymann. Orchestra conducted by Irwin Talbot. Gowns, Royer. Assistant director, Bernard Carr. P.C.A. Certificate No. 6963. Release date, March 21, 1941. Running time. when seen in Hollywood, 90 minutes. General audience classification.

CAST

Gail Richards.....Joan Blondell
Cosmo Topper.....Roland Young
Ann Carrington.....Carole Landis
Mrs. Topper.....Billy Burke
Bob.....Dennis O'Keefe
Maid.....Patsy Kelly
Mr. Carrington.....H. B. Warner
Chauffeur.....Eddie (Rochester) Anderson
Dr. Jeris.....George Zucco
Sgt. Roberts.....Donald MacBride
Lillian.....Rafaela Ottiano

The Penalty

(MGM)

Making of a Man

The story of a boy's reformation, this is a movie tale designed to attract customers who like their entertainment to have a fresh slant, as well as those who want action a-plenty.

In casting, as in story, emphasis has been of a kind created for word of mouth comment. Edward Arnold appears as an egotistical killer with only one soft spot, the love he bears his son, interpreted by Gene Reynolds. Reared in

(Continued from opposite page)

the tradition of violence, the boy is tough in the manner of those who believe the world against them. He is finally taught the value of tolerance over contempt, of kindliness over murder.

Those who create a new sense of values for the lad are the same "hicks" he so despises (and, incidentally, so designates) when police send him from reform school to a farm in order that his father may be lured out of hiding. Lionel Barrymore enacts an understanding country neighbor; Marsha Hunt, his granddaughter, who also provides romantic interest coupled with Robert Sterling, the young farmer who takes the boy in hopes of reaping reward for his father's capture.

The action elements of gunfight and chase, in the earlier parts of the film, are balanced against the humor of farm and farmyard effects on a hardened city boy, in the latter sequences; both blending with the main theme of the lad's awakening to new values.

Producer Jack Chertok, in his first full length film venture since entering the feature field from his post as head of MGM short subject production, and director Harold S. Bucquet, whose training derives from the same department, show its influence in the vigorous pace made manifest throughout the picture.

Previewed in the studio projection room to a press and professional audience which indicated absorbtion in and enjoyment of the film.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Harold S. Bucquet. Producer, Jack Chertok. Based on a play by Martin Berkeley. Director of photography, Harold Rosson. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Randall Duell. Set decorations, Edwin B. Willis. Wardrobe, Dolly Tree. Film editor, Ralph Winters. P.C.A. Certificate No. 7082. Running time, 80 minutes. Release date, March 14, 1941. General audience classification.

CAST

Martin "Stuff" Nelson.....Edward Arnold
"Gandpop" Logan.....Lionel Barrymore
Katherine Logan.....Marsha Hunt
Edward McCormick.....Robert Sterling
"Roosty".....Gene Reynolds
"Ma" McCormick.....Emma Dunn
Julie.....Veda Ann Borg
Craig.....Richard Lane
Anne Logan.....Gloria DeHaven
Judge.....Grant Mitchell
Hobo.....Phil Silvers
Jay.....Warren Ashe
Van.....William Haade
Brock.....Ralph Byrd
Burns.....Edgar Barrier

Double Date

(Universal)

Comedy

Universal's "Double Date" is a comedy which makes use of patent formulae for producing laughs and deals with the efforts of a boy and a girl to drive apart their respective romantically inclined father and aunt. Edmund Lowe plays the father, Una Merkel, the aunt, and Peggy Moran and Rand Brooks the girl and the boy. They are supported by Tommy Kelly, Hattie Noel, Eddy Waller, William Ruhl, Sam Flint, Pat O'Malley, Joey Ray and Charlie Smith.

After a series of adventures which involve a mixed up series of police reports of stolen cars, holdups, and elopements, the romance of the younger generation gets a head start.

Glenn Tryon directed this Joseph G. Sanford production.

Previewed at the Universal studio projection room.—V. K.

Produced and distributed by Universal. Associate producer, Joseph G. Sanford. Directed by Glenn Tryon. Photographed by John Boyle. Art director, Jack Otterson. Associate, Ralph M. DeLacey. Musical director, H. J. Salter. Edited by Otto Ludwig. P. C. A. Certificate No. 7147. Running time, when seen in Hollywood, 60 minutes. Release date, March 14, 1941. General audience classification.

CAST

Roger .....Edmund Lowe
Elsie .....Una Merkel
Penny .....Peggy Moran
Jerry .....Rand Brooks
Hodges .....Tommy Kelly
Lilac .....Hattie Noel
Truck Driver.....Eddy Waller
Motorcycle Cop.....William Ruhl
Doctor .....Sam Flint
Policeman .....Pat O'Malley

The Round-Up

(Paramount)

Harry Sherman Special

Oldsters in the industry and outside of it will remember "The Round Up" as a great among the greats of the stage in the era when Macklyn Arbuckle was a name to conjure with, but it is not necessary to be an oldster or to look to the past for reasons why this film from the Harry Sherman facet of the Paramount setup is entertainment for the masses who, by their number and their perseverance in their predilections, have enthroned the western as king among the dependables in the world of box-office. The film, as producer Sherman remarked prior to its unveiling, "Modernizes the original somewhat, but preserves the spirit of it." The modernization is imperceptible and the spirit remains that of the open spaces where men were men and lead poisoning was the phrase for death by six-shooter.

Into this 1940 version of a play that was dynamite on Broadway when most of us were kids, producer Sherman has introduced such talents as those of Richard Dix, hero of "Cimarron," Preston Foster, tops in his field of villains addicted to sacrifice. Ruth Donnelly, Douglas Dumbrille and, for a surprise that registers a hit, Don Wilson of the radio in a casting as sheriff which is something for Jack Benny to begin worrying about if he hopes to retain him as announcer on the Jello program. The man has what it takes.

Measured by standard in use today, the story is, for all its years, possessed of more freshness and power than contemporaries in its sphere of interest. A matter of triangle at bottom, it is developed in a manner to satisfy the most exacting of family audiences and to teach the junior generation that a lady's good name is something a gentleman shoots a scoundrel to defend. A pair of gentlemen, one married to the lady and the other also in love with her, shoot a plentitude of scoundrels, many of them redskins, in the course of proving the point.

Direction is by Lesley Selander and he missed no opportunity to send the horses dashing over the plains and through the mountains, varying the pitch now and then to get in comedy that clicks and romance that has about it the ring of earnestness.

Previewed at studio.—W. R. W.

Distributed by Paramount. A Harry Sherman Production. Produced by Harry Sherman. Directed by Lesley Selander. Assistant director, Derwin Abrahams. Photography, Russell Harlan. Based on a story by Edmund Day. P.C.A. Certificate No. 6823. Running time, 90 minutes. Release date, April 4, 1941. General audience classification.

CAST

Steve ..... Richard Dix
Janet .....Patricia Morison
Greg .....Preston Foster
Slim .....Don Wilson
Polly .....Ruth Donnelly
Mary .....Betty Brewer
Capt. Lane.....Douglas Dumbrille
Wade McGee..... Jerome Cowan
Ed Crandall.....Dick Curtis
Frane Battles.....William Haade
Parenthesis .....Morris Ankrum
Mrs. Wilson.....Clara Kimball Young
Trooper .....Douglas Kennedy

Murder Among Friends

(20th Century-Fox)

Murder Mystery

More dollars have been spent in production of many a comedy which netted fewer laughs than are conveyed in this film fabricated with economy of investment and prodigality of entertainment effected at one and the same time. Offering John Hubbard and Marjorie Weaver as the pair in quest hither and yon for the identity of the murderer in the cast, the film neither tips its secret nor dubs its points, but bubbles along at a clip that may be enjoyed without concentration yet generates a lot of it.

The mystery to be solved is the reason for the deaths in sequence of beneficiaries of a group insurance policy and, of course, the identity of the murderer. It is a setup which allows suspicion to shift from one character to another in a manner to keep the onlooker changing his theory from sequence to sequence. As handled by director Ray McCarey, the subject also allows for introduction of situations which create laughter to offset the melodrama purveyed.

Cobina Wright, Jr., making her debut in films, is a name, is one believes the newsprints, to be mentioned in billing the film.

Ralph Dietrich and Walter Morosco share associate producer credit for the picture.

Previewed at Grauman's Chinese theatre, Hollywood, where it was run in connection with "Tobacco Road."—W.R.W.

Produced and distributed by 20th Century-Fox. Associate producers, Ralph Dietrich and Walter Morosco. Director, Ray McCarey. Photographed by Charles Clarke. Edited by Harry Reynolds. P.C.A. certificate No. 6987. Release date, February 28, 1941. Running time, when seen in Hollywood, 67 minutes. General audience classification.

CAST

Mary Lou.....Majorie Weaver
Dr. Wilson.....John Hubbard
Jessica Gerald.....Cobina Wright, Jr.
Claire Turk.....Mona Barrie
Stephenson.....Douglas Dumbrille
Wheeler.....Sidney Blackmer
McAndrews.....Truman Bradley
Dr. Turk.....Lucien Littlefield
Dr. Gerald.....William Halligan
Ellis.....Don Douglas

Mr. Dynamite

(Universal)

Murder Melodrama

Lloyd Nolan is hero instead of villain in this melodrama of lower New York which revolves around the efforts of a Canadian secret service operative and a St. Louis baseball pitcher to identify and cause arrest of persons responsible for the blowing up of munitions factories in the United States. Emphasis is upon the narrowness of the escapes through which hero and heroine (the Canadian operative) progress toward success in their undertaking, rather than upon plausibility or the gravity of the crimes their quarry are charged with.

Most of the activity takes place in New York's "Street of Bagdad," a section given over to operation of attractions for the tourist trade, and it is in one of these, a ventriloquist show, that the two murders, one at start of the picture, the other at close of it, occur. Mystery misunderstanding and much scurrying about and ducking of bullets stretch between these incidents.

Produced by Marshall Grant and directed by John Rawlins, the film appears to have been designed for the trade which thrives upon thrills for their own sake and asks nothing of logic or probability. Caught up in the swirl of what goes on is a performance by Ann Gillis which is an asset.

Previewed at studio.—W. R. W.

Produced and distributed by Universal. Associate producer, Marshall Grant. Director, John Rawlins. Photographed by John Boyle. Edited by Ted Kent. P.C.A. certificate No. 7114. Release date, March 7, 1941. Running time, when seen at studio, 63 minutes. General audience classification.

CAST

Tommy N. Thornton.....Lloyd Nolan
Vicki Martin.....Irene Hervey
Professor.....J. Carrol Naish
Paul .....Robert Armstrong
Joey.....Ann Gillis
Valla.....Frank Gaby
Achilles.....Elisabeth Risdon
Abdullah.....Shemp Howard
Man.....Cliff Nazarro
Skinnay.....Monte (Sonny) Brewer

A Man Betrayed

(Republic)

Political Exposé

Republic continues its record of improved product with "A Man Betrayed," a story of corruption in high places of an unnamed, but recognizable, city's government. The tale deals with a small town attorney's attempting to find out the real cause of the death of a basketball player in a large city, and his perseverance until the exposure of graft and corruption of the

(Continued on following page)

SHOWMEN'S REVIEWS

(*Continued from preceding page*)

town's "Boss." It stars John Wayne, and features Frances Dee and Edward Ellis, has action comedy, suspense and romance in sufficient quantities to enable it to stand up with product of much higher budgets.

Taken from a story first named "Gangs of Kansas City" and made under the title of "Citadel of Crime," the film was directed by John H. Auer. The cast includes Wallace Ford, Ward Bond, Harold Huber, Alexander Granach, Barnett Parker, Ed Stanley, Tim Ryan, Harry Hayden, Russell Hicks, Pierre Watkin and Ferris Taylor.

The Armand Schaefer production is open for the type of exploitation campaigns bordering on the "expose" type. It merits added advertising and exploitation drives.

Previewed to a press-professional audience at the Studio City Theatre, Studio City, where it evidently was enjoyed.—V. K.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by John H. Auer. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Edited by Charles Craft. Art director, John Victor Mackay. Musical director, Cy Feuer. P. C. A. Certificate No. 7055. Running time, when seen in Studio City, 80 minutes. Release date, Feb. 27, 1941. General audience classification.

CAST

Lynn Hollister.....John Wayne
Sabra Cameron.....Frances Dee
Tom Cameron.....Edward Ellis
Casey.....Wallace Ford
Floyd.....Ward Bond
Morris Slade.....Harold Huber
T. Amato.....Alexander Granach
George (Butler).....Barnett Parker
Prosecutor.....Ed Stanley

Back in the Saddle

(Republic)

Musical Western

Republic's "Back in the Saddle" tells the story of a modern fight between copper miners and cattlemen over the poisoning of a stream by dumping waste acids used in metal processing. It stars Gene Autry, Number One Western star of the MOTION PICTURE HERALD-*Fame* poll of exhibitors, and features Gene Autry and Little Mary Lee. Others in the cast are Edward Morris, Jacqueline Wells, Addison Richards, Arthur Loft, Edmund Elton, Joe McGulinn, Edmund Cobb and Robert Barron.

There are eight songs used in the film and musical numbers feature Autry, Burnett and Misses Lee and Wells.

Lew Landers directed this Harry Grey production, in which Autry playing himself as leader of cattlemen, manages through legal action backed by gunfire to overthrow the power of an unscrupulous mining company head who refuses to stop polluting the stream and killing the cattle.

Previewed in a studio projection room—V. K.

Produced and distributed by Republic Pictures. Associate producer, Harry Grey. Director, Lew Landers. Production manager, Al Wilson. Cameraman, Ernest Miller. Film editor, Tony Martinelli. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 7122. Running time, 71 minutes. Release date, March 14, 1941. General audience classification.

CAST

Gene.....Gene Autry
Frog.....Smiley Burnette
Patsy.....Mary Lee
Tom Bennett.....Edward Norris
Taffy.....Jacqueline Wells
Duke Winston.....Addison Richards
E. G. Blaine.....Arthur Loft
Judge Bent.....Edmund Elton
Sheriff Simpson.....Joe McGuinn

Australia at War

(RKO - March of Time)

Vol. VII, No. 8

The March of Time this month centers attention on the position of Australia in World War II. The Anzac's contribution to Britain's Libyan successes are pictured as are their shipments of foodstuffs but the issue is primarily devoted to Australia's role in the Pacific. This role puts Australia in the position of preparing to ward off an invasion for the first time since the Commonwealth was formed. The Anzacs are shown at the British Naval base in Singapore and at other strategic points to discourage further Japanese aggression. Australia's relation to the Dutch East Indies and the United States is also taken into consideration. It amounts to a pictorial review of the developments in the Pacific, as it affects Australia principally, that have appeared in the news quite frequently of late. It is presented in the documentary March of Time manner.—Running time, 18 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of March 8

CAPITOL
Old New Orleans..... MGM
The Happiest Man on Earth. MGM
Information Please, No. 3... RKO Radio
Feature: Andy Hardy's Private Secretary..... MGM

CRITERION
The Fired Man..... RKO Radio
Feature: The Trial of Mary Dugan..... MGM

MUSIC HALL
Information Please, No. 5... RKO Radio
Feature: So Ends Our Night. United Artists

PARAMOUNT
My Pop, My Pop..... Paramount
Power for Defense..... U. S. Government
Feature: The Lady Eve..... Paramount

RIALTO
Boobs in Arms..... Columbia
Jan Garber and Orchestra. Vitaphone
Feature: Ellery Queen's Penthouse Mystery..... Columbia

RIVOLI
The Tortoise Beats the Hare. Vitaphone
Feature: Meet John Doe.... Warner Bros.

ROXY
Fishing with Neptune..... 20th Cent.-Fox
Men of the Lightship..... 20th Cent.-Fox
Feature: That Night in Rio. 20th Cent.-Fox

STRAND
Elmer's Pet Rabbit..... Vitaphone
Points for Pointers..... Vitaphone
Take the Air..... Vitaphone
Power for Defense..... U. S. Government
Feature: Strawberry Blonde.. First National

Greek Relief Film Released

Paramount will distribute the special short subject "Greece Fights Back," for benefit of the Greek War Relief, it was announced Tuesday by Neil Agnew, general sales manager of the company. The film is a one-reel subject produced by March of Time, and will be made available to theatres on a rental basis. All proceeds from the sale of the film will be contributed by Paramount to the Greek War Relief Association.

PRC Convention March 22nd-24th

First annual sales convention of Producers Releasing Corporation will be held at Chicago from March 22nd through March 24th at the Congress Hotel, under supervision of O. Henry Briggs, president, and with all officials, franchise holders, and branch managers for the first time in general session. The company has 28 branches in this country, and six in Canada, Mr. Briggs announced this week. Recently the company obtained $1,000,000 in a financing agreement with Consolidated Film Industries. New season product will total 63 films, 26 of them westerns.

Guest of honor at the convention will be William Gell, managing director of Pathe Pictures, Ltd., in Great Britain, and distributor of PRC product there.

The meeting will open with an executive session of the directors, followed by a conference of franchise holders. The second day will feature a report from Mr. Briggs, and announcement by him of new plans; an address on finances and foreign distribution, by Leon Fromkess; and a talk by Joseph O'Sullivan, on sales promotion.

Expected to attend are:

From the home office: O. Henry Briggs, president; Leon Fromkess, vice-president in charge of sales, and Joseph O'Sullivan, director of publicity and advertising.

Directors: George Gill, Harry Asher, Abe Fischer, Lee L. Goldberg, Bert Kulick, M. & L. Lefton, Jack Adams, Louis Rutstein, and Bill Flemion.

Production Supervisors: George Batcheller and Sigmund Neufeld. Producers: John T. Coyle, E. B. Derr, Ted Richmond and Jed Buell.

Franchise Holders and Exchange Managers: Ike Katz, Atlanta; Harry Asher, Boston; Ed. E. Heller, Charlotte; Abe Fischer, Chicago; Nat B. Kaplan, Cincinnati; Lee L. Goldberg, Cleveland; Jack Adams, Dallas; Bernie Newman, Denver; Bill Flemion, Detroit; Sam. H. Abrams, Indianapolis; John Muchmore, Kansas City; S. A. Arnold, Little Rock; Louis Rutstein, Los Angeles; Chas. Weiner, Minneapolis; F. F. Goodrow, New Orleans; Bert Kulick, New York City; E. B. Walker, Oklahoma City; Herb Given, Philadelphia; M. & L. Lefton, Pittsburgh; A. R. Dietz, St. Louis; Dave Nathanson, San Francisco; Ollie Wog, Seattle; George Gill, Washington, D. C.

Testimonials for Benn, Rosian, and Beattie

Philadelphia exhibitors are planning a luncheon testimonial for Marcus Benn, veteran operator, who lately observed his 75th birthday. Chairman of the sponsoring committee is Lou Krause, IATSE head.

Peter Rosian, Universal branch manager in Cincinnati, will be honored by his staff with a special playdate drive from April 6th to May 10th.

George Beattie, made sales manager of the Paramount Philadelphia office, will be feted by his friends in Scranton on March 25th. He had been a salesman in the territory.

No Wisconsin Summer Time

The Wisconsin Senate on Wednesday finally killed the daylight saving bill introduced by Senator Murray. The measure had been revived twice following earlier rejections.



"ZIEGFELD GIRL" by Gilbert Bundy, one of the celebrated artists' series in M-G-M's national competition to capture the spirit of the Ziegfeld Girl of 1941. Among other famed artists who have contributed are John La Gatta, McClelland Barclay, Neysa McMein and Albert Varga.

The Spotlight, America!



ZIEGFELD GIRL

METRO-GOLDWYN-MAYER'S

LION'S ROAR

Published in this space every month



The greatest star of the screen!

"Daddy, do you remember 'The Ziegfeld Follies'?", said Little Cub, looking up at us with large leonine eyes.

★ ★ ★ ★



And, reaching back into the haunted wings of the New Amsterdam Theatre, we were launched on the bedtime story of those nights of stars provided by the memorable Flo.

★ ★ ★ ★

Soon we worked our way to the chapter wherein M-G-M immortalized "The Great Ziegfeld", and we drifted naturally into the glamour story of 1941:



★ ★ ★ ★

THE ZIEGFELD GIRL

★ ★ ★ ★

For many moons Robert Z. Leonard, the director, and Pandro Berman, the producer, have been studding the stars in a cluster designed to give the Aurora Borealis second billing.

★ ★ ★ ★

As Tony Martin softly sings "You Stepped Out of A Dream", which is Public Melody No. 1, you will step into a dream of glorified girls—of Hedy Lamarr and Lana Turner.





Romance, in a beaming web, is spun around the personal problems of a guy played by James Stewart, the last three letters of whose name typify his work. Give up?

★ ★ ★ ★

And Judy Garland! Words fail us.

★ ★ ★ ★

Lush, plush and splendiferous, this Eyeful Tower gives us a hall of fame for a cast.

★ ★ ★ ★

For in addition to Garland, Stewart, Lamarr, Turner and Martin, there are (to name but a few) Jackie Cooper, Ian Hunter, Charlie Winninger, Edward Everett Horton, Philip Dorn, Felix Bressart, Eve Arden, Rose Hobart, Al Shean, Dan Dailey Jr., Paul Kelly, Mae Busch, Fay Holden, Ed McNamara and Girls, Girls, Girls, Girls.

★ ★ ★ ★

Settings by Gibbons, Gowns by Adrian.

★ ★ ★ ★

Magnificent! Glamorous! Mighty!

★ ★ ★ ★

THE ZIEGFELD GIRL

★ ★ ★ ★

Glorifying the American lion.



—*Leo*

Advertisement for *Metro-Goldwyn-Mayer Pictures*

This column appears in: Cosmopolitan, True Story, Redbook, American Magazine, Ladies' Home Journal, Parents' Magazine, Liberty, Saturday Evening Post, Look, Hollywood Screen Life, Movie Story, Motion Pictures, Photoplay-Movie Mirror, Screen Romances, Modern Screen, Silver Screen, Screenland Movies, Movie Life, Screen Guide, Glamour, Picture Play, Country Gentleman, Capper's Farmer, Successful Farming, Farm Journal & Farmers' Wife, Progressive Farmer & So. Ruralist.

THE HOLLYWOOD SCENE

Same Level

Production remained at almost exactly the same level this week as last, with eight pictures completed, nine started and 43 shooting, compared to the nine finished, nine begun and 42 before the cameras last week. Being prepared were 17, three more than in the week before, while 68 were being edited, the same number as in the week before.

The week's tabulation:

COMPLETED

COLUMBIA
Her First Beau
Chain Gang
PARAMOUNT
Caught in the Draft
REPUBLIC
Sis Hopkins
Two Gun Sheriff
UNIVERSAL
The Flame of New Orleans
Hit the Road
WARNERS
Affectionately Yours

STARTED

COLUMBIA
Return of Daniel Boone
MGM
Untitled Dr. Kildare
RKO
Hurry, Charlie, Hurry
A Certain Mr. Scratch
REPUBLIC
Singing Hills
20TH-FOX
Miami
UNIVERSAL
Cracked Nuts
Horror Island
Sandy Steps Out

SHOOTING

COLUMBIA
Senate Page Boys
Naval Academy
Time Out for Rhythm
MGM
Billy the Kid
A Woman's Face
Blossoms in the Dust
Love Crazy
Dr. Jekyll and Mr. Hyde
The Uniform
Lady Be Good
Washington Melodrama
MONOGRAM
Tumbledown Ranch in Arizona
PARAMOUNT
Skylark
Pioneer Woman
Little Miss Muffet
Hold Back the Dawn
Night of January 16th
RKO
Sunny
Before the Fact
Tom, Dick and Harry
My Life with Caroline
REPUBLIC
Pals of the Pecos
Rookies on Parade
The Lady from New Orleans
20TH-FOX
Blood and Sand
The Great American Broadcast
UNIVERSAL
Unfinished Business
The Black Cat
WARNERS
The Bride Came C.O.D
Sergeant York
Three Sons O'Guns
Highway West
The Gentle People
Underground

One short subject was completed, but work was not begun on any.

▽

Music Ahead

Emphasis on musical comedies as a means of providing a war-worried public with light entertainment will be one of the keynotes of the 1941-42 Twentieth Century-Fox schedule, according to preliminary announcements coming from the studio this week.

At present a minimum of 12 musicals are scheduled for the new season, the most extensive line-up in the company's history. Even now the swing is away from biography, documentary drama and historical pictures, although some pictures of these types are of course being made.

Recently completed was the tuneful "That Night in Rio," Technicolor musical starring Alice Faye, Don Ameche and Carmen Miranda. Now in production, with Archie Mayo directing, is "The Great American Broadcast," which has Miss Faye, John Payne, Jack Oakie, Cesar Romero, Mary Beth Hughes and such specialties as the "Ink Spots" in its cast.

Set to start this week is "Miami," with Betty Grable and Don Ameche in top spots, and this month will also see the start of "Sun Valley," starring Sonja Henie.

Among the other musicals planned for this season are "The Song and Dance Man," based on the George M. Cohan play, and starring Jack Oakie; "Pearl Harbor," starring Betty Grable, and "Straight Left," which will again unite Alice Faye and John Payne.

▽

Hedda Hopper, who has been doing broadcasts over the Columbia Broadcasting System for the past 16 months three times a week and writes a daily newspaper column under the title of "Hedda Hopper's Hollywood," has been signed by the Roach studios to do six one-reel short subjects a year under the same title. The short subjects will feature the news and highlights of Hollywood.

▽

Martin Broones, former head of the music department for Metro-Goldwyn-Mayer, has been signed as an associate producer by Republic.

PARAMOUNT SETS FOUR

In line with the currently prevalent policy of setting up future plans to as great an extent as feasible, Paramount this week set four pictures for June release.

Heading the list is "The Shepherd of the Hills", Harold Bell Wright story, produced in Technicolor and directed by Henry Hathaway. John Wayne, Betty Field and Harry Carey are in the cast.

Others are "The Parson of Panamint", western drama based on Peter B. Kyne's novel, a Harry Sherman production; "Forced Landing", starring Richard Arlen, the second of the William Pine - William Thomas productions, and another Harry Sherman film, "Pirates on Horseback", a Hopalong Cassidy starring William Boyd.

More Stories

Hollywood, in the past fortnight, has shown no signs of abating the unusual activity it has displayed since the start of the new year in acquiring story properties for its future production schedule.

During the last two weeks, Columbia has purchased a play and four short stories; Metro-Goldwyn-Mayer an original and a novel; Warners a novel and a play; RKO a novel and an original; Twentieth Century-Fox a play; Paramount an original; David O. Selznick a play and rights to 25 magazine stories and two novels built around the same character, and Republic two originals.

"My Sister Eileen," current Broadway stage play, was bought by Columbia for $225,000, and stage producer Max Gordon signed to produce the picture. The four short stories are "Take Back Your Dreams," "Women in the Navy," from an unpublished story by Hilary Lynn; and two stories which appeared in "This Week," syndicated Sunday newspaper magazine section: "Just Another Dame" by Robert Hyde, and "The Man Who Came to Life," by Samuel Taylor.

"Side Streets," original bought by MGM, was writen by that studio's producer, Samuel Marx, and will be assigned to him. The plot deals with the adventures of a tabloid newspaper editor in the post-war period. Also acquired by MGM was "The Strange Adventure."

Adding to its reservoir of Broadway stage plays, Warners purchased "Old Acquaintance," by John Van Druten. The theme concerns two successful authors, both feminine, and their friendships, rivalries and jealousies. That studio also bought "The Gay Sisters," novel by Stephen Longstreet, which will become a Bette Davis starring vehicle. The leading character is an heiress to vast Manhattan real estate holdings.

As a starring vehicle for Michele Morgan, RKO has obtained "Journey Into Fear," Eric Rambler novel, and will make it as a David Hempstead production, with screen play by Ben Hecht. Also for Miss Morgan, according to the studio, is "Joan of Paris," an original about the Paris of today.

Twentieth-Fox entered the lists with "Private Confusion," a play written by Hardie Albright and Austin Parker, produced in England. For Bing Crosby, Paramount recently got rights to "Cupid With a Beard."

John Golden's stage production of "Claudia," written by Rose Franken, was bought by David O. Selznick, his first major story purchase since "Rebecca." The acquisition also includes rights to 22 "Claudia" stories which have appeared in *Red Book* magazine, and to two novels concerning the same character.

Republic has purchased two originals, "Hurricane Smith," by Charles Booth, described as the story of a fugitive who makes a dead town come to life, and "Pardon My Stripes," by Adrian Johnson.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Bill Schell, from the Regent Theatre, in Newark, bemoans that he only feels his age when he resurrects some of the oddities of the past, such as programs he forwards from his files of 25 years ago, when he was running the Grand theatre, at a dime top admission.

Valeska Suratt in 'The Heart of a Wicked Woman' (or The Soul of Broadway), was on the Grand Theatre bill one day in 1916. Bill billed that one as "A sensational play of New York life, of the tempters and sinners who cavort under the dazzling lights that make them forget their mother's prayers."

Another "tear-jerker" was Mary Miles Minter's 'Emmy of Stork's Nest'. That one was "A story of a diamond in the rough where paint and powder is not an asset, just a mountain jewel and beauty and charm who is like the favorite wild flower that blooms near her rudely constructed cabin on the mountain side. This bare foot queen of the wilds is an example of innocence in its purest form and gives you an opportunity to compare the city doll with a girl of the hills." Some comparison.

Another favorite of the day was, 'What a Man Will Do', in which Dustin Farnum played "Captain Courtesy," "whose brain was devoured by desire to revenge those who sinned against his mother."

Clara Kimball was "Frisco Kate" in "Deep Purple," "A story of the underworld and the apaches and white slavers in obtaining money from the little lambs who fall into the coils of the serpents of a great city." Still another, "The Family Cupboard," with Holbrook Blinn was also pretty bare.

▽

The honesty of some West Virginia mountainers was displayed the other day at Wheeling by one Abel Nicholson, an aging man from "back in the hills." He sat through "High Sierra," the first picture he had ever seen. He left the auditorium and a moment later approached the cashier and said,

"That certainly was elegant entertainment. I'd like to buy another ticket and see it again."

▽

MGM press agents in New York tell us that Vivien Leigh, now in London, dispatched a letter to David Selznick, producer in Hollywood, in which she quoted Prime Minister Churchill. After seeing Mr. Selznick's four-hour-long "Gone With the Wind," Miss (Scarlet O'Hara) Leigh wrote Selznick how the fiery Churchill said, "I have been reduced to a pulp. There isn't a bone left in my body. Now I can get back to my own war."

▽

Film Daily reports that "Twentieth Century-Fox has bought the film adaptation of Theodore Dreiser's biography of his brother Paul Dresser, 'My Brother Paul', under the title of 'My Gal Sal'."

▽

Jimmy (he's in the Marine Corps now) Roosevelt's new, and first, feature motion picture, "Pot O' Gold," arrives soon. It will feature two little song numbers, entitled, "Do You Believe in Fairy Tales," "When Johnny Toots His Horn."

▽

Any time you get a little downcast over what's happening in the world, including the United States, Advertising Age *advises you to just remember that liberty is being defended and protected at all times by Walter Winchell.*

MONEY . . .
Workers earn it,
Spendthrifts burn it,
Bankers lend it,
Women spend it,
Forgers fake it,
Taxes take it,
Dying leave it,
Heirs receive it,
Thrifty save it,
Misers crave it,
Robbers seize it,
Rich increase it,
Gamblers lose it . . .
I could use it.
—*With apologies to* Richard Armour.

Walter Kofeldt, now manager of the Tower Theatre, Roseville, Cal., was manager of the Berlin office of Pathe News several years ago. One day he saw a movie travelogue of East China, made by Sven Hedin, explorer and pacifist. Upon his return to the United States he tried to book the film as a document for world peace. He secured no bookings and one day, while he was in San Francisco, some Berlin connections wired that someone wanted to purchase the world rights to the film. He accepted the offer, received payment, but never knew the purchaser's identity. Two years later, in Tokyo, he learned that the purchaser had been the Japanese government and that it had been shown to the Japanese army prior to the invasion of Manchukuo. The travelogue of pacifist Sven Hedin was just the film needed to explain topography to the invading troops.

▽

The Norwegian aversion to propaganda films which form the major part of motion picture programs sponsored by the Nazis, are reflected by boycotts of theatres in many parts of Norway, according to the Inter-Allied Information Centre, in New York.

The Nazis are finding Norwegian behaviour during "enlightenment films" so deplorable that strict orders forbidding demonstrations in theatres have been issued. In the Oslo district, for example, three uniformed policemen are present at every screen performance, to insure "proper public decorum." Demonstrators are jailed for loud laughter, for "meaningless" applause, stamping with the feet, whistling, coughing or even clearing one's throat.

▽

Imagine Nebraska circuit owner R. W. Huffman's embarrassment when he listened to the Lincoln Theaters Corp. Hollywood broadcast, which he sponsors. Movie news reporter Mrs. Barney Oldfield, cutting out her gab to make room for Announcer Bill Messmer's mid-commercial, found to her amazement that a too-recently-read grocery ad was still tangling Messmer's mind. So, he announced the Lincoln theatre copy closer in this fashion:

"Don't fail to see that swell picture, 'The Son of Monte Crisco.'"

"Local banks tell me that news releases have misrepresented the actual conditions of the latest currency regulations as regards the U. S.-Canadian border situation," writes our correspondent, Pat Donovan, in Canada.

"Exchange officials here inform me that for good and lawful reason—every Canadian visitor to the U. S. must have a good and lawful reason—Canadians have been permitted to take a sum of money across the border . . . BUT, the sum must be in Canadian funds, *and must not be spent.* (The italics are our's).

"The boys here tell me that the $5.00, or whatever stipulated sum, is permitted to cross the border only as 'comfort' money for the possessor. He is not permitted to spend it except in extreme circumstances, when the Canadian Customs board will be judge as to whether he has committed a criminal offense or whether he is to be excused." There's not much comfort in that.

▽

Mr. James (so-called music czar) Petrillo's American Federation of Musicians, pushing its drive to force instrumentalists out of other guilds and into his union, believes that even Bob Burns is an 'instrumentalist', with his bazooka, a contraption consisting of two lengths of pipe running into a tin funnel. The pipe looks more like something you'd find in a plumper's union.

▽

Benito Mussolini banned the foreign-made "Mad Emperor," according to the film's U. S. distributors, because "It's not necessary to show people how to kill a tyrant."

▽

Harry L. (Laddie) Hancock, Twentieth Century-Fox salesman in Indianapolis, tells this one:

King George VI has a friend, a little merchant who runs a shop not far from Buckingham Palace. The King likes to slip down to the shop when his worries are heaviest and gain new hope from his friend's philosophy.

The other week, things looked particularly dark. German invasion was again threatening. Bombings were heavy. The weather was thick.

"My good friend," said the King, "I rely on your judgment. Tell me, how do things look to you?"

"Well, you're asking me," answered the little merchant, "and I'm going to tell you. You better put Canada in your wife's name."

▽

Savage dogs have been running loose around the New York City, N. Y., countryside, including the estate of Adolph Zukor, spreading terror and devouring smaller dogs, forcing delivery men and residents to carry guns to shoot on sight. They're described as ferocious, big Great Danes, returned to a savage state and stalking sheep, deer and other animals in the vicinity. Carcasses have been found on Mr. Zukor's place, and elsewhere.

▽

A few more visits and the robbers who have been pilfering from the Fox Denver theatre, managed by Bernie Hynes, will have moved away the massive theatre organ complete.

One year ago the thieves made off with 50 *pipes from inside the big music box, cramping much of the style of the chief organist. Now, almost a year to the day, they return their visit to make off with* 40 *more pipes. One more trip and that organ won't play at all.*

U. S. WAR AID AND DEFENSE BRINGS DEMANDS FOR MORE WAR NEWSREELS

Increased Public Appetite for Screen News Reported; Theatres Get Response from Special Promotion of War News

Germany's capture or control of the lowlands and middle Europe, allowing the release of concentrated attention on England, with a resultant aid-to-Britain attitude developing in the Americas, has brought about a new order in motion picture newsreel exhibition in the U. S. Now the public wants increasing coverage of national defense and the war in their newsreels, and exhibitors who formerly restricted the amount of war news shown on their screens, on the earlier advice of some of their patrons, are currently demanding more martial footage in the news film releases. This was established from newsreel managements in New York this week. The greater interest in the war, which appears to be widespread throughout the country, marks a considerable change in public opinion during the last six months.

Newsreel business is heavier and local news reel theatres are benefiting.

Distributors attribute the demand for military news from abroad, and for coverage of the national defense activities here, to the extensive discussion on the air, in the press and otherwise, of the Aid-to-Britain program, to the U. S. Army draft, and the extensive publicity being afforded the expansion of national defense facilities here. Newsreel companies are meeting the demand with special reports on progress of construction at new army camps, shots of new equipment in action, and extensive coverage of Washington activities. Between 20 and 30 per cent of the current news releases are devoted to war and defense, newsreel editors indicated.

Featured by Theatres

Theatremen are likewise taking notice of public interest in the war and are featuring special news releases in their promotion, advertising, and theatre displays. Recent reels such as the scenes of British naval and military activity in North Africa and the fall of Bardia, attracted wide attention. Theatres showing newsreels only are reported to be doing better than average business and attract record crowds with new installments of overseas action pictures and pictures depicting America's growing participation in international affairs.

Other theatres are devoting marquee, advertising, and display space to news subjects in an increasing ratio. Several of the first run Broadway houses displayed time schedules for their screening of such important news reports as the arrival of Lord Halifax, Wendell Willkie's testimony on the Aid-Britain bill, and pictures of the British North African campaign. Managers say that complaints against the screening of "war-horrors" have decreased. For the first time in many months pictures of the action at Bardia included brief glimpses of the bodies of dead soldiers.

William Montague, Paramount News assignment editor, estimated that the average 1,000-foot newsreel contains between 200 and 300 feet of war action. The ratio varies with the availability of material. Uncertain delivery through censorships and trans-oceanic air schedules subject to frequent disruption, influence the amount of war coverage in the semi-weekly releases. With the arrival of new shipments, the best material is clipped for the first release and the rest held for subsequent issues. All of the news companies are frequently faced with a lack of product from their overseas cameramen.

Joseph O'Brien, Universal Newsreel executive, reported a growing interest in reels devoted to American defense activity. Military, naval, and air training sequences are proving popular with the public, and all news companies are covering the expansion of production facilities. Tank, combat car, and mechanized cavalry manouevers make interesting subject matter, they report. Oscar Morgan, Paramount short subject sales chief, and B. B. Kreisler, Universal shorts executives, confirmed a growing demand for national defense newsreels.

Fox-Movietone releases devote up to 30 per cent of some issues to the war, Dan Dougherty, home office executive, indicated. Coverage is split between home defense and overseas war subjects. He reported no complaints from exhibitors on the amount of space devoted to the subject, and reported several instances where exhibitors have asked for advance information on coming issues of the newsreel so that they could plug important topics in their advertising.

Public interest in the personalities occupied with national defense is growing. Coverage of the House and Senate hearings on the H. R. 1776 bill, interviews with Mr. Willkie, Lord Halifax, Harry Hopkins and other persons returning from Britain, and interviews with William Knudsen and executives of the Office of Production Management have found favor recently with newsreel audiences.

Mr. Morgan said that Paramount newsreel distributors have reported a definite shift in the public sentiment which a year ago, through various polls, expressed disfavor with war pictures. Managers and operators who formerly trimmed war news from the regular releases are now requesting more war and defense news for their audiences. Demand for lighter news material, sports, comedy, and fashion topics is not affected by the increasing war interest.

Recruiting Holds Interest

Pathe News and News-of-the-Day spokesmen also report an increased demand among their customers for news of the war abroad, and for coverage on what America is doing. They report particular interest in the induction of the first recruits under the Selective Service Act, and regional interest in the entry of National Guard units into the federal service. Defense and war coverage is featured prominently in their sales prospectuses and promotion.

Going directly to the field, to determine an answer to the question, "What Is the War Doing to Newsreels and to Local Newsreel Theatres," correspondents returned with first hand reports on the growth and status today of local theatres showing only newsreels, with shorts. Policies, prices and other considerations were reported in connection with the new importance given to newsreel theatres; the field reports follow:

In Minneapolis where there are no newsreel theatres exhibitors have found that women, generally, oppose war newsreel material and men are interested in the subject.

Last Fall a four-week experiment was made at the Gopher theatre, a 1,000-seat house operated by the Minnesota Amusement Company. All war shots were deleted from the newsreels, no short subjects mentioning war were booked and all features were of a strictly non-belligerent nature. Many more complaints were received from men on account of the deletion of war news than praise for the policy from women. At the end of the test period the house went back to running newsreels as received but continues to stress light entertainment in its feature booking. Exhibitors found that the experiment failed to solve the problem of war news.

It was also noted that reaction to special war shorts has been more favorable than that given to war scenes in the regular newsreels.

Two Phiadelphia News Houses

In Philadelphia, there are two center-city theatres dedicated to the newsreel. The 493-seat Translux, operated by the Translux Movie Corporation, and managed by Harry Jordon, opened in January, 1935. Hourly programs are presented with the admission "always 25 cents" (plus tax), from 10:30 A.M. to 11:30 P.M. daily, 10 A.M. to 12 midnight on Saturday and 2 P.M. to 12 midnight on Sunday.

Four newsreels are edited to form a half-hour review and four shorts complete the program. Newsreels are changed twice weekly and shorts once a week.

The editing of the newsreel follows a regular pattern, first emphasizing foreign news, then local, national defense and sports. Since the advent of the European war, news shots of the conflict have taken prominence. However, according to the management, in recent weeks, not much has been coming through to satisfy the patrons. First pictures of a battle or invasion are advertised by one-sheets in front of the house. Blow-ups are used for regular advertising. When war newsreel pictures are unusual special attention is given, as the pictures of the incendiary bombing of London were sold as "The Burning of London."

The other Philadelphia newsreel house is the News Theatre, operated by William Goldman Theatres, Inc., independent circuit. Seating 385, the house was first opened in 1937 with a policy similar to that of the Translux, offering shorts and edited newsreels. The following year, the house experimented by featuring a revival instead of the short subject. This proved so successful that it was adopted as a regular policy. As a result, the News offers a two-hour program, changed weekly, of a feature picture revival and a 25-minute giant newsreel, edited from all five newsreels. The house is open from 10 A.M. to 11:30 P.M. weekdays, 10 A.M. to 12 midnight on Saturday and 2 P.M. to 12 on Sunday, charging 15 cents until 6 P.M. and 25 cents (plus tax) in the evening.

War news is the chief newsreel attraction, according to the management, but interest is equally keen when there is some item of special importance. Moreover, during the football

(Continued on following page)

ECUADOR, COSTA RICA ALLOW "DICTATOR"

Ecuador and Costa Rica have decided to permit the exhibition of "The Great Dictator," it was learned in New York this week, despite objections of German and Italian legations. Reports from San Jose indicated the new Government of Costa Rica had reversed the policy of its predecessor which had refused to permit showing of films to which the legations of the totalitarian countries objected.

CAMPAIGNS FOR WAR NEWSREELS

(*Continued from preceding page*)
season news shots of the principal games are as popular as war happenings.

In January Warner Brothers gave special attention to the newsreel at two of its second run houses in the downtown area, the Karlton and the Palace. A 25-minute digest from the five newsreels is presented and advertising follows the headlines of the day.

Chicago's newsreel theatres are the Telenews, operated by the Mid-West Newsreel Theatres which has similar houses in Cleveland and San Francisco, and Today which was recently completed. The Telenews opened on December 23, 1939.

The Telenews charges 25 cents plus tax at all times and operates from 8:45 A.M. to midnight every day but Saturday when the last show is over at 1:00 A.M. The show lasts one hour. War news is usually featured in theatre and newspaper advertising and a Trans-Radio teletype machine has been installed in the lobby to flash the latest news to patrons. The house located just south of the Chicago theatre was built for a newsreel theatre.

Newsreel Theatre Opened

The second newsreel house scheduled to open about the middle of this month is called Today and was built by Richard Beck who operated the Alcazar, Rose, Casino and Castle theatre in Chicago for many years. The new house which seats 325 persons was designed by David Chapman.

Edwin Silverman of the Essaness Theatres said that in the past they "plugged" several newsreels containing war scenes but found that this was not well received in outlying houses. Mr. Silverman also pointed out that there have been several complaints from customers about the number of war shots in the newsreels.

Tom Gorman, district manager of RKO theatres in the Mid-west said that he believes that war newsreels should not be shown in theatres generally. Recently the Palace theatre in Chicago played "Dance Girls Dance" and "Argentine Nights," and in the newspaper copy Mr. Gorman had the words "positively no war or bombing pictures shown this week" with the result that the house did record business.

Jack Rose head of the Illinois-Indiana Theatres said that no special emphasis is placed on war newsreels, remarking "the less emphasis placed on such subjects the better it will be." He also said that in many cases there had been objection to this type of newsreels.

Balaban and Katz houses have not given special attention in newspaper or theatre advertising to war material in the newsreels.

New Cleveland Newsreel

The Telenews theatre, a new newsreel house constructed at a reported cost of $180,000, was opened on January 31st in Cleveland by the Telenews Theatres Corporation. The circuit is headed by Herbert Sheftel.

The 480-seat house shows one-hour program of newsreels and shorts. Located within a block of the railroad station the theatre features a large lounge room for transients and a permanent art exhibit furnished by the Cleveland Artists' Guild.

The program, edited from the five newsreels, includes considerable war material. Irving Reuben, formerly of Warner's Colony, is the manager.

The Colony theatre in suburban Shaker Square has experimented with a special "Newsreel Night" on Thursdays. A special half-hour reel is used in addition to the regular program. If the event is popular it will be adopted as a regular feature. Marvin Samuelson is the manager of the theatre.

War pictures help boost boxoffice returns at the Newsreel theatre, the only house of its kind in Pittsburgh, according to John McGreevey, booker for the Harris Amusement Company. The Newsreel theatre has been slowly but steadily increasing its business since its conversion 16 months ago from a fourth-run grind policy. Open 9:30 A.M. to 11:00 P.M., the theatre charges 10 cents until noon, 15 cents after. It is managed for the Harris Company by John P. Harris III, son of former senator Frank Harris.

Prime media for promotion are the daily newspapers, where newsreel ads sometimes are run separately to announce special news pictures, and other times are attached to the Harris chain layout advertising the circuit's eight local houses. Mailings are also used occasionally, when a reel's coverage of some specialized subject lends itself for promotion to organizations, colleges or similar groups.

The most popular subjects are those relating to the war, according to Mr. McGreevey. Other subjects attracting attention are sports and travel. The Newsreel Theatre shows product of Paramount, Pathe, Twentieth Century-Fox, and Universal. Pictures are received here air-mail from the source, then cut and edited. Only short subjects shown besides news are the M-G-M crime series, and "The March of Time" sequences.

Most theatres in the Pittsburgh district are playing up war pictures on their lobby displays, but otherwise, military coverage advertising is kept at a minimum. Newspaper columnists, however, mention war newsreels periodically.

Newsreels in Los Angeles

Two newsreel theatres are located in Los Angeles. One, the Newsreel Theatre is on Broadway, downtown, and is operated by the Downtown Theatres, Lawrence and Sherrill Cohn, executives. The other theatre, the News-View, is on Hollywood Boulevard and is operated by Adler, Boos, and Carter.

Originally a subsequent run house named the President, the Newsreel was converted to its present policy about two and a half years ago, with Harold Citron as manager of the house. The policy of the house is to show only newsreels and factual shorts. No specialties or cartoons based on fiction are shown. According to Mr. Citron, the newsreels are edited and shown in a pattern derived from the daily newspaper and the program is called "the Visual Newspapers." Price of admission, including federal tax, is 28 cents. The show runs an hour and ten minutes—55 minutes of newsreels and 15 minutes of short subjects. When "March of Time" is issued, all other short subjects are eliminated. Two newscasting radio programs emanate from the Newsreel Theatre, one at 1:30 P.M.; the other at 4:30 P.M. Monday through Friday. In the lobby and foyer are teletype machines connected with a news service.

The News-View Theatre on Hollywood Boulevard is managed by Russell Desmond. Admission price is 30 cents, including federal tax. The show runs one hour. This house, opened several months ago, was especially built as a newsreel theatre, the second to be so built in Hollywood. The other house, formerly known as the Tele-View, also on Hollywood Boulevard, has recently changed its name to The Hitching Post and has adopted a policy of showing only western films.

Theatre Edits Reels

Unlike the downtown house, the News-View shows a copyrighted idea, "The News-View Magazine." Following the lines of Time Magazine fairly closely, this theatre edits its shorts and newsreels according to topics such as foreign, national and local news. The program consists of all newsreels, shorts, cartoons, documentaries. Both fact and fiction are presented.

Regular theatres in Hollywood advertise "hot" war stuff on marquees and in ads, some houses constantly carrying "full newsreel show" in their copy.

There are no newsreel theatres in Indianapolis, nor is there any indication that exhibitors are giving their newsreel offerings more than normal exploitation. The Apollo, 1,100-seat downtown second run house, reopened several months ago as a newsreel theatre, experimentally, but soon changed to double feature policy.

Interstate Policy Discontinued

The Interstate Circuit in Dallas experimented with showing all war scenes from the newsreels at one theatre with the idea that some patrons did not want to see them. After a few months the policy was discontinued. Special attention is given to outstanding newsreel material, however, at the regular houses in the area.

In Kansas City some exhibitors believe that the public expects current news of the war in the regular issues of the newsreels and for that reason no special advertising is needed. Other showmen take the position that people patronize a theatre for entertainment and hence no stress should be put on war news. But increased interest in war scenes is indicated by an increase in the number of theatres taking news reels. Some theatres in the territory which formerly did not show newsreels now book them. Theatres generally, however, do not emphasize or even mention newsreel war subjests in advertising or on marquees.

No Promotion in Cincinnati

No theatres in the Cincinnati area were reported to be giving special attention to newsreels on war subjects.

Seattle exhibitors do not consider the European war an important newsreel subject and theatres have not at any time made a feature of war films in their advertising or promotional programs. Special war shorts have not been advertised by the downtown theatres either. Exhibitors remarked that the public today wants to be amused above all else and consequently war shots are not a drawing card.

The only theatres in Iowa reported to be giving special attention to newsreel war subjects are those in Davenport where the state arsenal is located. About three months ago Joe Kinsky, district manager of the Tri-State theatres in that section of the State and managers of the circuit's theatres in Davenport, Rock Island and Moline, met with the editors of the Davenport and Rock Island newspapers, and arranged with them to edit the newsreels

NEWSREEL CUTS AT MINIMUM IN OHIO

Study in connection with a bill in the Ohio legislature to eliminate newsreels from censorship provisions, disclosed that in the past two years there have been only two eliminations from newsreels. The censors of the state reviewed 438 "regular" theatrical reels in February, 1940, ordering 39 eliminations. In that month of 1939 it reviewed 459 reels, making 47 eliminations.


From 20th, the company that
discovered the big grosses
DOWN ARGENTINE WAY!

1941's great glamor-musical . . . the show of your dreams!





Alice
FAYE

Don
AMECHE

Carmen
MIRANDA





that Night in Rio

Imagine it! IN TECHNICOLOR!





Song Hits!

"I'yi, Yi, Yi, Yi"
(I Like You Very Much)
"Chica, Chica, Boom, Chic"
"Boa Noite" (Good Night)
"They Met in Rio"
"The Baron Is In Conference"
by Mack Gordon and
Harry Warren

S. Z. SAKALL
J. CARROLL NAISH
CURT BOIS
LEONID KINSKEY

Directed by
IRVING CUMMINGS

Associate Producer Fred Kohlmar
Screen Play by George Seaton, Bess
Meredyth and Hal Long • Additional
Dialogue by Samuel Hoffenstein
Based on a play by Rudolph Lothar and
Hans Adler • Adapted by Jessie Ernst
Dances Staged by Hermes Pan



20th CENTURY FOX

NO AUCTION-BLOCK SALES FOR M-G-M UNDER DECREE, DECLARES RODGERS

MGM Sales Manager Says "Regular Customers" Will Be Given Preference in Buying; Pledges Decree Cooperation

The "auction" system of selling, with each block-of-five features knocked-down to the highest bidder by every salesman acting as an auctioneer, will not be adopted by Metro-Goldwyn-Mayer as its consent decree sales policy but the company's pictures generally will be offered first to the exhibitors now showing MGM films, W. F. Rodgers, general sales manager, said this week.

The sales policy of MGM for the first season under the consent decree system of advance trade shows and blocks-of-five selling was outlined by Mr. Rodgers in a letter to all the company's present customers.

The first expression of distributor sales policy under the consent decree was made four months ago by Barney Balaban, president of Paramount, when it was indicated that no buyers' "field day" would be provided by putting up a large number of blocks of five pictures for sale at any one time. (See MOTION PICTURE HERALD, November 23, 1940.)

"Stand on Merits"

"We will not price our merchandise beyond the possibilities of our customers to pay; we are not now, nor will we in the future, seek any subterfuges in selling short subjects, newsreels or trailers. Every unit of our output will stand on its own merit," Mr. Rodgers said in his announcement.

The company will deliver not less than the minimum commitment of features and shorts in the 1940-41 season, it was pointed out. The first trade shows of the blocks-of-five probably will be held by MGM in June or July but if that cannot be done "far enough in advance to protect the playing time" of exhibitor customers.

On the subject of the consent decree Mr. Rodgers said, "We will respect the consent decree in all of its contents, we will not tolerate, much less countenance any violations on the part of our representatives."

Speaking of the decree in general Mr. Rodgers said:

"It appears to me that there is far too much emphasis placed upon the mistaken theory that it is impractical, and too little evidence of a desire to give its principles the support necessary for at least a fair trial. The time has passed for debate regarding either its virtues or its disadvantages. It is a matter of record and an instrument under which we will conduct our business to the best of our ability. We did not desire a consent decree, but it seemed to be the best means of settling the dispute between us and the Government.

"We will recognize any claim for arbitration as provided for in the decree, and will vigorously yet fairly defend our position where we feel we are right; yet in any instance where the final judgment is rendered against us, it will be accepted graciously and without any hard feelings in any direction."

Asking a fair trial for the decree he said, "We have accepted it 100 per cent and what is more we will support its administration so that may be given full and proper opportunity to demonstrate its values. We hope they are many."

Mr. Rodgers abandoned a prepared speech for a frank discussion, extempore, of industry problems during which he reiterated his stated views at the AMPA luncheon at the Hotel Edison last week where he was honored for his 16 years of service with Metro.

"This is no time for misunderstanding among us. This is no time for quarreling," he said. "Let us go forward together toward our common objective." Citing the new era imminent under the consent decree and the growing stress of the national defense effort, he declared, "In times of industrial and national crises such as all of us are facing now, we should do all we can for unity."

Operation of the decree may prove costly, but the industry should give it unanimous support, for sales and theatre operation must continue, he declared. Selling in blocks-of-five will make no difference on distributor-exhibitor relations as long as they continue to be founded on fair dealing, Mr. Rodgers said. Mistakes may occur in the new era, but, he urged, "recognize the new methods and waive past misunderstandings and industrial unity will result."

"Conciliate First"

Arbitration provides a means to minimize misunderstandings, Mr. Rodgers said, but added that he hoped that conciliation would be used first in an attempt to settle differences. "Conciliate first, but failing in this let us make use of the machinery which has been set up to settle our differences by arbitration. "Use the instrument," he urged. "Don't let discontent smolder."

"This is no time for misunderstanding among people who have the same objective. There is a bond of friendship—even affection—among us in the various branches of the industry. It's fair dealing we want on both sides, and if we have that, what difference does it make if we sell pictures in blocks of two, five, ten or twenty. I think it is high time to abandon mistrust of one another."

As an example of confidence and good will between exhibitor and distributor Mr. Rodgers cited the circumstances under which MGM marketed "Gone With the Wind" and "Boom Town."

"On 'Boom Town' 4,500 exhibitors voluntarily advanced their box-office scales and when we offered 'Gone With the Wind' at terms of 70-30, with a profit guaranty of 10 per cent, 80 per cent of those who bought the picture didn't ask for the guaranty, knowing we would make good," Mr. Rodgers said.

Salesmen, exchange managers and regional officials of MGM have been instructed to take an increased part in the life of their community, Mr. Rodgers said. They have been urged to join civic organizations such as the Rotary, Kiwanis, Chambers of Commerce, Better Films Council, and Parent-Teacher groups. As an important community enterprise the industry should have closer contact with local civic affairs, he indicated. Hence MGM representatives are being urged to show greater activity.

Harry Goldberg, director of Warner Theatre advertising, introduced Mr. Rodgers. He was preceded by Howard Dietz, Loew's advertising and publicity chief who, in an amusing ad lib speech, said that under Mr. Rodgers sales leadership MGM was changing from "the friendly to the positively affectionate company." Leon Bamberger, AMPA president, directed the proceedings. Among those on the dias were E. K. O'Shea, MGM central division manager; Mr. Dietz and H. M. Richey, Mr. Rodgers' assistant in charge of exhibitor relations.

The list of guests included Jack Bowen, MGM district manager; Ralph Pielow, New York branch manager; George Skouras, George Lynch, Schine circuit director; Max A. Cohen, William White, Si Fabian, Fred Schwartz, Bob Wolf, George Lynch, Arthur Rapf, Sam Straussberg, Maurice Gibbons of Bermuda, Frank A. J. McCarthy, Universal division manager; Louis Pollock, Universal's Eastern advertising manager; Dave Levy, Universal's New York branch manager; Art Schmidt of Loew's, Ben Grauer, Larry Mowen, Leo Brecher and Pete Harrison.

27,761 FILMS FOR SHUT-INS

The motion picture industry during 1940 *supplied a total of* 27,761 *motion pictures free for the entertainment of invalids and shut-ins in* 1,273 *institutions throughout the United States, according to the annual report recently issued by the Conservation Department of the Motion Picture Producers and Distributors of America.*

Of the total number of films donated by the industry, 13,357 *were feature pictures and* 14,404 *were short subjects. The motion pictures were donated for exhibition in homes for crippled children, orphanages, hospitals, reformatories, prisons, homes for the aged, schools supported by charity, war veterans' convalescent homes and institutions for underprivileged boys and girls.*

Warner Sales Managers Meet in New York

Warner Brothers zone managers gathered at the home office in New York on Tuesday for a session on sales and discussion of tactics under the consent decree. Joseph Bernhard, general manager of Warner Theatres, presided.

Among those attending were: James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; John J. Payette, Washington. Home office executives who participated are: Clayton Bond, Ed Hinchy, Harry Goldberg, Leonard Schlesinger, Frank Phelps, Sam Morris, Nat Fellman, Abel Vigard, W. S. McDonald, Harry Rosenquest, Louis Kaufman, Herman Maier and Frank Cahill.

Harry M. Warner, president, is expected to arrive from the Coast on Saturday for an executive session on production plans.

Brandt Acquires Theatres

The Brandt Theatres in New York, headed by Harry Brandt, has acquired the Rialto theatre in Poughkeepsie, N. Y., a 1,600-seat theatre, from the Elite Amusement Enterprises, Inc., and, with David Weinstock, the Queen Anne, from the Queen Amusement Enterprises at Bogota, N. J. The Queen Anne is a 1,399-seat house, and is the 17th Mr. Brandt and Mr. Weinstock have in partnership. Berk and Krumgold, theatre realty specialists of New York, negotiated the New Jersey deal.

Mexico City Run of 'Wind' Cut

by LOUIS BECERRA CELIS
in Mexico City

"Gone With the Wind," which opened here for simultaneous runs at two theatres has been withdrawn from one. After three weeks of the dual exhibition at the Cines Alameda and Iris, the latter theatre, which had not been doing so very well with the film, dropped it. It continues at the Alameda which has been drawing most of the patronage.

There are some reports that although the Alameda did record business with "GWTW"—a $15,500 gross in the first week, a new record for Mexico—it will not be able to keep the picture for its scheduled six weeks. This indicates that the local public is not amenable to high admission prices—55 to 70c—for a picture and that there are not enough cinema-goers here to sustain a film for a long run at those prices.

Two other films are having extraordinarily long runs "All This and Heaven, Too," is now in its ninth week at the Cine Rex, a 1,000-seater. No other film in Mexico has stayed so long at one theatre. This picture was priced at 77c during its first two weeks, then went down to 45c. The other long run film now here is "Arlette and Her Two Papas," the French film which the supreme court approved after the censors had banned it. It is in its sixth week at the Cine Regis, seating 1,200. Admissions began at 45c, then went to 35c.

Pact Assures Labor Peace

Exhibitors here are assured freedom from labor troubles until 1943 with the signing of the collective contract that the national cinematographic workers union has been demanding since October, 1939. This contract allows the continuance of high wage scales for most of the theatre employees besides a ten per cent increase for other workers. The union called five strikes in its campaign to conclude the pact. Union leaders deny reports that there is labor trouble brewing for the exhibitors. They declare that the contract will be fully respected by the workers during its life.

The Ministry of the Interior would have sole charge of supervising and censoring pictures under a bill presented to congress requiring that this function be removed from the local government. This centralized censoring proposition is desired by the industry. The plan provides charges of $1.10 each for attending all pictures and 65c for Mexican films that are to be exported, and allows the Ministry $8,000 to cover expenses this year. It is expected that congress will pass the bill soon.

The Association of Cinematographic Journalists of Mexico has elected the following officers for 1941: president, Roberto Cantu Robert; vice-president, Tomas G. Perrin; secretary, Severo Corte; and treasurer, Salvador Ortigoza. The Association cited the following foreign films exhibited in Mexico last year: American: "Grapes of Wrath"; French: "The Day Has Dawned," and Argentine, "Traidos de la Tierra" ("Tillers of the Soil"). Diplomas of merit are to be issued the producers of these pictures by the Association.

Guaranteed Gets Chaplin Films

Guaranteed Pictures Co., Inc., has acquired the exclusive world distribution rights to a group of 12 two-reel "Mutual Chaplin" films, which were synchronized and released formerly by RKO.

MORE ON NAZIS IN ARGENTINA

Nazi plans to gain control of the film industry in Argentina, as reported in MOTION PICTURE HERALD, *February 22, in a story by Natalio Bruski, are described in a series of articles in the Chicago* Times *by Irving Pflaum, foreign editor of the paper. Major strategy of the Germans, it is reported, is directed toward financial control of feature and newsreel production through bankruptcy proceedings filed after unusually generous credit has been granted producers. Other points include the importation and exhibition of propaganda pictures from Germany. Chief agents are said to be Agfa de la Argentine and the Banco Germanico.*

Republic Acquires Three Exchanges

Republic now has the distribution franchise rights to the Chicago, Milwaukee, and Indianapolis territories, James R. Grainger, its president, announced during the Eastern regional convention in New York City Thursday and Friday last, March 6th and 7th. The territories were acquired from Harry Mandel. The deal gives the company eight exchanges directly operated. It is already in effect. No changes in the personnel of the offices just acquired will be made, Mr. Grainger promised.

Previous franchises acquired by the company from former franchise holders have been those in New York, Philadelphia, Des Moines, St. Louis, and Omaha.

Attending the New York meeting were Herbert J. Yates, Grover Schaefer, John O'Connell, Charles Reed Jones, Jack Pindat, Frank Soule, Sam Seplowin, Jake and George Flax, J. H. Alexander, Sam Fineberg, Max Gillis, Arthur Newman, M. E. Morey, Jack Bellman, Sam Seletsky, Morris Epstein, Nat Lefton, Sam Gorrel, and George Kirby.

The fifth, final, regional meeting of the year will be held April 1st and 2nd in Toronto.

Vincent Hart Gets Commission

Vincent G. Hart, a motion picture attorney and partner of the firm of Friend, Holbrook, Reiskind & Hart in New York, has been appointed a Captain in the Adjutant's General's office of the State of New York on the State staff. Captain Hart was a former American Legion Post and County Commander, and will be stationed in New York City.

Three Paramount Changes

Arnold Van Lear has joined the Paramount exchange in Philadelphia in the publicity department filling Bill Brocker's post upon his promotion to direct exploitation in the Philadelphia, Pittsburgh and Washington areas. Nat Harris, student salesman at the Paramount exchange in Philadelphia, has returned to the home office.

English Theatres Fight Sunday Tax

by AUBREY FLANAGAN
in London

The Cinematograph Exhibitors Association will take immediate steps to bring about a reduction in the charity tax for Sunday operation of film theatres, following the recent Government order which permitted competitive entertainment to operate on Sunday without being subject to the same tax.

The CEA is understood to feel it would be bad policy to oppose operation of other forms of entertainment on Sundays, but that it is justified in asking a reduction of the tax on film houses. It is felt that with the greater part of the weekly business on weekends, the tax is unfair. The Government has indicated that it will not amend or remove the tax clause.

While film houses in England are compelled to pay a charity tax for Sunday operation, legitimate and vaudeville houses and music halls are permitted to open without being taxed. Now, under the new ruling, other types of entertainment are also tax-free. Boxing, wrestling and dance halls are excluded from this privilege, however. The provision permits local municipal councils on request of either the military authorities or a representative of the Ministry of Labor, to place a request for Sunday opening before the Home Secretary for presentation to and approval by Parliament.

The only concession to film houses in the new order is the right of the local industrial authorities to make a formal request for Sunday entertainment, whereas previously only the military authority could make such a request.

Beginning this week, film theatres in the West End area of London were to be permitted to extend their operating hours to 8:30 and 9 P.M. daily, including Sundays.

Collect $1,700 for Greeks

The Greek War Relief campaign drive, sponsored in Terre Haute, Ind., by the Orpheum theatre, of the Gregory circuit, and the Fountain theatre in cooperation with the city's two papers, the *Star* and the *Tribune*, and radio station WBOW, collected $1,700 for the fund it was announced by A. H. Kaufman of the Fountain. The greater part of the contributions were collected during Tag Day on Saturday, March 1st and the midnight shows at the two theatres on the same date.

Two Resign from Republic

George Jones, booker for Republic in the Atlanta, Ga., and Al Rouk, exchange salesman in that territory, have resigned. Mr. Jones will establish his own independent booking office, and Mr. Rouk will join his brother, Charles, in operating a theatre in Montgomery, Ala.

Bookers Party Set

The annual party of the Motion Picture Bookers Club in New York has been set for May 18th, at the Astor Roof. Dan Ponticelle of Warner Brothers is in charge of the arrangements.

U. S. RULES WAGES AND HOURS ACT APPLIES TO 22,000 FILM WORKERS

Status of Categories Disputed by Producers, Labor To Be Decided at Hearing Mar. 25; Locals Ask Internationals' Aid

More than six months of investigation by the Los Angeles regional officials of the National Wage and Hour Act, aided by special surveyors from the Act Administration in Washington, resulted in the announcement, over the weekend, that more than 22,000 of the 28,000 film employees classified are subject to the provisions of the Act.

The companies are observing these provisions, it was reported, except for certain categories the status of which will be argued at a special hearing March 25th in the Los Angeles Federal Building. Whether certain classifications should receive retroactive pay in instances where their pay did not reach the Act's level, is also expected to be decided at the hearing.

The announcement came from Wesley O. Ash, regional director of the Department of Labor's Wages and Hours division after the submission of an exhaustive report from E. M. Cocking, survey analyst of the national Wage and Hour Division, who had spent six months in Hollywood, observing the 585 occupations he listed in the film in dustry. Twenty-nine of Mr. Cocking's classifications are disputed by unions and producers who disagree with Mr. Cocking's exemption rulings. Ten more classifications were regarded as exempt, but their status is uncertain.

Producers, Unions Disagree

The 29 classifications occur in the following categories: art department, camera department, construction section, directors' group, mechanical department, plant engineering and maintenance group, police, projection, property, sound, and wardrobe departments, and the talent group. The producers had asked exemptions for all the 29 classifications in these categories. The unions had asked non-exemption for all classifications except actors, in the talent group.

The 10 classifications mentioned occur in the following departments: make-up, music, property, publicity, and scenario. The producers had asked that a "shooting unit" be exempted; this was refused by Mr. Cocking, after he had spent several days on sets.

It was estimated there were some 1,500 workers, including 778 actors, under the disputed classifications.

Meanwhile, in Hollywood, studio locals pressing the producers for a stand on demands for alterations in working hours and wages under the basic labor agreement entered into by six studio internationals, this week began appealing, as they had warned they would, to the officers of their internationals. The decision to appeal was made last week at a meeting between business agents of the costumers, laborers, projectionists, and grips. The Property Men's Local 44 already has asked its International for aid.

Last week, in New York, officials of the Warner Brothers and Loew's New York home offices testified before Daniel Baker, National Labor Relations Board trial examiner, in the petition by the Screen Publicists Guild Eastern unit for certification as the bargaining agency for the advertising and publicity workers for the majors' home offices. Testimony in the case of the Guild versus the other companies, had already been taken.

The guild this week was to appoint a five man negotiating committee for expected meetings with majors' representatives on a proposed closed shop contract, submitted by the guild several months ago but delayed because of the majors' insistence that the Guild obtain an NLRB certificate.

In Detroit, the Schulte circuit of neighborhood theatres was threatened with a strike by the Theatre Managers and Assistant Managers Union, which complained to the state labor board that its members had been forced to do janitors' work.

The Missouri House is considering Representative Forrest Mittendorf's bill to establish wage-hour conditions for workers now exempt from the Federal Wage Hour Act, excepting those in domestic and agricultural occupations. The bill sets 30 cents per hour as minimum wage for the first year of the bill's application, 35 cents per hour for six years, and 40 cents per hour thereafter. Maximum working hours per week would be 44 hours the first year, 42 the second, and 40 thereafter.

Philadelphia Union

Philadelphia has a new union for "front of the house" workers: the Employees of Independent Theatres, which asserts it has support of the American Federation of Labor. The city already has an IATSE union for the same type of employees, including assistant managers, and with a membership in the Warner circuit. It had not, however, secured recognition from independent theatre owners, in whose houses the new union is seeking membership.

The IA local is now negotiating with the Warner circuit for a new contract embodying a $45 weekly minimum for assistant managers, and a similar minimum for doormen and cashiers of $25.

In Seattle, janitors of theatres are to receive a wage increase of eight per cent, effective until January 1st, 1943. The increase is the result of negotiations between the local Building Service Employees Union, and the Seattle Theatre Managers Association. Fifty six janitors are said to be affected.

Negotiations are now occurring, in the same city, for an increase in wages for the ushers, doorman, and cashiers.

Detroit theatre janitors, members of the Building Service Employees union there, were encouraged last week by a vote of support given them by the executive board, meeting in Chicago and presided over by William McFetridge, president.

The Metropolitan Projectionists' Union, of New York City, announced this week it would file a new petition with the State Labor Relations Board, for certification as the bargaining agency for employees in six theatres of the Casey and Wheeler, and Prudential circuits, on Long Island.

A previous petition was dismissed two weeks ago, because the theatres it mentioned did not, according to the board, constitute an appropriate employer unit.

In the same city, the Alliance of Motion Picture Machine Operators has been formed, of members who broke away from the United Theatrical and Motion Picture Workers union. Head of the new union is Irving Friedlander; its secretary, Peter Waxberg. Members, approximately 12, are employed in Brooklyn independent theatres.

The American Federation of Musicians appeared this week to be renewing its pressure on radio, for the employment of more musicians; and upon radio's allies, the transcription and record companies. James Caesar Petrillo, president of the AFM, appointed Benjamin Selvin head of a committee, to investigate the latter type of company, in relation to musician employment. Mr. Selvin is vice-president of Associated Music Publishers.

In Gardner, Massachusetts, more than 1,300 employees of the Heywood-Wakefield Company, manufacturers of theatre chairs, have received wage increases of five per cent, Richard N. Greenwood, the company president, announcing that improved business conditions had made the increase possible.

MICHIGAN STUDIES STATE HOURS LAW

The Michigan legislature is mulling a new minimum wages-and-hours bill, specifically directed at the state's theatres, and replacing a former bill regulating women employees, and since pigeon-holed. The bill provides a 44 hour maximum work week the first year, 42 the second, 40 the third. It also sets minimum wages at 40 cents per hour the first year, 45 the second, and 50 cents thereafter.

Jack Benny's Contract Renewed for One Year

After much discussion and many reports that Jack Benny would not renew his contract with General Foods, it was announced Monday in New York that the radio and screen star and his radio sponsor had agreed on the terms of a new contract to become effective upon the expiration of his current pact, June 1st.

Terms of the new contract were not revealed. Under his present one Mr. Benny receives $18,500 for each Jello-O broadcast out of which he must pay all costs of the program, including talent. His radio show has the highest rating of any program regularly on the air.

New Quarters for Filmack

Irving Mack, president of the Filmack Trailer Company in Chicago, has announced that the company has leased the entire building formerly occupied by Metro-Goldwyn-Meyer at 1327 South Wabash Avenue. The new quarters have approximately 20,000 square feet, which are now being remodeled.

Union Plans Shows

The Greater Cincinnati Industrial Union Council, a CIO affiliate in Cincinnati, Ohio, will launch a series of monthly picture programs for members and the public, beginning with "The Wave," a Mexican production with English titles.

Hellinger Leaves Warners

Mark Hellinger, Warner producer, has settled his contract with that studio.

MARCH 21ST STARTS
UNIVERSAL HELPS YOU



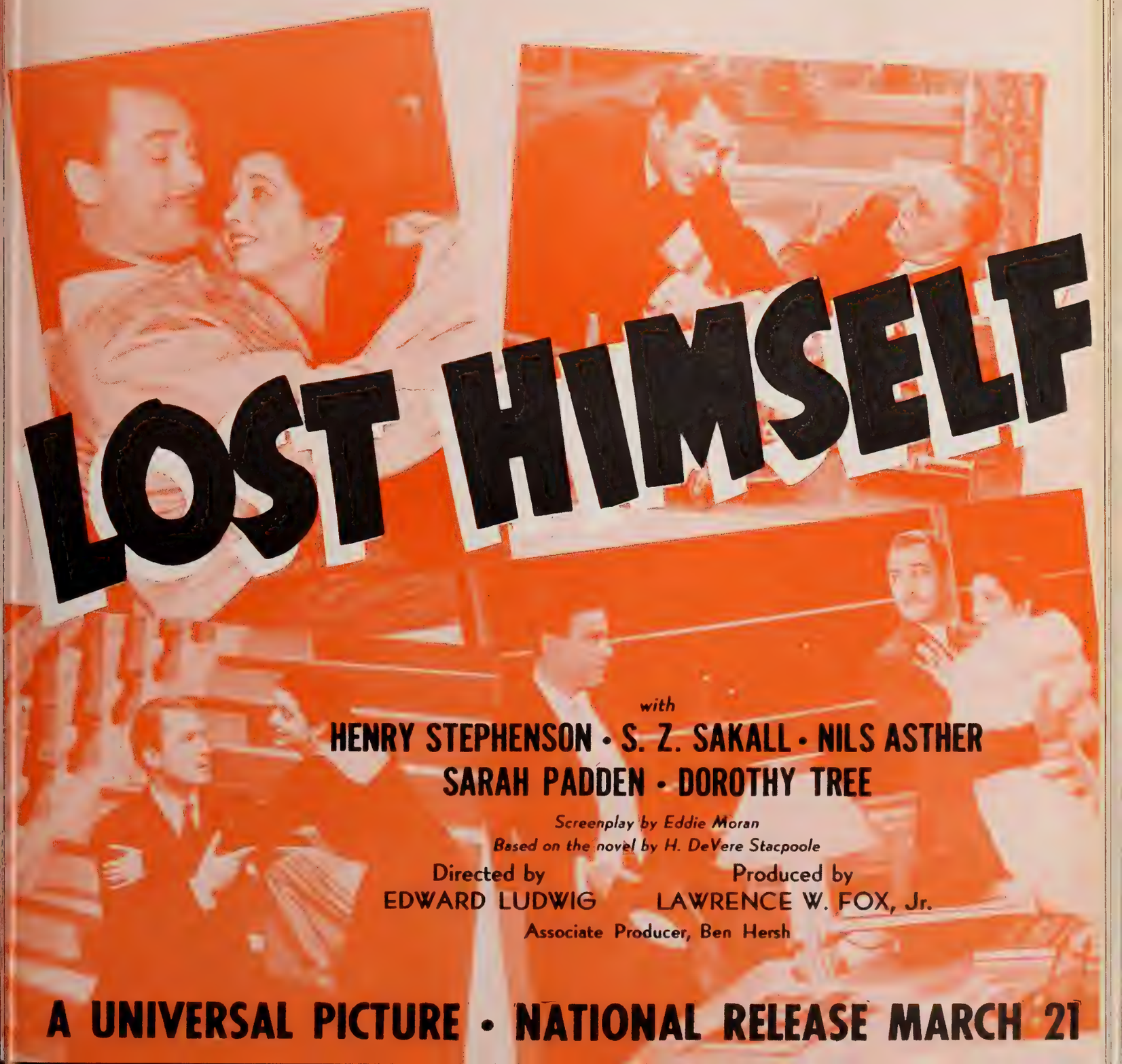
SPRING—Officially!



START IT—Box-Officially!



It's the release date for a comedy-honey... that will rib-rouse the whole country... set ten million wives laughing and thinking about the gal whose husband "doubled" up on her!



LOST HIMSELF

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HENRY STEPHENSON • S. Z. SAKALL • NILS ASTHER
SARAH PADDEN • DOROTHY TREE

Screenplay by Eddie Moran
Based on the novel by H. DeVere Stacpoole

Directed by
EDWARD LUDWIG

Produced by
LAWRENCE W. FOX, Jr.

Associate Producer, Ben Hersh

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PRESSURE SEEN FOR ASCAP-BMI SETTLEMENT

Justice Department Reported Ready to Force Agreement; Negotiation Offer Rejected

With broadcasters and the American Society of Composers, Authors and Publishers showing little indication of getting together to reach a settlement of the music war which has kept ASCAP music off the networks since January 1st, and both sides still blaming each other, prospects increased this week for a peace dictated by the Department of Justice just as the Government made both parties accept consent decrees.

Radio interests which have backed Broadcast Music, Inc. as a rival to ASCAP want the Society to submit another proposed contract. The Society's position is that negotiations should begin around the contract originally proposed last fall which was the occasion of the war. ASCAP leaders feel that if the radio people do not like the proposed contract, as is obviously the case, the obligation is theirs, not the Society's, to make alternative suggestions.

Tuesday a spokesman for ASCAP said the Society would accept any opportunity to negotiate with the broadcasters that "it is given a chance to" and added he did not think it would be necessary to prepare a provisional contract as requested by the radio interests.

A special ASCAP committee was giving attention to revision of the by-laws of the organization required by the consent decree signed on Tuesday of last week by Federal Judge Henry W. Goddard who signed the motion picture decree four months ago.

On Tuesday Mutual informed the National Association of Broadcasters that it would negotiate directly with ASCAP over terms of a new music contract. This was reported to be the first "break" in the radio industry's "united front" against the society.

Negotiation Offer Made

The day after the decree was signed, on Wednesday of last week, ASCAP made a formal offer to the National Association of Broadcasters to resume negotiations. It was reported the NAB would not accept that offer because it was not accompanied by any specific proposal. If discussions between the two groups do not begin shortly the Department of Justice is expected to step in and direct the negotiations.

A hearing was scheduled in Milwaukee this week at which the Society was to pay a fine reported at $24,000 and the criminal information filed by the Government was to be dismissed. Victor O. Waters, special assistant to the U. S. attorney general has been handling the case in Milwaukee for the Government. Judge F. Ryan Duffy was expected to hear the arguments.

Nebraska's anti-ASCAP law which is before the U. S. Supreme Court on an appeal by the state from a decision of the U. S. district court will probably be reviewed shortly, according to William J. Holtz, special prosecutor for the attorney general of Nebraska.

Mr. Holtz said this week he believed there was no relief in the music consent decree for the theatre, hotel or ballroom operator because they were still subject to "the whims" of ASCAP representatives.

It was pointed out that the district court had not objected to all the points in the Nebraska law which was passed in 1937 but had ruled that allowable portions were so interlocked with invasions of rights of individuals guaranteed by the constitution that the whole measure could be ruled "inoperative." Mr. Holtz said that if the law was not upheld by the Supreme Court indications might be had as to how far state legislatures could go in attempting to control ASCAP.

Hearings on the bill before the Supreme Court are now scheduled for the week of April 3rd. It was reported that a further appropriation would be necessary to finance the state of Nebraska's share of the expenses of the appeal.

Last week before a committee of the Massachusetts Legislature Louis Frohlich, counsel for the society, asserted that the National Broadcasting Company and the Columbia Broadcasting System were backing anti-ASCAP bills introduced in that legislature. The bill was also opposed by a representative of 20 radio stations in the state of Massachusetts.

SOUND FILMS FOR BROOKLYN SCHOOLS

The Board of Education, in Brooklyn, N. Y., has approved the purchase of 105 sound motion pictures for exhibition in the schools of that borough. Similar to the silent films that have been used, the sound films include subjects on art, aviation, economics, home-making, machine-shop practice, modern European history and the sciences.

A year ago the board approved the use of sound films in education, but considered those films available objectionable because they had musical scores instead of commentaries. The new subjects, all 16mm films, were approved by the board as available for selection by school principals.

Three Join Cinemasters

Bert Wilson has been named chief cutter and editor for Dick Hyland's and Arthur Leonard's Cinemasters Inc., producers of three-minute subjects for James Roosevelt's coin-in-the-slot films. John E. Graham has been named assistant director and casting head for the company and Don Malkames, chief cameraman.

Reorganize U.D.T. Publicity

The publicity department of United Detroit Theatres in Detroit, Mich., is being reorganized under Ralph Stitt, following the recent split of the circuit into three groups under supervisiors for each section of theatres.

Gann Purchases Comedy

Michael J. Gann has purchased the distribution rights of the feature-comedy "One Foggy Night," starring Zasu Pitts, which will be released through Musart Film Productions, Inc.

Musicals from Fox, Columbia for 1941-1942

Public demand for lighter film fare appears to have evoked quick response from major producers, with musicals and comedy dramas occupying a large proportion of the production schedules for 1941-42. Both Twentieth Century-Fox and Columbia this week announced extensive plans for musical product.

20th Century-Fox, with its current release of "That Night in Rio," color musical starring Alice Faye, Carmen Miranda, and Don Ameche, leads off the most extensive musical picture schedule ever undertaken by the company. A minimum of 12 major musicals are currently on the company's 1941-42 release plan.

"The Great American Broadcast," with a cast including Alice Faye, John Payne, Jack Oakie, and Cesar Romero is scheduled to follow "That Night in Rio." The picture is now in production under the direction of Archie Mayo. Another musical color film, "Miami," gets under way this week with a cast headed by Betty Grable, Don Ameche, Carol Landis, Charlotte Greenwood and Jack Haley. "Sun Valley," starring Sonja Henie with John Payne opposite her and Milton Berle and Joan Davis as the comedy team, will go before the cameras late in March. Other musical productions planned this year are "Song and Dance Man," starring Jack Oakie, and based on the George M. Cohan show, "Pearl Harbor," starring Betty Grable, and "Straight Left," with Alice Faye and John Payne.

Joseph M. Schenck, chairman of the board of 20th Century-Fox, in New York last week said that no biography or heavy drama has as yet been scheduled in the company's 1941-42 output. Comedy dramas will predominate, plus a dozen or more musicals, he said. No over-all production budget has been set, he indicated. Individual production budgets will be allocated as each picture is planned.

Ernst Lubitsch was signed by 20th Century-Fox on March 6th for a three-year producer-director contract. He will start production at Fox after completing one more picture for Sol Lesser for United Artists distribution.

Six Columbia Musicals

Columbia, with six musical comedies in production or preparation, is well in the van of demand for tune films. "Time Out for Rhythm," formerly titled "Show Business," was first before the Columbia cameras. Rudy Vallee, Ann Miller, Rosemary Lane, Allen Jenkins, Brenda and Cobina, Joan Merrill, Three Stooges, and Glen Gray and his Casa Loma orchestra are among stage and radio musicians in the cast. Sammy Cahn and Saul Chaplin have written seven songs for the picture. Sidney Salkow is directing and Le Roy Printz is supervising dance routines.

"Betty Coed" with Ruby Keeler, Harriet Hilliard, Ozzie Nelson and his band is also in production. Robert Andrews wrote the original story and screen play.

Cole Porter has written the songs for "He's My Uncle," musical treatment of life in the draft army. The screen play is by Earl Baldwin. Sam Bischoff will produce the picture. Mr. Porter is also writing music for "Eadie Was a Lady," first picture written by Gene Markey under his new long-term contract with Columbia. Kathryn Scola wrote the original. Markey is also preparing "But Beautiful" from a story by Everett Freeman.

"Pal Joey," current Broadway hit written by John O'Hara with music by Rogers and Hart, will be filmed by Columbia this summer.

Industry Support Spurs Greek War Relief Program

Plans for the amusement industry's participation in the Greek War Relief Drive reached the boom stage this week, according to Adolph Zukor, chairman of the industry committee. Over 6,000 theatres in every section of the country will participate in the drive during the week of March 25th, Mr. Zukor said, adding that he was "extremely gratified by the warm and spontaneous response of exhibitors."

Approximately 500 theatres will stage special midnight shows, augmenting their features with special stage programs. In the New York metropolitan area alone more than 50 theatres have announced special programs for the Greek cause. Other theatres will take lobby collections from March 25th to 30th, and distribute approximately 5,000,000 blue and white Greek War Relief buttons.

Music Hall Benefit

Leading the benefit performances is the midnight "Greek Festival for Freedom" to be staged at the Radio City Music Hall in New York on Friday March 28th. W. G. Van Schmus, managing director of the Music Hall and J. R. Vogel of Loew's are directing the program. Tickets, ranging from $1 to $10 have already been distributed to New York brokers and placed on sale at the Music Hall.

Melvyn Douglas, in a trailer produced by MGM for theatres participating in the Greek Relief Drive, sets forth the need for aid to Greek women and children. Scenes of civilian hardships, and military preparation behind the Greek lines are included in the 175 foot trailer. It will be distributed without cost by National Screen Service.

Mr. Zukor also reported that midnight shows were being planned in many other major cities. At Chicago the benefit is headed by Jules J. Rubens and John Balaban. In Minneapolis, John J. Friedl has arranged to have a special show featuring the Minneapolis Symphony Orchestra; a big midnight show has been set at the Fox Theatre, Detroit; in Buffalo, Vincent McFaul is holding a gala show in Shea's Great Lakes Theatre; in Boston, M. J. Mullin has arranged a midnight show at the Metropolitan Theatre as well as 55 Special Midnight Shows throughout New England; in Oklahoma, the Griffith Amusement Company announced that they will hold 50 special shows; in the Pittsburgh area, 48 shows have been arranged under the direction of Harry Kalmine.

Greek Campaign in Field

Albany exhibitors at a meeting in the office of M. A. Silver, Warner zone official, laid plans to top their $15,000 Greek aid quota. More than 60 exhibitors met with Mr. Silver and his co-chairman, B. G. Kranze, of RKO. A midnight show with ten stage acts at Lou Golding's Palace will open the Albany drive on March 22nd.

A radio committee includes: Harold Smith of WOKO and WABY, Colin Hager, WGY, Scott Bowen, WIBX, and Bill Ripple, WTRY. Labor is represented by Andy Antoinette of the Albany Motion Picture Operators and Henry Harris of Stagehands' Local.

Among exhibitors at the Albany meeting were: William Benton, Benton Circuit, Saratoga; Chris Buckley, Bennington, Vt.; Ernie Dodds, Lake Placid; Sid Dwore, Schenectady; Harvey English, Hancock; Henry Frieder, Hudson; John Gardner, Schenectady; Louis R. Golding, Fabian district manager; Charles Gordon, Ithaca, Neil Hellman; Mike Kallet, Oneida; Alex Papayanakos, Canton; Jim Papayanakos; Sam Milberg, Watervliet; Walter Reade, Jr., Saratoga Springs; J. Meyer and Louis Schine, Gloversville; Bill Smalley, Cooperstown; Abe Stone; Leonard Rosenthal, Troy; Charles Wilson, Troy; John Yanakis, Potsdam; Alex Sayles, Al LaFlamme, Larry Cowan and Mel Conheim, Albany.

At Kansas City showmen under the leadership of R. F. Withers, Republic Branch manager, and J. R. Thompson, RKO, have completed plans for a midnight show at the downtown Midland to open the Greek campaign. Subsequent midnight galas will be held at the Isis and Oak Park, key neighborhood houses. Other houses will collect funds in the lobby and run the special Greek War Relief Drive trailer, Jerry Zigmond, Kansas City chairman, reported.

Sorority girls from the University of Cincinnati's Pan-Hellenic council have been enlisted by the Cincinnati Greek Drive committee to assist in a benefit preview at the RKO Grand on March 22nd. A major picture will get a special pre-release screening at the Cincinnati theatre. Advanced prices will be charged and girls from the campus sororities, wearing Greek peasant costumes, will usher. All proceeds will go to the Greek War Relief Association, along with funds collected in the lobbies of other local theatres.

More than 200 St. Louis and Southern Illinois theatres are participating in the Greek aid program, co-chairmen Harry C. Arthur, Jr., of Fanchon and Marco, and Maurice Schweitzer, Paramount exchange chief, announced. Girls, garbed in traditional Greek costumes, will solicit funds in local night clubs. Fred Wehrenberg, MPTOA president, aided by Morrie Davis, A. Pappas, Thomas James and Sam Schucart are directing the independent's midnight shows and lobby collections for the Greek Relief Association.

Goldwyn-UA Contract Settled; $300,000 Cash for Stock Reported

Purchase of Samuel Goldwyn's one-fifth share in United Artists Corporation and his release from an exclusive distrbution contract were announced at a U.A. directors' meeting in New York Tuesday. After three weeks of negotiation, punctuated by many rumors of new disputes between Mr. Goldwyn and the company, it was reported that Mr. Goldwyn would receive $300,000 cash for his stock in United Artists and full release from his distributing contract with that company. The pact had three more years to run. Under the settlement Mr. Goldwyn becomes a free agent with the right to release independently or through any distributor.

Uncollected foreign income, of which approximately $90,000 is due Mr. Goldwyn, was reportedly a major stumbling block in the discussions. It is understood that Mr. Goldwyn finally waived his claim in the interest of peace and quick freedom. Future plans have not been revealed by the former United Artists partner, although he is reported to be considering release agreements with several companies. Warners and Paramount are both reported to have offered an outlet for Goldwyn productions.

With Goldwyn stock repurchased by his former partners, it was reported that the one-fifth share held by the Douglas Fairbanks estate might also be purchased by the company. The Fairbanks estate, Mary Pickford, Charles Chaplin and Alexander Korda are the remaining owner members. At the time of Mr. Goldwyn's election to United Artists membership in 1927 the owner-members comprised Miss Pickford, Mr. Fairbanks, Norma Talmadge, Gloria Swanson, D. W. Griffith and Joseph M. Schenck.

Paramount - Kate Smith Tieup

Paramount has arranged a promotion campaign for four forthcoming films on Kate Smith's Friday evening hour over the Columbia Broadcasting System network. The promotion program calls for four successive Fridays, beginning March 28th. The films will be "Road to Zanzibar," "The Round-Up," "I Wanted Wings" and "Reaching for the Sun."

Pittsburgh's Variety Banquet Plans Set

The 14th annual Pittsburgh Variety Club annual banquet will be held November 2nd in that city, one day after the Pitt-Ohio State football game at the Pitt Stadium. C. J. Latta will be general chairman. C. C. Kellenberg is chief barker.

A tentative program for the National Variety Clubs convention in Atlantic City May 15th, 16th, and 17, has been set. Delegates and guests will register at the Traymore first day; officers and canvassmen will then meet, this to be followed by luncheon, and a fishing and boating party, with boxing and wrestling exhibitions that night. Business sessions will be on second day, followed by lobster dinner and a night club party. Final day, Saturday, will feature golf tournament in morning, boardwalk parade and pageant in afternoon, and banquet that night.

The Charlotte Variety Club opened Monday night.

New members of the Twin City Variety Club were inducted at a dinner meeting Monday evening at the Nicollet Hotel, Minneapolis.

The first social "get together" of the Boston Variety Club is to be held next Tuesday night at the Hotel Statler.

The Columbus tent was to hold a dinner Friday evening, with possibly Ohio's Governor and staff in attendance. Myron B. Gessaman is chairman of the affair.

Koliski Named Salesman

Charles Rich, Vitagraph branch manager in Cleveland, Ohio, has announced the appointment of Joe Koliski as city salesman, succeeding Joe Minsky, now serving in the Army.

Sottile Opens Albany Branch

Michael C. Sottile, operating a theatrical booking agency in Pittsfield, Mass., has opened a branch office in Albany, N. Y. H. L. Hickman of Albany is in charge.

DELAWARE KILLS 200 YEAR OLD BLUE LAW

Move Also Made in Michigan to Remove Old Sunday Statute from the State's Books

by GEORGE L. PATZER
in Wilmington

After two years of waiting and weeks of wrangling in the State Legislature at Dover, repeal of Delaware's 200-year-old Sunday blue laws was voted last week by the General Assembly and only the signature of Governor Walter W. Bacon is needed before the antiquated statutes are wiped from the books and substituted by the liberal Sabbath bill passed by Senate and House last Friday.

The new liberal bill, introduced by Rep. Robert H. Richards, Jr., of Wilmington and adopted by the Senate 13-3 and House 18-16, is now before the Governor who was expected to sign the measure sometime this week. The new measure replaces the bill recently introduced by Senator Paul R. Rinard of Wilmington, which passed the Senate but was defeated in the House.

Attorney-General James R. Morford, whose strict enforcement drive of two weeks ago placed 493 persons in the state under arrest on charges of violating the ancient statutes, characterized the new bill as more liberal than the Rinard measure.

A highlight of the measure is that theatres and businesses in incorporated communities are given broad scope for operating unless city or town councils shall prohibit them. In rural, or unincorporated areas the new bill flatly prohibits movies or theatrical performances, public dancing and horse racing.

Sunday Hours Set

In incorporated communities movies, theatres, public dancing, auctions, horse racing are not unlawful between noon and 6 P.M., and from 8 P.M. to midnight.

Town councils have the power to regulate or prohibit any form of business other than those already mentioned before noon and between 6 P.M. and 8 P.M. The town councils also are given the right to prohibit or regulate "any worldly activity" between noon and 6 P.M., and from 8 P.M., to midnight.

Only 24 of the 493 persons arrested on Sunday, March 2, throughout the state in the wholesale roundup of blue laws enforcement, were fined. A total of 382 cases were dismissed and 87 dropped.

J. Gorman Walsh, manager of Wilmington radio stations WDEL and WILM, and Program Director Harvey Smith, were dismissed by Judge Henry Isaacs in the Municipal Court at Wilmington, when the judge ruled that the serving of news by either newspapers or radio was a necessity of the modern day world. Mr. Walsh and Mr. Smith were broadcasting sermons in Wilmington churches when they were taken into custody.

Michigan Repeal Sought

A repeal of the blue law which was put into effect in Michigan in 1864 is being sought by State Senator Ben Harrison in Detroit. The law, which prohibits being "present at any public diversion, show or entertainment," is considered a dead issue in the state but it is said by legal authorities to be effective in preventing the passage of blue law legislation by local municipalities and for that reason the Harrison bill may be sidetracked.

In Norfolk, Va., the blue law prohibiting the showing of motion pictures on Sunday will again be brought up for another of the innumerable tests that it has undergone in past years.

Contesting the legality of the law is Harl Wolever, who has been summoned to appear before a trial justice in Warwick County in connection with the Sunday operation of the recently opened Village theatre at Hilton Village. Until the case is settled, Mr. Wolever said there will be no Sunday showings. Mr. Wolever is district manager for Dominion Theatres.

A theatre admission tax proposal passed by the South Dakota Senate a few weeks ago, was killed last week when it reached the House on Wednesday, March 5th.

The bill proposed to place a tax of one cent on every admission, regardless of the scale. Revenue would be used for old age pensions.

A proposed three per cent sales tax which would have applied to amusement admissions and to virtually all other transactions in Indiana except the sales of food was dropped from consideration a few days prior to the ending of the Indiana General Assembly on Monday. The proposal had met strong opposition and did not reach the stage of being entered as a bill.

Before the ending of the session Assemblymen made amendments to bills calling for revision of the state gross income tax to reduce the levy from one per cent to one-half of one per cent for retailers, laundries and dry cleaners. The changes that were proposed did not apply directly to the motion picture industry.

Sunday night baseball games and ice hockey were made legal in a bill passed by both houses and signed by Governor Henry F. Schricker.

Indefinitely postponed by the Indiana General Assembly before its conclusion, was the licensing and state control of outdoor advertising, and also a bill which would have given Indianapolis daylight saving time. At present many northern Indiana cities have daylight saving, but the capital and central and southern Indiana generally have clung fast to standard time for many years.

The state of Mississippi has announced that the collection of taxes during February reached a new all-time high for that month at $35,027.24 compared with $30,090.12 collected during the same month in 1940.

New York Bills Proposed

A well-drafted bill to make it unlawful to refuse admission to theatres to anyone over 21 years of age, except for abusive conduct or language was introduced last week by Assemblyman Irwin D. Davidson, of New York City, and immediately commanded the attention of legislators meeting in Albany, N. Y.

The Davidson measure, an improvement over his bill in a previous session, similarly limits rejections, even with offer of ticket price refund, except for abusive or offensive conduct or speech. It adds to the civil rights law a section which gives adults the right to view theatre shows or performances providing they obtain and present their tickets at a reasonable time before the commencment of the stage show or during the operation of motion pictures.

Meanwhile, other discrimination bills came in for both praise and objection by the strong Citizens' Union of New York, a group which has much weight among metropolitan legislators. The Citizens' Union opposed Assemblyman W. T. Andrews's series of discrimination bills, this week introduced also by Senator Alex A. Falk.

However, three Burrows' measures introduced by the other Harlem Assemblyman were approved by the Union although mandatory suspension of theatre licenses for a month "seems a mistake, as it might be enough to put a concern out of business entirely." The Citizens' Union thought the bill, which applies to theatres, hotels and restaurants, should leave the first offense penalty discretionary with the court.

Meanwhile, New York motion picture exhibitors have been protesting to the legislators that air conditioning legislation will cause them excessive expense and the New York State Sheet Metal, Roofing and Air Conditioning Contractors upheld their point of view by also directing protests to the legislators. The air conditioning people claim the bill would cost New York business men $949,000 the first year in regulating installation and repair of air conditioning systems under the guise of setting up licensing of contractors to do the work. At present, exhibitors hire air conditioning concerns to handle the installation and repairs on a contract basis, usually by bid.

Child Bill Tested

Maryland exhibitors won a point recently against the child-adult admittance bill in an age-guessing contest staged by motion picture exhibitors who are opposing the bill which would divide films into two classifications—one for adults and one for children under 16 years old. The measure, sponsored by Senator Wilmer C. Carter, would impose a $5 fine on any exhibitor who admitted, either wilfully or by mistake a child under 16 to see a picture labelled "For Adults Only."

Five boys were produced at the hearing by exhibitors who demanded that the legislators try to guess their ages to illustrate the problem exhibitors would have to face if the bill was passed. All the guesses were wrong.

Reading, Pa., authorities are preparing a new ordinance regulating air-conditioning devices in theatres and other public buildings which use water from artesian wells instead of city water. An ordinance passed in 1939 was never put into effect and is to be replaced.

A bill which would authorize schools to show motion pictures of all sorts for educational purposes has been introduced in the California legislature by Assemblyman Alfred Robertson of Santa Barbara.

Illinois theatre companies organized under dummy names would be affected by a bill introduced in the Illinois Legislature by Representative John Ryan. The measure would prohibit companies from transacting business under assumed names. The names of the true owners of property would have to be filed with the county clerk.

RESORT MEN SEEK LABOR DAY CHANGE

A move, started early in January, to cause the New Jersey Legislature to change the date of Labor Day from the first Monday in September to the second Monday, gained impetus in the past few weeks as labor unions, chambers of commerce, motion picture exhibitors and the Travel Bureau of the Department of the Interior gave the move support. It was estimated the change would be worth at least a million dollars to the New Jersey resorts and indirectly benefit the local exhibitors. The customary date this year falls on September 1st.

T. A. Hughson, of the Hughfalk Amusement Company of Ocean Grove, N. J., operator of the Strand theatre in that city and originator of the plan in that territory, has secured the support of the Stagehands Union.

It wasn't nominated for an Academy Award, yet

"BLACKOUT" flares as an exhibitor's picture

that's consistently making money everywhere!

"top-line job!"—*hollywood reporter* • "exciting entertainment!"—*motion picture daily* • "skillful and convincing!"—*daily variety* • "knock-out melodrama!"—*n. y. herald-tribune*

"BLACKOUT" starring CONRAD VEIDT and VALERIE HOBSON • Released thru UNITED ARTISTS

FCC AUTHORIZES 'SUPER' TRANSMITTER FOR F-M

New Armstrong Station Will Serve 12,000,000 Audience; Others Compete in New York

Giving special recognition to the developer of radio's wide-band frequency modulation (FM), the Federal Communication Commission last week authorized Major Edwin H. Armstrong, radio inventor, to construct the first, and quite possibly the only "super" FM station, at his experimental transmitter at Alpine, N. J., where FM was demonstrated to be of commercial importance.

The new Armstrong FM station will operate on 43.1 mc. and serve 15,610 square miles, embracing more than 12,200,000 persons living in portions of New Jersey, New York, Connecticut and Pennsylvania, according to the FCC announcement.

Other FM stations recently authorized by the FCC were for the Moody Bible Institute in Chicago and the Stromberg-Carlson Telephone Manufacturing Company in Rochester, N. Y. Ten applications are now pending for the remaining four FM channels available for the New York metropolitan area.

Hollywood Application

The Columbia Broadcasting System has applied for an FM station in Hollywood, California, to cover an area of 20,560 square miles with an estimated population of 2,594,086.

The United Broadcasting Company has asked for permission to operate a FM station at Cleveland on 48.5 mc. to cover an area of 8,420 square miles with an estimated population of 1,314,595.

The FM station operated by WSM, Nashville, Tenn. and having the call letters W47NV, had the distinction last week of being the first of the new "staticless" stations to be allowed to broadcast sponsored programs The Standard Candy Company which also sponsored WSM's first commercial program 16 years years ago brought the first FM time.

This week W. G. H. Finch, president of Finch Telecommunications, Inc. of Passaic, N. J., announced the organization had been licensed by Major Armstrong to manufacture mobile FM communication and miscellaneous apparatus. The company also received permission from the FCC to operate an experimental facsimile station at the company's Bendix Airport laboratory at Bendix, N. J. The letters W2XAH were assigned and the station will use frequencies between 30 and 40 megacycles which are adjacent to FM channels and may use 1 kilowatt power.

Installation of FM equipment began this week at the headquarters of the King County Sheriff's office in Seattle where $17,500 will be spent on a 500-watt, two-way radio transmission system to provide direct communication with 14 automobiles used by the sheriff's office and with the headquarters in the County-City Building.

David Sarnoff, president of the Radio Corporation of America, announced last week the company would build, at Princeton, N. J., "the world's largest radio research laboratories." The new RCA Laboratories will be erected "to promote the growth of radio as an art and industry, and to meet the expanding demands of national defense." It was also said the new laboratories would facilitate the development of new radio products and services and help to take up the slack by providing new business and employment for the post-war period.

Otto S. Schairer will be vice-president in charge of RCA Laboratories; Ralph R. Beal, research director will head developmental activities and E. W. Engstrom will be director of the Princeton Laboratories.

The Mutual Broadcasting System announced that February gross billings totalled $442,157, an increase of 31 per cent over the same period last year. Total for the first two months of 1941 was $947,388, an increase of 44.6 over the first two months of 1940.

Pittsburgh Stage Grosses Increase

Boom-time boxoffices for four of the past five weeks at the Nixon, Pittsburgh's only legitimate theater, and bookings for at least seven more weeks this spring, indicate the season will finish as one of the more profitable during the past decade.

During February, "Tobacco Road" drew $19,000 at $1.65 top in nine performances, "Hellzapoppin" grossed $61,000 in two weeks at $3.30 top, and "The Male Animal" pulled $11,500 at $2.75. Extra matinees were given for "Road," which beat its last year's gross of $17,500, and for the Olsen-Johnson show. "The Male Animal" drew best in Washington on its current road tour, $20,000, writer-director-actor Elliott Nugent informed, before leaving the cast here to go to Hollywood where he will direct Bob Hope in "Nothing But the Truth," for Paramount. He will also direct "Animal" for Warner Bros. James Bell replaced Nugent in the stage cast.

Following "Night Must Fall" last week and the current "Blossom Time," the Nixon will present a return engagement of "The Man Who Came to Dinner," which grossed $40,000 in two weeks here a couple months ago, a return of "The Little Foxes" which premiered here two years ago, and "Twelfth Night" with Helen Hayes and Maurice Evans under American Theatre Society auspices. After a dark week, then comes "Cabin in the Sky" with Ethel Waters, the University of Pittsburgh annual Cap and Gown Show, and "DuBarry Was a Lady."

Raynor Joins P. R. C.

William T. Raynor, Jr., has been appointed west coast publicity representative of Producers Releasing Corporation. Mr. Raynor, who succeeds Eddie Graneman, resigned, was formerly with Monogram where he was pressbook editor.

IN NEWSREELS

MOVIETONE NEWS—No. 52, Vol. 23.—Ford scout cars under construction....Steel mills run at top speed....Warships for Free French....Troops salute Gen. Galway....RAF pre-training....Seventeen children in one family....Red Cross aids British....Sports.

MOVIETONE NEWS—No. 53, Vol. 23.—Battle of Tobruk....Churchill watches war drill....New cruiser launched in Britain....Menzies visits Australian Navy....Gas masks for U. S.....Naval reservists graduate....Camp hostesses signed....Sports.

NEWS OF THE DAY—No. 250, Vol. 12.—School boys train for RAF....Junior Red Cross aids London's children....Carnival in Rio....Buggies for Army....Fashions....Sports.

NEWS OF THE DAY—No. 251, Vol. 12.—Tobruk falls ....Churchill sees war games....Gas masks for U. S. ....Seattle black-out....James Farley returns from good-will tour....Fashions....Sports.

PARAMOUNT NEWS—No. 55.—Golden Glove bouts ....Connie Mack opens baseball season....Tokle breaks ski jump record....Trappers of Louisiana celebrate Christmas....Academy Awards....Science ....Search for lost child.

PARAMOUNT NEWS—No. 56.—Black-out in Seattle ....Drafttettes in Army....Wrecked seamen rescued ....Hitler satirized by art colony....Lend-lease bill passed....Films from Libya....Sports.

RKO PATHE NEWS—No. 55, Vol. 12.—Typical day in Sergeants life....Lord Baden-Powell buried in Africa....Ford combat cars tested....S.S. Rio De La Plata in service....Wallace addresses South American group....Rio Carnival....Chefs display art ....Seventeen children in family....Golden Gloves ....Sports.

RKO PATHE NEWS—No. 56, Vol. 12.—Lend-lease bill passed....Capture of Tobruk....Churchill sees war games....First Free France flag sails into U. S..... Government buys surplus fruit....Jackie Coogan's in the Army....Army hostesses drafted....Dog show in New York....Sports.

UNIVERSAL NEWSREEL—No. 960, Vol. 13.—Ford army cars tested....Navy graduates radio class.... Plane engines for RAF....Cargo ship launched.... Inventors show gadgets....British hold war games ....British Coast Guard busy....Auto race on ice ....Sports.

UNIVERSAL NEWSREEL—No. 961, Vol. 13.—Lease-lend bill passed....Indo-China bows to Japan.... Seattle tests black-out....Gas masks for U.S..... Hostesses drafted....Blizzard in Manhattan....Rescue ship's crew....Sports.

National Decency Legion Classifies Seven Films

Of the seven films classified by the National Legion of Decency in its listing for the current week two were found unobjectionable for general patronage, two were unobjectionable for adults, two were classified as objectionable in part and one was condemned. The pictures and their classifications follows:

Class A-1, Unobjectionable for General Patronage: "A Girl, a Guy and a Gob" and "Pirates on Horseback." Class A-2, Unobjectionable for Adults: "Missing Ten Days" and "Rage in Heaven." Class B, Objectionable in Part: "That Night in Rio" and "That Uncertain Feeling." Class C, Condemned: "Adolescence."

John Block Resigns

John Arthur Block has resigned as drama and motion picture editor and critic on the American Banker. Mr. Block will continue to review stage and films in a weekly program over a local radio station in New York which will be announced soon.

Metro Club Elects

The Metro Pep Club in New Haven, Conn., has elected new officers for the year. The officers are Rosemary Patterson, president; Molly Smith, vice-president; Anna Caparossi, treasurer, and Ethel Philips, secretary.

Rapper Promoted

Promoted to a directorship, Irving Rapper, Warner dialogue director, has been assigned to direct "Winged Victory."

THESE ARE THE ADS THAT ARE SELLING "ADAM HAD FOUR SONS" EVERYWHERE!

...ads that sell that rare thing... A REAL WOMAN'S PICTURE!







They're pulling 'em into...

- *the* Lafayette, BUFFALO
- *the* Fox, DETROIT
- *the* Earle *and* Ambassador *(day and date)* WASHINGTON
- *the* Pantages *and* HILL St. *(day and date)* LOS ANGELES
- *the* Lincoln, MIAMI BEACH
- *the* Bijou, SPRINGFIELD, Mass.
- *the* Malco, MEMPHIS
- *the* Palace, YOUNGSTOWN
- *the* Palace, CANTON

OBITUARIES

C. MacCulloch, Casting Head, Dies

Campbell MacCulloch, who resigned as head of Central Casting in Hollywood last year, died in that city on Friday, March 7th. Funeral services and burial took place Sunday.

Mr. MacCulloch was with the old Triangle motion picture company as a writer and later managed the New York office. He was brought to Hollywood 15 years ago by Louis B. Mayer as an efficiency expert, and later joined Universal in the same capacity.

In 1933 Mr. MacCulloch was appointed by President Roosevelt to organize the NRA in Los Angeles, and following its dissolution served as regional director of the National Labor Board. He was Central Casting head from 1934 to 1940.

Julian Eltinge

Julian Eltinge, known in this country and abroad as a leading female impersonator since 1907, died in New York Friday, March 7th, of a cerebral hemorrhage. He was 57 years old. Members of the Lambs Club to which Mr. Eltinge belonged, made the funeral arrangements in New York upon instructions from the actor's mother in Southern California.

William Otterbein

William Otterbein, 61, head of the American Stage Equipment Company of New York, died at his home on Sunday, March 9th of a cerebral hemorrhage. For some twenty years he was vice-president of the Peter Clark Co., in New York, which supplied stage equipment for the Radio City Music Hall, the Roxy theatre, the Brooklyn and New York Paramount theatres and the Center theatre. Surviving are his widow, four daughters and two sons.

Reese L. Wentzell

Reese L. Wentzell, 41, for many years a projectionist of Warner's Virginia theatre in Atlantic City, N. J., died March 5th, at his home in that city. He is survived by his wife, his father, a sister and two brothers.

William Hutchins

William Hutchins, operator of the State theatre in Corning, Ark., died February 28th. He is survived by his wife, a son, and two sisters.

Edwin Percival

Edwin Percival, 62, former Canadian theatre manager and uncle of Norma Shearer, died at his home near Santa Barbara, Cal., on March 4th.

Rufus A. Cooper

Rufus A. Cooper, 70, a retired motion picture theatre operator, banker and business man, died February 28th at his home in Statesville, N. C.

Alex Schulman

Alex Schulman, operator of the Best and Casino theatres in New Orleans, La., died March 3rd in that city. He was 51 years old. Surviving are two sons, Ernest and William Schulman who will continue operating the theatres, a daughter and two brothers.

B. F. Stapleton

B. F. Stapleton, 67, president of the Centre Amusement Company and connected with motion pictures for many years in Canada, died Sunday, March 9th, at his home in Ottawa. Mr. Stapleton was one of the organizers of First National Pictures in eastern Canada.

IN COURTS

Court Hears Arguments On Casanave Motions

Arguments were heard by Supreme Court Justice Mortimer B. Patterson in White Plains Monday on motions for consolidation of actions filed by Charles L. Casanave against officers of National Screen Service and against that company's subsidiaries, National Screen Accessories and American Display. Briefs were to be filed on the motions Tuesday and a decision was expected later in the week.

Hearings were set for March 17th on a motion by the defendants for a change of venue to New York where Herman Robbins and Toby Gruen, directors of National Screen Service, have filed an action against Mr. Casanave as vice-president and general manager of National Screen Accessories. Attorneys for the defendants were Joseph L. Hochman and Arthur B. Krim. Gustave Simons and William D. Cunningham appeared for Mr. Casanave.

The Casanave actions ask a declaratory judgment that his contract with National Screen Accessories and American Display is valid. The Robbins-Gruen action seeks an accounting of alleged secret profit made in a stock purchasing and manufacturing agreement between National Screen Accessories and American Display.

Levy Must Repay CBS

Isaac D. Levy, director of the Columbia Broadcasting System, has been ordered by Justice John Carewe of the New York supreme court to repay CBS $85,000 and interest after trial of a stockholders suit against CBS, its officers and its directors, brought by Henry G. Mason and Nat Gluck. The plaintiffs charged that Mr. Levy and his associates had participated in a transaction in which CBS had acquired the interest of the American Record Co. from Consolidated Film Industries, Inc.

ITOA Ruled Defendant

The Independent Theatre Owners Association was ruled as a proper defendant in a dispute involving its basic contract with Local 306 on Friday by Justice Aaron J. Levy in the New York supreme court in confirming an award against the People's Cinema, Inc., a Brooklyn theatre. The Cinema was ordered to employ only Local 306 men on the ground that it as a member of the ITOA was bound by their contract with the Local.

Court Decides Against Theatre in Injury Case

The superior court ruled "no error" recently in a personal injury case brought by a theatre patron against Poli-New England Theatres, Inc., and decided against the theatre company. The patron, Katherine Falso, fell in the Palace theatre in Hartford, Conn., one of the Loew-Poli chain.

The plaintiff claimed she entered the theatre and an usher informed her that seats were available in the right lower section. As she descended she claimed she could see the first and second step but not the third and smaller tread, plunged forward and sustained injuries. The lower court concluded the defendant had failed to employ reasonable care for the plaintiff's safety, in that it neglected to provide proper lighting for the steps.

Questioning in Warner Suit

Warner Brothers filed notice in the United States district court in New York Monday, that it will take testimony on Friday from Louis MacConnach, secretary of the National Broadcasting Company, in connection with Booth Tarkington's suit against Warners. The writer seeks damages of $100,000 and an injunction to restrain exhibition of "Penrod and His Twin Brother" on the ground that Warners used his literary property without authorization. The film company has entered a counter-claim. The film was released in 1938.

Carmen Case Reviewed

The Michigan supreme court will allow construction work on the Carmen theatre in Detroit to continue, modifying an earlier injunction by the circuit court. The theatre is practically completed and the owners intend to finish it, but cannot open for four years under the present injunction. The supreme court will review the entire case on April 15th, but no decision is expected until May.

Cliff Edwards Bankrupt

Cliff Edwards, also known as Ukulele Ike on the stage, screen and radio, has filed a voluntary bankruptcy petition in the United States court claiming his liabilities totaled $25,859 and his assets $460 in personal property including two ukuleles worth $10.

Settle Tax Claim

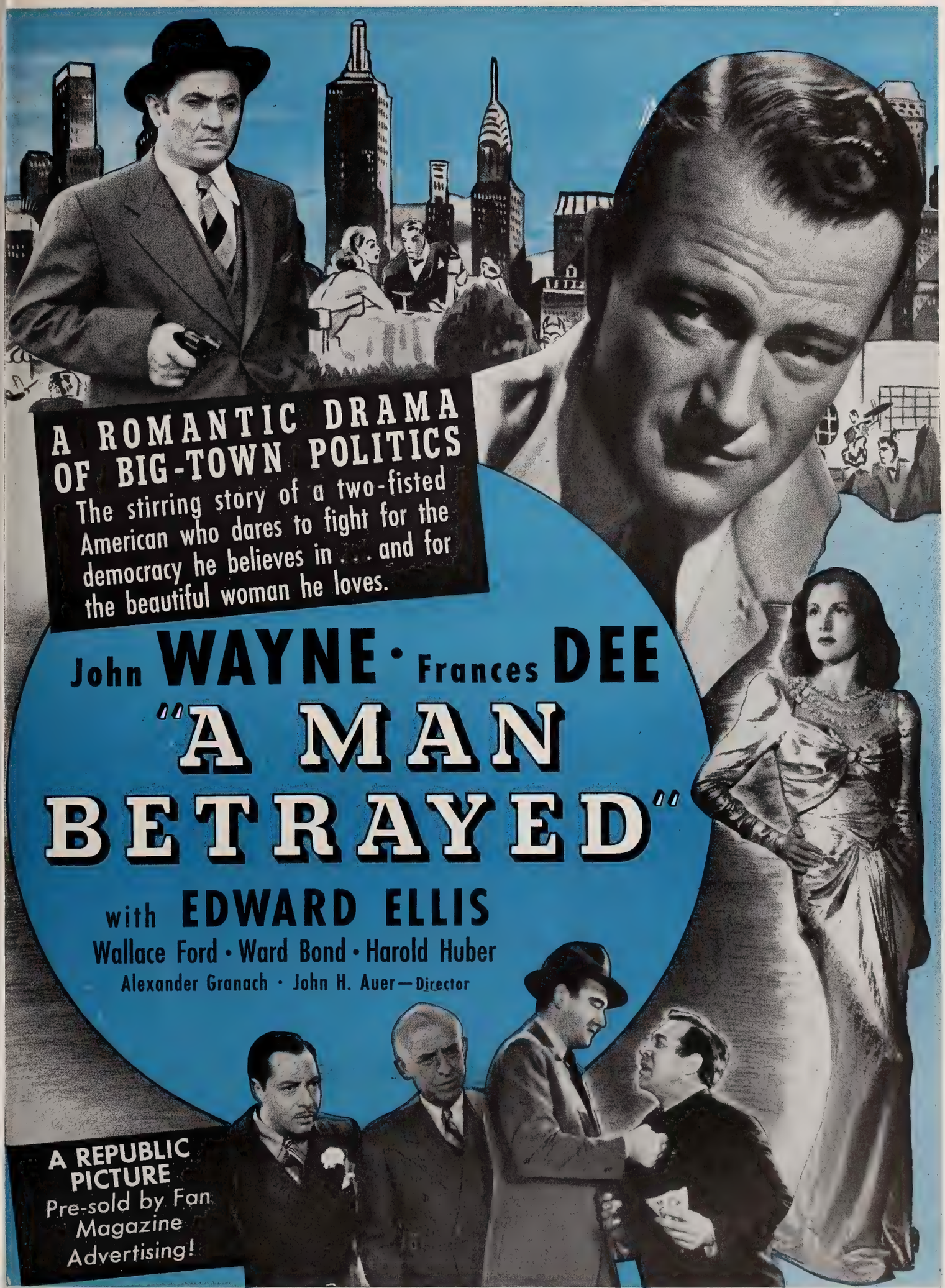
The Government has agreed to settle an income tax claim against the estate of the late Marlyn Miller for $20,000, after demanding $57,164 on 1930 and 1931 income. Miss Miller died in 1936, leaving an estate estimated at $91,539.

New Hampshire Report

During the past year, 72,976 pupils in New Hampshire schools viewed educational films, the state's visual educational department has reported. It was added, in the report, that more than one half of the state's secondary schools have projection machines.

O'Brien Joins Law Firm

Vincent O'Brien, Chicago attorney for Warner Brothers, is now a member of the law firm of Defrees, Buckingham, Fiske & O'Brien.


A ROMANTIC DRAMA OF BIG-TOWN POLITICS
The stirring story of a two-fisted American who dares to fight for the democracy he believes in . . . and for the beautiful woman he loves.
John WAYNE • Frances DEE
"A MAN BETRAYED"
with EDWARD ELLIS
Wallace Ford • Ward Bond • Harold Huber
Alexander Granach • John H. Auer—Director
A REPUBLIC PICTURE
Pre-sold by Fan Magazine Advertising!

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
Rockefeller Center, New York
MOTION PICTURE HERALD

Columbia

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell—This didn't click here. If it hadn't been for Photo Nite, I'm afraid it wouldn't have made us very happy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ESCAPE TO GLORY: Pat O'Brien, Constance Bennett—Even Pat O'Brien couldn't save this picture, and his acting gives the impression that he realizes it's all in vain. Too bad to waste such a fine actor in a picture with so few opportunities, especially after his build-up in "Knute Rockne." "Escape to Glory" has a few exciting moments, but on the whole, it is film wasted, and with an oversupply of such pictures, dealing with the present crisis in Europe, the result is none too pleasant. Why make pictures on this theme, expecting people to laugh at them, or expecting people to be entertained by seeing the worst side? Our box office certainly suffered on this picture and, I might add, the pain was excruciating! Running time, 74 minutes. Played February 19-20.— Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

MAN FROM TUMBLEWEEDS, THE: Bill Elliott, Iris Meredith, Dub Taylor—A western picture with a real modern tang to it that pleased most of our customers, we hope. Played with RKO Newsreel and a Phantasies Cartoon, "Man of Tin." Running time, 59 minutes. Played February 28-March 1.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

TOO MANY HUSBANDS: Jean Arthur, Melvyn Douglas, Fred MacMurray—This picture is really a scream. Columbia didn't carry this picture out too long for me. Patrons enjoyed all the way through. Business so-so. Running time, 84 minutes. Played February 16-19.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Satisfactory western for a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

First National

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary Lane, Wayne Morris, Jane Wyman, Ronald Reagan—The stars of "Brother Rat" pictures concocted a story that was tops. Hilarious comedy with a good romantic story running throughout the picture. Went over very well here. Played with RKO newsreel and a Merrie Melodies comedy entitled "Tom Thumb in Trouble." Running time, 71 minutes. Played February 24-25.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains—Good picture which failed to draw. Men and children were not interested. Running time, 86 minutes. Played February 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LETTER, THE: Bette Davis, Herbert Marshall—Many good comments. Fine production. Running time, 96 minutes.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

LETTER, THE: Bette Davis, Herbert Marshall—Not a small town picture. It pleases the women but not the men. Business way below average here. Running time, 97 minutes. Played February 16-18.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—A good cast wasted on a silly story with failure at the box office.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—I don't believe any exhibitor could ask for a better picture than "Santa Fe Trail." Small town will find it has all the elements for entertainment, and bring extra business to the theatre. Errol Flynn and Olivia de Havilland are swell, but the neatest bit of acting seen on the screen in many a day, is Raymond Massey's portrayal of John Brown. Few of these glorified historical westerns can boast of a better supporting cast throughout and it's a down-to-earth picture everyone understands, with enough action in it to leave any audience thrillingly entertained. Too bad we had to battle the elements on this engagement, but with so much snow, sleet and rain, the rural patronage couldn't wade through the mud which, of course, is their misfortune and our hard luck. Running time, 110 minutes. Played February 23-25.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Lewis Stone, Mickey Rooney, Judy Garland, Ann Rutherford —My patrons were rather disappointed in this one. Chiefly a Rooney show. Why not give his sister in the Hardy family, a very charming girl, some love in her life, and a better break? Judy Garland and her singing helped the show immensely, but very little of it. Running time, 86 minutes. Played February 22.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

COMRADE X: Clark Gable, Hedy Lamarr, Felix Bressert, Eve Arden—Here is another of those pictures dealing with the European crisis, a burlesque on Russia, and the foreign angle and subtle wit will go over the heads of most small town audiences. Some of our patrons voiced their objections to Hedy Lamarr obviously imitating Garbo in "Ninotchka." I am of the opinion that this selling point of the producers seeped into the picture too strongly for her own good. Felix Bressart is a fine character actor, but much too over-done in this picture. Our patrons like Clark Gable, and we exhibited this picture so close on the heels of "Gone with the Wind" our extra receipts were due to this circumstance. "Comrade X" is weak story material for Gable, after such a fine action picture as "Boom Town." Running time, 88 minutes. Played February 16-18.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

DULCY: Ann Sothern, Ian Hunter, Roland Young, Billie Burke—Cockeyed all the way through but everybody enjoyed it. Played February 5-6.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

DULCY: Ann Sothern, Ian Hunter—Metro missed on this one. Did not satisfy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova —They don't come any better than this one. Excellent. Best business in two months. Running time, 104 minutes. Played February 23-25.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—What could be sweeter than an aeroplane action-type picture, at the present time, made with the help of the United States Navy, with a good story and a swell cast? Any audience classification will find swell entertainment in "Flight Command." Give our people more pictures about the good old U. S. A. Running time, 115 minutes. Played February 12-13.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

GALLANT SONS: Jackie Cooper, Bonita Granville, Gene Reynolds, Gail Patrick—Hardly worth running. —R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland—Our box office blues were certainly "Gone With the Wind" on this engagement. We ran it on Sunday, Monday and Tuesday, with very gratifying results. The small town exhibitor will do business on this. It's like the old-fashioned fruit cake, better when it gets older, at least better for the small towns. It is almost phenomenal the amount of people who will see this picture twice, and tell you they enjoyed it more the second time. There has been so much advance publicity, it will bring out people who never saw a picture in their lives, and the rural trade will go for it for this same reason. One of our rural native young men robbed the henhouse and walked five miles to town, with enough eggs to sell to buy a ticket to see "Gone With the Wind" on the matinee. He was so proud of himself, he told us he never went to shows very much, but he had "heerd" so much about it, his curiosity got him down. He didn't know who the stars were, or what the story was about. In my opinion, there will never be anything like it. Running time, 228 minutes. Played February 9-11.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

HULLABALOO: Frank Morgan, Billie Burke—Just got by. No strength or draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, George Bancroft, Virginia Weidler—Mickey portrayed the life of Tom Edison and the scenes of the picture followed very closely the true life of Mr. Edison. Played with "March of Time,"—"Gateways to Panama"—and an "Our Gang" comedy. "Captain Spanky's Showboat." Running time, 85 minutes. Played February 7-8.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland, Walter Abel—With this picture you get the tail with the hide. You get a title with a small-pox sign attached to it that will drive them away and keep them from coming in. A fair picture with a deadly title resulting in poor business. Will get by on Bank Nite.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay—Fairly good picture that failed to get business. Two former stars trying to come back. No good at the box office.—R. C. Metzger, Ritz Theatre, Winner, S. D.—General patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Gilbert Roland, Betty Brewer—A western with no cowboys and too long to double bill. A combination of talent and title that never works and gets poor business and dissatisfaction.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—One of the company's so-called specials. The only thing special about it was the price. Paramount has no box office stars and people nowadays want them.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, May Robson—A very good western but belongs in the low allocation as a good western is a good western and you can not change its spots.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CONVOY: Clive Brooks, John Clements, Judy Campbell, Edward Chapman—Best of the English pictures. Pleased those that saw it but no box office. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, May Robson—Our advance information about this picture was correct to the very last detail. It was the type of picture that had something in it to please everybody. Played with RKO newsreel and Leon Errol Comedy, "The Wrong Room." Running time, 101 minutes. Played February 15-16.—W. J. Overstreet, Florida State Prison, Raiford, Fla. Prison patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—Excellent picture. Think this will be box office everywhere. Attendance off due to cold weather. Running

(*Continued on page* 62)

2600 years ago Democracy was born in Greece. For 2600 years the Greeks have kept its flame alive. Today they are fighting to preserve it. Democracy must not die. They want it to live and grow— as much as we do.

That's why we must not let them down. We must give them the allies they so desperately need; the pennies, dimes and dollars which are as important as soldiers.

Adolph Zukor has called upon us in the Amusement Industry to rally to the support of the women and children of Greece— to help — as best we can — the husbands and fathers who are so gallantly struggling.

We are therefore asking for every exhibitor's cooperation in staging special midnight shows, and in making theatre and lobby collections. The campaign is on at this moment and will reach its peak with Greek War Relief Week, March 25th - 30th.

As National Chairman of the Distributors' Committee, I earnestly request the aid of our entire Industry. Today — right now — get in touch with any branch manager or film salesman. He'll tell you what you can do to help.

Remember, the Greeks' fight is our fight!

Gradwell L. Sears

Chairman, Distributors' Committee,
Greek War Relief Association.



time, 104 minutes. Played February 16-18.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—A grand picture to good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—A real treat, in fact, one of the best in some time. Primarily it is a woman's picture, but the men like it too. Give it your best playing time. Box office results here were good. Running time, 106 minutes. Played February 23-25.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—Excellent picture; everybody satisfied. Running time, 70 minutes. Played February 12-13.—E. H. Malone, Alma Theatre, Alma, Wis.—General patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson, Victor Mature, Roland Young—Not a bad picture. Too many flashbacks; audience did not understand it. Consequently, no business. Played January 26-28.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, May Robson, Zasu Pitts, George Sanders —Good picture but Anna Neagle always talks in a whisper. Carried out too long. Played with "Sandy Is a Lady." Fair business. Running time, 99 minutes. Played February 27-March 1.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

REMEDY FOR RICHES: Jean Hersholt, Edgar Kennedy—Well received on a dual bill with Charles Starrett western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Ann Miller, Desi Arnaz—College story, college background. Makes us think the Indians were civilized instead of the white people. Played February 19-20.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

20th Century-Fox

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—Excellent picture that just grossed the film rental. Costume pictures ancient history in small towns.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—A pip. This will please everyone. Not a dull moment. Give it your best time. Box office results here satisfactory. Running time, 94 minutes. Played February 20-22.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.



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TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors report this week to the What the Picture Did for Me department, and one has resumed reporting after a lapse of some months. The new members are:

C. S. CAPORAL, Bison Theatre, Oklahoma City, Okla.

FLOYD B. PEEK, Main Theatre, Stonewall, Okla.

The prodigal contributor whose reports have been missing for some time is:

K. A. SPEARS, Roxy Theatre, Winlock, Wash.

Read the reports on pictures from these and other contributors in the adjoining columns.

United Artists

OUR TOWN: William Holden, Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell—Someone should explain how a picture like this ever got picked as one of the best ten of the year.—R. C. Metzger, Ritz Theatre, Winner, S. D. General patronage.

Universal

BACK STREET: Charles Boyer, Margaret Sullavan, Richard Carlson, Frank McHugh, Tim Holt—"Back Street," faultlessly played and with Richard Carlson, Frank McHugh, Tim Holt, et al., as good as the best in their several parts. Running time, 89 minutes. Played February 26-March 2.—William Noble. Criterion Theatre, Oklahoma City, Okla. General patronage.

BUCK PRIVATES: Bud Abbott, Lou Costello, Lew Bowman, Andrew Sisters, Alan Curtis, Jane Frazee, Nat Pendleton—The Buck Privates didn't remain privates, but merged into shavetails (2nd Lieutenants). The raw recruits, thinking they were entering a picture show, are enlisted before they know it. The Andrew Sisters in songs and dance, Lee Bowman, Alan Curtis, Jane Frazee, Nat Pendleton, all capable performers, make up one of the funniest pictures seen in a long time. Running time, 84 minutes. Played February 19-25.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LITTLE BIT OF HEAVEN, A: Gloria Jean, Robert Stack, Hugh Herbert, Nan Grey—A real sweet picture that should do business anywhere, but for some unknown reason, business was very poor with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SANDY IS A LADY: Baby Sandy, Nan Grey, Tom Brown, Eugene Pallette, Edgar Kennedy—Played with "Nurse Edith Cavell." Fair business. Played February 27-March 1.—C. S. Caporal, Bison Theatre, Oklahoma City. Okla. General and neighborhood patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Warren William, Andy Devine, Mischa Auer—Best picture of its kind we have played in many months. Running time, 75 minutes. Played February 14-15.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

Warner Brothers

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan—This picture would be better if there was more action to it. Very exciting in parts. Good acting by all stars. Would suggest this picture be played for a Thursday-Friday-Saturday program instead of a Sunday. Running time, 90 minutes. Played February 23-26.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

HERE COMES THE NAVY (REISSUE): James Cagney, Pat O'Brien, Gloria Stuart—Good picture to above average business. We played it February 9-11 had "North West Mounted Police" the following three days with two out-of-town checkers and the grosses on "Here Comes the Navy" beat "N. W. M. P." a great deal. If you're in a rural town, that isn't too fashion-conscious, by all means, play it. If you're in a country town that is fashion conscious, I'd still play it, because you will do above average business on it, as a navy picture is very timely now. Running time, 86 minutes. Played February 9-11.—Floyd B. Peek, Main Theatre, Stonewall, Okla. Small town and rural patronage.

HIGH SIERRA: Ida Lupino, Humphrey Bogart—No man ever reached greater heights to wait for death than did Humphrey Bogart ("Roy Earle"). What turned a good man with a kind heart into a robber, a murderer? "Fate." He wanted love and received love but from the wrong woman. Yet the wrong woman, Ida Lupino, loved him desperately and through thick and thin and would have made him the best love that could have been achieved in a life time had conditions been different. Lupino and Bogart were seen at their very best and each to date have reached their greatest roles. The support was excellent and the picture superb in acting and beautiful photography combined will appeal to each and every person seeing it, will want to see it on a return date on some future date. Running time, 107 minutes. Played February 27-March 5.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp—This sea story of the time of good Queen Elizabeth savours of something of the present day for this Empire mastery of the sea. Good show for Canadian theatres. Packed with action and a very good cast. Would recommend this. Running time, 128 minutes. Played February 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Short Features

Columbia

COMMUNITY SING: No. 1—Real good. Our folks don't seem to like them, only sing crazily.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MONEY SQUAWKS: Andy Clyde—This short even beat the Stooges. Andy Clyde really made one when he made this one.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

OH, YOU NAZTY SPY: Three Stooges—Columbia couldn't do better. This picture is a scream from start to finish. These Stooges just can't be beat.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

OILY TO BED, OILY TO RISE: Three Stooges—Had the audience in the aisles with this. Moe's slapping Curly and Larry around is getting a little old but the people still like it so I'm satisfied.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Metro-Goldwyn-Mayer

MRS. LADYBUG: Technicolor Cartoons—Another excellent colored cartoon from Metro. This series becoming one of the best colored cartoons in the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT DESCENDS ON TREASURE ISLAND: FitzPatrick Traveltalk—Very good colored single reel of the San Francisco Fair. Running time, 8 minutes. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PENNY TO THE RESCUE: Pete Smith Specialties—A mighty struggle for supremacy and Penny was on the job and a right good job she does. Excellent.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

YOU, THE PEOPLE: Crime Does Not Pay Series —Another excellent crime reel. This one especially strong on the idea of voting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

HUMAN FISH: Grantland Rice Sportlights—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MOMENTS OF CHARM OF 1941: Phil Spitalny All Girl Orchestra—Very good, but not up to the previous "Moment of Charm" short. Color is beautiful. —Fred C. Allen, Piedmont Theatre, Piedmont, Ala. Small town patronage.

MOMMY LOVES PUPPY: Animated Antics—Very cute. Should have been in color. Running time, nine minutes.—Fred C. Allen, Piedmont Theatre, Piedmont, Ala. Small town patronage.

MOMMY LOVE PUPPY: Animated Antics—Impossible.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOTORCYCLE STUNTING: Grandland Rice Sportlights—All seeing this picture will like it. Trick riding very pleasing to see and all the rides, of course, far above the average. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PARAMOUNT NEWS: No. 50—Patrol bombers take off for Britain; American pilots arrive home on a British liner; Seattle airplane workers see bombers in flight; Hopkins back from Britain; "veiled mothers" protest Lend-Lease bill; Windsors see tennis match;

ice boating at Mt. Clemens, Mich.; Frank Leahy new football coach at Notre Dame; New York A.C. games; girls in wrestling match. Running time, 10 minutes. —William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

UNUSUAL OCCUPATIONS: No. 6—One of the finest colored shorts on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CLOCK CLEANERS, THE: Walt Disney Cartoons —This is one of Walt Disney's best. "Donald Duck" and "Goofy" have been stealing the show from Mickey Mouse for quite a while now. Audience well pleased.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

GROWING UP: Dionne Quintuplets—Played with "Dulcy" to standing room only. Advertise it and play it. Running time, 20 minutes.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

INFORMATION PLEASE SERIES: Very good. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PANTRY PIRATE: Walt Disney Cartoons—"Pluto slipped out of his rope necktie and his frantic efforts as usual ended disastrously. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POWER AND THE LAND: This government film distributed by RKO is a fine plug for rural electrification. You who are in farming areas would not go wrong by dating this. I ran it as an assembly program for the agricultural college section of Alfred University and they praised it highly. Running time, 36 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

MOVIETONE NEWS: No. 47, Vol. 23—Hopkins back from Britain; Winant new envoy to Britain; French flags go into exile; Churchill inspects Portsmouth naval base; young men enter U. S. Naval Reserve; visiting day at Boeing plant; basketball: Notre Dame vs. N.Y.U.; Porter's Cap wins Santa Anita Derby; Hoppe retains billiard crown; Wallace takes gym exercise; Florida girls train baseball players. Running time, nine minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MOVIETONE NEWS: No. 48, Vol. 23—British in Libya; Haile Selassie returns to Ethiopia; British light boats for convoy duty; Willkie visits King George; Queen Elizabeth inspects U. S. gifts; mystery blast wrecks Illinois factory; rodeo in Arizona; fashions; Brooklyn Dodgers in training at Havana; Joe Di Maggio in training; Pacific Northwest ski meets; ice boats in Wisconsin. Running time, nine minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

PLANE GOOFY: Terry-Toons—Fairly good. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SNOW MAN: Terrytoons—Again my cartoon lovers had a chance to glare at me on the way out. These black and white Terrytoons are usually an awful comedown after Disney and Schlesinger. However, it is okay for a kid matinee. Running time, seven minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

VALLEY OF 10,000 SMOKES: Father Hubbard's Alaskan Adventures—This is a very interesting short. All about the volcanos in Alaska.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Vitaphone

DOG IN THE ORCHARD: Broadway Brevities—A murder mystery story. A dog that was a real detective and its mournful howls were very harrowing and distressing to the killer, who had killed and buried his wife in the orchard, but the sheriff was suspicious and the crime was detected and punishment meted out. Running time, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

DOGS YOU SELDOM SEE: Sports Parade—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FLAG OF HUMANITY: Technicolor Specials—An excellent colored two reeler. Play it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLIDAY HIGHLIGHTS: Merrie Melodies—A wow. Another good Merrie Melodie cartoon that will get plenty of laughs from any audience. Running time, nine minutes.—Fred C. Allen, Piedmont Theatre, Piedmont, Ala. Small town patronage.

PORKY IN WACKYLAND: Looney Tunes—These Porkys are always good. Audience enjoyed this very much.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

STAGEFRIGHT: Merrie Melodies—Very mediocre. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TAKE THE AIR: Broadway Brevities—20 minutes of radio's most hilarious hijinks and tomfoolery. Ended swell and the big Indian chief and the two young lovers brought order out of chaos and a perfect weekly broadcast of things like they ought to be. Running time, 20 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

TIMID TOREADOR: Looney Tunes—A Mexican bull fight. Hot tamales that are hot enough to explode. While the toreador was timid, the bull was more so and all that ends well ended swell. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Serial

Columbia

DEADWOOD DICK: Don Douglas, Lorna Gray—The best serial from Columbia yet. This serial was crammed full of action, suspense and anything else you would expect in a serial. Running time, first episode, 20 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Republic

ADVENTURES OF RED RYDER: Don "Red" Barry—So far it is the best I have ever seen. A small town natural. By all means play this one. Running time, first episode, 35 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Republic

DRUMS OF FU MANCHU: Henry Brandon—This is one of Republic's best. A thrill from the first chapter. Republic's makeup artist sure can make Fu Manchu's men of murder look horrible.—C. S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Rudd Elected Vice-President

Major A. J. Rudd, general manager of the Newsreel Theatres, Inc., since July, 1937, has been elected a vice-president of the company. Other officers are: W. French Githens, president; Harold W. Wondsel, vice-president; F. C. Wood, secretary-treasurer.

Warner Theatre Changes

Six staff changes have been announced for the Warner theatres in Pittsburgh, Pa., by Fred A. LeBelle, personnel director. They are: Al Skigen, formerly assistant manager of the Manor theatre, has been made manager of the New Oakland; Charles Alcott succeeds Edward Solomon, resigned as assistant manager of the Warner; Milton Ripp, formerly Schenley assistant manager, has been transferred to the Enright in a similar post. Victor Goldberg, formerly assistant manager of the Ambridge theatre, has been transferred to the Cambria in Johnstown, in a similar capacity. John Marini has been promoted from doorman to assistant manager at Mt. Oliver, and Alex Stratigos from doorman at the Rowland theatre to assistant manager of the State theatre in Wilkinsburg.

Mrs. Oldfield Broadcasts

The Hollywood broadcast of Barney Oldfield, Sunday *Journal and Star* columnist in Lincoln, Neb., on station KFOR for the Lincoln Theatres Corp., is now being sent over the air nightly by his wife. She has been signed for a year by R. W. Huffman, city manager of the theatres, with the understanding that her husband will resume the broadcast when his Army duties are completed.

Horowitz Interests Acquired

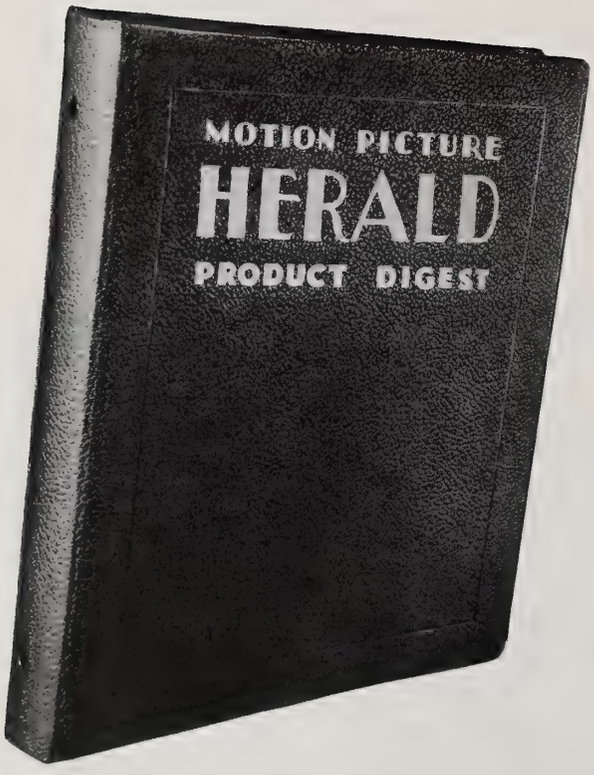
The entire interests of Mr. and Mrs. Morris Horowitz in the Fountain Square Theatre Corp., which operates the Fountain Square, Granada and Sanders theatres in Indianapolis, have been purchased by the Central Indiana Corporation.



Thousands of Theatres are using

PRODUCT DIGEST

PRODUCT DIGEST is MOTION PICTURE HERALD'S new and valuable exhibitor service section. It is a master index to all information available to date on 1940-41 product and provides synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other information of inestimable value.



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MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

WITH OR WITHOUT

The statement directly to the right represents a circuit, firm believers from the very beginning in the value of the Awards and aggressively in the battle to win recognition. Now comes another reaction, as favorable, but come about through other channels of navigation.

This member is of a circuit that blows neither hot nor cold toward the Awards or managers' participation in Round Table activities. Managers are left on their own, so to speak, and the writer referred to chooses to be one of us. He claims salary rises and promotions because of such participation in the Awards, even though his superiors have yet to signify any recognition, official or otherwise, of these successes.

The brother explains it this way: He simply uses the Competitions to pace himself in his work, by contributing regularly to these pages. If he lands a "Fortnighter", the Round Tabler seeks to repeat his win in the next period. That keeps him up on the toes. If it happens that he misses in the following "Fortnight", then activities for the next two weeks are stepped up so as not to miss again.

Comes the "Quarter-Master". If the theatreman lands, he prepares immediately to better his score in the next "Quarter-Master". And if not, then more "pouring on" is the big order, and you can't see the lad for the dust.

Through the Awards, then, the theatreman has found an air-tight self-check upon the effectiveness of his labors to his own satisfaction and, judged by personal gain, to the satisfaction of the bossmen as well.

Thus, with or without home-office encouragement, the Awards prove to be, in a measure, "all things to all men", a dependable directional beam to fatter salaries and bigger jobs.

▽ ▽ ▽

"HANG TOGETHER—OR ALONE"

Cool and able heads finally prevail in effecting the "gentleman's agreement" among New York advertising directors from using critics' four-stars in advertising. Previously at odds over display of such ratings, the boys now get together in an endeavor to restrain these unhealthy influences upon grosses.

Added business brought about by publicizing of four-star ratings is too often counterbalanced by losses on pictures given less critical acclaim. No matter how honest or sincere the critic may be, it is unfair to saddle such dangerous responsibility upon the frailties of personal opinion.

"I'd like to place myself along with the rest of the fellows who have expressed themselves in favor of the Quigley Awards. They have helped me get the co-operation of my entire staff, as interested in the Awards as I am.

The Awards are undoubtedly the best way we managers have of gaining the attention of our superiors. I can personally say that it has helped me to receive my advance in salary."

—FROM JOHN R. SCHULTZ, MANAGER, WARNERS' COLUMBIA THEATRE, SHARON, PENNSYLVANIA.

THE TREND IS SIGNIFICANT

Material in this section on campaigns for Spring and Easter is assurance that the coming season will be ably supported at the boxoffice. As noted, planned activities of the Interstate, Griffiths, Loew's and Warner theatres, among others, point to an all-out attack in selling entertainment.

In perusing these suggestions, the observant will not miss the underlying note of "screwballery" which obviously is to play a heavier part in exploitation. In addition to gag pictures aimed strictly for belly laughs, theatremen seeking devices to dispel war jitters are going for Boogie Woogie Revues, April Fool's Prevue, and similar broad-comedy didoes.

The reacton is a healthy one. Entertainment menus would be better balanced were there more corn included along with the caviar.

▽ ▽ ▽

Fecundity and longevity at long last are honored by the industry as Harry Mandel, RKO theatres ad head, reports the tiein on "Mr. and Mrs. Smith" at the Brooklyn Albee. Largest local family and oldest couple of that name were invited to see the show on the house, the offer carried prominently in the metropolitan press.

A-Mike Vogel

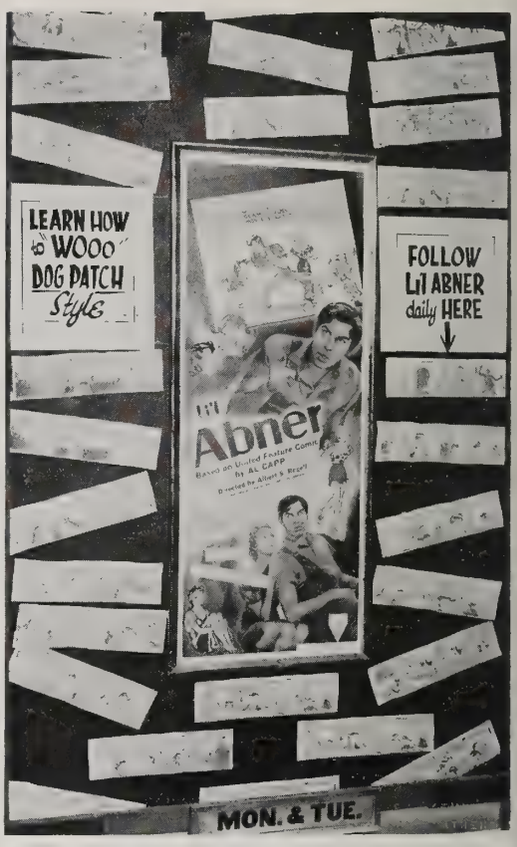
Round Table In Pictures



To celebrate the first anniversary of "GWTW" at the Rialto, Lewistown, Pa., Paul Klingler erected giant compo cake atop his marquee, with candle which illuminated the confection at night. Through baker tieup, promoted cakes were distributed to patrons opening day.



Modeled after a cartoon advertisement which appeared in MOTION PICTURE HERALD *was lobby display, left, constructed by Harold Belanger for "Bitter Sweet" at the Dixie in Abbeville, La.*



Promoting 'Li'l Abner" comic strips from local paper, L. & J. city manager, Moon Corker, and publicist, Frank Bickerstaff, planted them on easel in lobby of the Georgia, Athens, Ga., for advance on that date. Lobby card invited patrons to follow the strip at the theatre. In addition, paper agreed to stuff heralds in issues.



In connection with recent Boy Scout Week, Fabian district publicist, Ed Goth, arranged exposition in loge of the St. George, Staten Island, as above illustrated. Stunt netted space in papers and plugs sent out by Scouts.



Promoting use of old spinning wheel, bark canoe and other paraphernalia for atmospheric background on "Hudson's Bay", A. Kent Craig at the Capitol, St. Catherines, Ont., Canada, planted the "props" for window display. Map in center showed actual Hudson Bay Posts.

IT WON'T BE LONG UNTIL THE SPRING

Fashion Shows, Egg Hunts, and Such Now Being Set by Theatremen— Between Sneezes

by A-MIKE VOGEL

The fashion show, bell-ringer to bow in Spring drives for better boxoffice, is being stressed in all parts and especially in suggestions from home office ad heads to men in the field. Interstate's "Things to Do for Spring" manual of suggestions for March compiled by adman Ray Beall, features this tiein plus the circuit's well-devised promotion, "Look Around Night" wherein the stage style show put on in cooperation with leading merchants is added to with a series of new showings in stores and windows.

In Kansas City, Johnny McManus made much of the style show at Loew's Midland hooked up to the merchant's association as a civic enterprise. The show was put on two mornings at the theatre and ad admission charged. The clothes exhibited were the newest rushed from New York and local socialites serving as models assured wide publicity. Locals were also called upon to model in the fashion revue sponsored by "Mac" MacEachron at the Malco Paramount, Jackson, Tenn., with well-known stylist serving as commentator. Here, shoes as well as clothes were exhibited. For decoration, Mac promoted furniture for stage and flowers for decoration.

Awards for Interstate Managers

Other style show variations to bring results in past years take in Jack Granara's Boston furrier tiein for newsreel pictures, merchant paying all expenses. In Boston, too, the Loew-men flavored their style show with audience voting for most popular model. And, of course, Louie Charninsky would put on a different show, with men and women patrons invited to parade on stage in their new Easter outfits for special prizes. Clyde Smith, in Hot Springs, also likes the two-sex idea, having boy and girl social leaders showing the styles.

Awards to Interstate managers for outstanding effort in the Spring campaign are offered by Karl Hoblitzelle, president, and R. J. O'Donnell, general manager. To equip the theatremen with added ammunition, further suggestions offered by Frank Starz' ad department stress a "Spring Hit Parade" to highlight the coming top attractions from the studios. For this purpose, special ad slugs, trailer copy and news stories are available.

Stress Soldier Gift Books

To tiein with the current popularity of the term and to capitalize upon it, it is also suggested that "Boogie Woogie Midnight Shows" be put on, to present local boogie-woogie piano players, dancers, etc. Success of the idea is presented in the fine boxoffice results obtained by Manager Jim Allard, of Vernon, who put on this presentation originally in addition to his regular screen show. The "boogie woogie" idea is urged especially in conjunction with such attractions as "Buck Privates."

Since the Texas National Guard is now in service at Camp Bowie, in Brownwood, the Interstate men are working on direct mail addressed to relatives of the soldiers for Gift Books at the circuit's theatres in that situation. Trailers have been running in many of the houses and also available are boxoffice cards and ad slugs.

Special all-short subject shows, for which the Texans are noted through Besa Short, short subject department, are additionaliy emphasized as an effective means of presenting unusual Spring entertainment. And directed at women is the suggestion for a Book Review matinee, in which an outstanding best seller is discussed by the leading local book reviewer. Interstate has found that these events have substantially increased revenues on pictures with a women angle story but not possessing outstanding stars.



NEWKIRK'S CLEVELAND LOBBY EGG COLORING CONTEST DISPLAY

Warner Cleveland Zone Plans

Getting up to the Eastertide, it is Manny Pearlstein, Warner Cleveland ad head, who suggests a number of apt ideas to the zone's managers. Pearlstein starts with the lobby display to plug the Easter Week show, pointing out the value of baby chick, rabbit and colored egg art for backgrounds of poster advertising. Cutouts and shadow boxes employing these devices are recommended, as are flower displays to be arranged through cooperation with wide-awake florists and nurserymen. The floral idea is extended in the note on competitive flower shows for amateurs as held in warmer climates at Easter.

The venerable and always effective "Egg Hunt" is also spotlighted. This reliable is put on in countless ways. Usually, the eggs, hardboiled and colored in advance, are hidden widely at the city park or other vacant space. The youngsters either meet at a designated spot, or march from the theatre to the hunt. Cash and merchandise prizes for eggs colored differently and guest admission to the Easter matinee following are offered. Often, the "hunt" is tied in with one of the papers for publicity, sometimes with participating merchants.

In Bridgeport, Ct., Matt Saunders has used papier mache eggs containing passes and new pennies, buried at the city park. Les Pollock once reported a tiein with cooperating daily wherein children were required to fill out coupons clipped from the paper and brought to the hunt, where entrants were given official tags to be eligible for the prizes. A "golden egg" took down the big prize.

Egg Rolling in Boston

Egg coloring is a Loew's Cleveland favorite and there employed annually by Johnny Newkirk, who has an arrangement with his community paper for publicity. Entries are shown in the lobby ahead. The downtown Loew houses have worked the coloring idea with one of the papers for like results with the eggs shown in prominent windows. In Boston, Joe Di Pesa utilizes the egg-rolling tiein, with the kids rolling their eggs at the city park.

Last year, Jack Campbell, in Brampton, Canada, had some 350 kids parade down

(Continued on following page)

That April Fool's Party Sure Brings the Folks

Down South, They Turn the Theatre Inside Out

Midnight of March 31 finds most folks to bed. But not down South where the Round Tablers have educated the public to come a-runnin' to that good ole "April Fool's Prevue," where anything can happen—and usually does.

One of the most representative of these performances is staged regularly by George Limerick, in Enid, Okla., and since there hardly is anything to be done that George has not already tried, what the Griffiths city manager put on last year will largely be perpetrated again this March 31. Here are a few of the gags that give the folks a lot of laughs.

In advance, doorman is dressed in girl's costume and women employees as boys, all distributing cards about the party as they make the rounds. Newspaper and lobby ads plug the free novelties to be distributed at the show. These are coat hangers and cigarette lighters, which usually turn out to be an ordinary nail and a match, prepared in advance and distributed in imprinted envelopes.

Public "Warned" of Events

Copy in advance in ads and handbills warns the public completely about what is about due. It boldly announces that the entire staff of the theatre is "going nuts" on April Fool's Eve to amuse the customers. Readers are told that the manager will probably try to buy a ticket from the patron, that the ushers will ask to be shown to seats. Little in the ad is said about the attraction, for this, too, is usually left as a surprise. Ads are decorated in keeping.

Lettering on the changeable sign and marquee is inverted and silly copy in double-talk is used for window displays, built up further with decorations of nuts and bolts. The latter also served as "props" on a street stunt with man dressed hind-sight-to, sold the hardware to passersby. Copy on back-banner said he was in town to dig up enough to take in the Prevue. Old bill folds and purses accumulating around the theatre's "lost-and-found" were dropped on the streets with heralds inside offering guest tickets to the show to those returned to the theatre.

Use Aisles for Bicycles

At the show, Limerick rigged up a giant punch-board, with each patron entitled to a punch. All numbers ending in "0" brought free admissions. The water fountain was adjusted to increase pressure and ushers showed patrons to seats with lanterns. The house staff sold peanuts and popcorn in the aisles, the manager wearing a baby cap and smoking a black cigar. Boys rode bicycles down the aisles and patrons were invited to get up and dance, do handsprings, or what have you. Then, the cartoon was run in reverse upside down with dialog in reverse, while the newsreel was run off on the other machine at the same time.

Gag games of all kinds are also suggested this year to compete with the war-atmosphere and managers intend going all out to get as many laughs as there are to be had. Thanksgiving contests will be elaborated and made funnier. Country store and other didoes will be hooked up considerably. In college towns, theatremen are sounding out segments of the student body for comedy slants, giving prizes for the funniest and most bizarre.

GETS SCHOLARSHIP ON "KITTY FOYLE"

Girls of Watertown, N. Y., were given an opportunity to win a commercial school scholarship on the date of "Kitty Foyle" at Schine's Avon, through tiein with prominent business school made by Manager Gary Jaffa.

In form of contest, those interested were asked to see the picture and then write 200 words or less on why they enjoyed it. Scholarship, to run for ten-weeks course, was valued at $50.00.

"LET'S HEAR FROM YOU"

"Four Sons" Producer Tied to Opening Date

For the opening of "Adam Had Four Sons" at the Lafayette, Buffalo, ad man Dick Walsh tied in the visit of Robert C. Sherwood, producer of the picture to a luncheon given to a local couple whose four sons were enlisted in the U. S. Army. As guests of the producer and manager George MacKenna, the couple was used to plant extra publicity since in the picture the four sons also served in the army.

All book shops and lending libraries carried special window displays of the best seller, "Legacy," on which the picture is based and *Saturday Evening Post* trucks were bannered appropriately. Fleet of cabs were furnished with cards in special frames which were used on backs of cabs and leading department store carried picture title in its newspaper advertising of men and boys' wear during film's run. *Sunday Courier* came through with special art in its roto section and local telegraph agency used large blowup of still showing the boys in uniform with tiein catchline.

"LET'S HEAR FROM YOU"

Holds "Buck Privates" Screening

Arranged by Les Kaufman, Fanchon & Marco, advertising head, in St. Louis, was a special preview of "Buck Privates" at the Fox Theatre for 2,200 soldiers from nearby Jefferson Barracks. Held four days ahead of opening, the soldiers chartered bannered eight buses to bring them from the post. Stunt broke papers with appropriate credits.

Window Egg Hunt Found Easter Aid

(Continued from preceding page)

the main street at 10 o'clock, escorted by the police and town band, to a vacant lot, where the youngsters hunted for small bags containing slips good for prizes. In Syracuse, the "hunt" is put over by the RKO-Schine theatres in cooperation with the Department of Parks.

Due to inclement weather last year in Minneapolis, Manager Tommy Martin, at the Uptown, switched his egg tiein to a hunt in store windows. Prizes were given for those guessing the number of eggs in each of the windows and entering the number on official blanks available at the theatre.

Millinery Contests Favored

Manny Pearlstein ties in to the always important Easter millinery by suggesting a fashion contest hooked to the woman star of the Easter Week attraction. Paper runs a sketch or photo of the player cut off at the forehead with contestants required to draw in their conception of a fitting bonnet The hat slant is also good in the Old Easter Bonnet contest, put over effectively by the Warnermen in previous years and notably in Round Tabler Dick Wright's district. The idea is to submit an old-fashioned outmoded Easter hat that once was the last word in fashion. Contestants bring their entries to the participating store where they are displayed and in advance the judges select the 12 hats that strike them as the most amusing.

Gift books found acceptable at Christmas are also sold by the Interstate circuit for Easter and another unique idea from the Texans is an Easter Eve Midnight Rabbit Show, where are given away white rabbits, ducks, dyed baby chicks, etc. The appeal is directed at adults to come and win a surprise Easter gift for the children.

Presentation ideas for Easter where organists are featured should include the favorite of Guy Martin, in South Bend, Ind., who had the instrument decorated with artificial flowers tied together with small branches, silvered. Atop the console, was placed a coop of baby chicks, and slides announced the "company" and "meet the company" as an amber spot was thrown upon the coop. Community sing with organ followed.

"LET'S HEAR FROM YOU"

Howes Uses "Abner" Comics As Promotion Springboard

Manager W. R. Howes of the Granada Theatre, Spokane, Wash., brought about a newspaper smash for his engagement of "Li'l Abner" through the Spokane Chronicle, user of the comics. Howes, co-operating with the Chronicle, arranged for a seven-column display announcement of the run of "Li'l Abner" in which the paper described both the comic and the screen vehicle. In addition, a lengthy reader was carried. This space, a street ballyhoo and several tie-ins were factors in the picture's holding over at the Granada Theatre for extended playing time.

"Dugan" Premiere Aids Greek Relief

World premiere of "Trial of Mary Dugan" held at Loew's Palace, Memphis, was tied to the Greek War Relief through the efforts of Manager Robert Kilgore, who also secured the sponsorship of the local Press-Scimitar. Advance in price was scheduled with theatre receiving regular admission, balance going to the fund.

In addition to the feature, a supplementary stage show was arranged by the theatreman, all talent being promoted with exception of band. For the opening itself, battery of lights were promoted from local fire department and front was decorated with Greek and American flags. Cooperating paper's radio station WMPS carried a 30-minute broadcast from the lobby with 60-piece Christian Brothers College band playing out front. Highlight was uniformed "Maids of Athens," who formed an Honor Guard in lobby, guests walking between two lines. Members of Junior League acted as receptionists and formally attired members of leading clubs served as usherettes on orchestra floor.

State Teachers College dramatic class presented excerpts from the play in school auditorium, postcard announcements of the engagement were mailed to members of Little Theatre Group and two-color window cards covering stage and screen show were spotted strategically.

Fitzpatrick Holds Laraine Day

Recent national publicity on the selection of Laraine Day as the most promising star of 1941 was utilized as a feature promotion by Ed Fitzpatrick for "Trial of Mary Dugan" at Loew's Poli, Waterbury, Conn., Fitzpatrick working out his own poll to tie in. This was done by blowing-up the newspaper stories on a 40 by 60 and alongside was planted similar sized display headed "Do you agree, or disagree?" Ballot boxes on which were piled polling blanks were placed between the two signs with patrons invited to make their selections.

Heralds containing plugs on Miss Day's first starring part in the new picture and urging voting in the poll were distributed at the theatre and stores cooperating on the tiein. These stores participated by placing ballot boxes and entry blanks prominently at the entrance and customers were told about it.

Ed tied the whole thing together by planting a newspaper contest in which readers were invited to write in their opinions on the subject. This was extended to radio announcements over WBRY for a week ahead in which the playdates were also stressed. Widespread interest was gained by the promotion, according to the Loewman, since it was put on coincidentally with the national publicity of the Academy Awards in Hollywood.

"LET'S HEAR FROM YOU"

Patrons Record in Lobby

A stunt that made Wichita "Philadelphia Story" conscious was that executed by Woody Barritt of the Miller Theatre in that city. Borrowing a radio set with a recorder attached, he permitted patrons to make records in the lobby reading from the film's script.

NEARS "QUARTER" END

Competition in the Fortnights continues spirited as names, old and new to the Awards, are herewith listed in the Fifth Fortnight of the current period. In all, 51 names share 48 Appointments given for exploitation on individual pictures, seasonal drives, institutional tieups, etc.

STAN ANDREWS
Capitol, Guelph, Ont., Can.

FRANK BICKERSTAFF
MOON CORKER
Palace, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ROBERT BUSCH
Jeffery, Chicago, Ill.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

HARVEY G. COCKS
JAMES CLAPPER
Palace, Fort Wayne, Ind.

GENE CURTIS
Strand, Syracuse, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

JOHN E. DUFFUS
Arlington, Arlington, Va.

J. C. EBERSBERGER
Rex, Sheboygan, Wis.

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

GEORGE S. FRASER
Columbia, Portsmouth, Ohio

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

EDGAR GOTH
Fabian's St. George, Staten Island

KEN GRIMES
Warner, Erie, Pa.

W. D. HARWELL
Ohio, Mansfield, Ohio

ROLAND HAYNES
Keystone, Philadelphia, Pa.

W. HEANEY
Mayfair, West New York, N. J.

A. J. KALBERER
Indiana, Washington, Ind.

STOCKTON LEIGH
Schine's Keith, Syracuse, N. Y.

PERRY LESSY
Lindley, Philadelphia, Pa.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

JOHNNY MANUEL
Schine's Strand, Delaware, Ohio

SEYMOUR MORRIS
Schine's Palace, Lockport, N. Y.

JOSEPH D. NEVISON
Bromley, Philadelphia, Pa.

PAT NOTARO
Columbia, Sharon, Pa.

E. A. PATCHEN
Mesa, Grand Junction, Colo.

FRED PATTERSON
Paramount, Amarillo, Tex.

MANNY PEARLSTEIN
Warners, Cleveland, Ohio

ROY PRYTZ
Granada, Duluth, Minn.

C. L. QUERRIE
Palace, Toronto, Ont., Can.

MATTY ROSENBLUTH
Colney, Philadelphia, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

A. M. ROY
Stanley, Utica, N. Y.

BERT RUDER
Schine's State, Fostoria, Ohio

F. B. SCHLAX
Kenosha, Kenosha, Wis.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

SID SCOTT
Capitol, Sudbury, Ont., Can.

SAMUEL L. SHAFER
Schine's Dixie, Rochester, N. Y.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

AL SIMKO
Vernon, Philadelphia, Pa.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

RALPH STITT
United Detroit, Detroit, Mich.

ARNOLD STOLTZ
Avon, Utica, N. Y.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

H. S. TWEDT
Lido, Manly, Iowa

AL ZIMBALIST
Warners, Philadelphia, Pa.

With this listing, one more Fortnight remains before the end of the First Quarter of the 1941 Quigley Awards. This is put down for the information of theatremen who wish to pile up as much material as possible for consideration by the judges. Last listing of the First Quarter names appears in the issue of March 29th.

Shaffer Ties "Escape" To Bundles for Britain

Working with a group of local club women, Frank Shaffer at the Dixie Theatre, in Staunton, Va., sold them on the idea of a benefit ticket sale on "Escape" in connection with "Bundles for Britain" week Starting a week ahead newspapers cooperated with daily stories and art work, starting with a six column ad which was paid for by local society group. Society pages of dailies came through with stories and cooperating women made a house-to-house canvass in an effort to reach their sale goal of 1,000 tickets. Opening was attended by local prominents who were interviewed over lobby broadcast.

Bird-Cage Invitations Aid "Hard Boiled Canary"

Novel invitations in the form of white bird cages containing a plant and a stuffed canary were sent out by Fred Bartow, Paramount mid-west exploiteer for a press luncheon held in Peoria, Ill., to honor Susanna Foster and Dolly Loehr, stars of "Hard Boiled Canary."

After making an appearance on WGN and the Mutual network, the two girls accompanied by Cliff Lewis of Paramount west coast studio publicity department, a teacher and chaperone, went to Peoria. That city had selected Miss Foster as "Miss Valentine of Peoria" and a huge reception preceded by a parade was held.



This advertising contribution to the status of the motion picture among the arts and in the service of society appeared on the amusement page of the Sunday News *of New York. The Central Theatre is operated by enterprises under direction of Harry Brandt, New York exhibitor leader, president of Independent Theatre Owners (New York). Incidentally, the picture starring Danielle Darrieux, billed as "The Virgin Bride", came to America and passed examination as "Mademoiselle Ma Mere".*

Sklar Holds Style Show For "All This, and Heaven Too"

Local ladies' specialty shop was promoted by Wilford N. Sklar for a style show in connection with his engagement of "All This and Heaven Too" at the Roxy, in Clearfield, Pa. Entire mailing list of cooperating merchant was circularized by postcard, one sheet was planted in lobby, and store and ads run in paper. Door prizes were furnished by the merchant and commenting on the show was done by local high school English instructor. Special trailer copy was prepared for the occasion, expense of which was met by store.

"LET'S HEAR FROM YOU"

Manicurists Aid Brien On "Mark of Zorro"

Contacting barber shops in his vicinity, Lige Brien at the Belmar, in Pittburgh for his engagement of "Mark of Zorro" instituted a teaser campaign whereby manicurists for guest tickets told their customers to look their best and get their nails manicured because Linda Darnell was coming to the Belmar. Scene stills were spotted under glass tops of all tables. In addition, barbers and boolblacks in the shops also did their part.

For "Florian," one of his staff reviewed the book at a local girls' club, after which each was presented with a promoted bookcover which they were requested to use on their school books, thus bringing the picture to the attention of other students. Also in connection with this date, numerous book windows were landed.

"Down Argentine Way" brought a weight tieup with five and ten whereby Brien offered guest tickets to anyone who presented card bearing photo of any tar in the picture. Post cards promoted from New York hotel were mailed to special list.

"LET'S HEAR FROM YOU"

"Andy Hardy" Broadcast Arranged by Perry

School presidents vied with private secretaries in a radio quiz based on an episode in "Andy Hardy's Private Secretary," in advance of opening at the New York Capitol. Titled, "Do Bosses Know More Than Their Private Secretaries?" the quiz was broadcast by WHN in a quarter-hour program the night preceding the premiere. Participants included the senior class presidents of Columbia, Fordham and New York universities—representing the "bosses"—and the private secretaries of Jack Dempsey, Nathan Tufts of Vox Pop, and Walter Batchellor, Fred Allen's manager. The stunt was set by Perry Charles of M-G-M's publicity department.

Nelson Ties Date To "Escape" Sale

Use of the title as a catchline in various ways to put over a local sales drive proved the highlight of Manager Jack Nelson's campaign on "Escape" at the Capitol, in North Bay, Canada. This was activated by a special eight-page, two-color section in the local paper on the tiein. The hookup was sold further with a contest in which an autographed copy of the book by Norma Shearer was given to the reader best using the word "escape" in a phrase to promote the sale of Canadian War Savings Stamps or Certificates. Guest tickets were given for the next 10 selected by the judges who were headed by Mayor of the city.

Throughout the contest, the titles were emphasized in the co-op ads, with such lines as "Escape discomfort on wash day," "Escape from bad plumbing," etc., etc. Added interest was gained by a series of house ads contributed by the paper, each given over to details of the contest and entry blanks for the proffered slogans. Success of the promotion was noted in a letter from the publisher of the daily, who stated that over 3,000 entries were the result, the paper publishing 2,000 extra copies of the issue to insure the widest circulation.

The title was headlined further with two-color stickers reading "You can't Escape," and placed on car windows. Elaborate displays and cutouts were shown in many stores holding sales. Banners and other exploitation devices were also gainfully employed.

"LET'S HEAR FROM YOU"

Spring Jubilee Planned By McGowan for F. & M.

Started March 15th and running through April 15th, eight neighborhood theatres of the St. Louis Amusement Company, under the direction of Ralph A. McGowan, district supervisor, plans have been completed for the featuring of a Spring Jubilee aimed to offset the expected slump.

First to report on his plans, is Joe Goldstein at the Mikado Theatre, in suburban Wellston, who has lined up a special fashion show sponsored by 10 leading merchants and the Lions Club. Stories have already been planted in the two weekly newspapers with special lobby and window displays in cooperating stores. Handbills have been distributed house-to-house, bumper strips planted on all public service busses and two-sheets posted throughout the area.

For the style show itself, eight models have been engaged in addition to a five-piece orchestra. Fashion expert of Station KXOK will do the commenting.

"LET'S HEAR FROM YOU"

Girl Typist for "Foyle"

Tying in with local business college, Ed Fitzpatrick at Loew's Poli, Waterbury, Conn., arranged for the distribution of special teaser postcards to be mailed to students in connection with opening of "Kitty Foyle." Business school also availed the theatreman of the services of a typist who struck out letters in lobby, containing picture copy. These were distributed to patrons leaving theatre.

PHILADELPHIA WARNERMEN REPORT ON BARUTIO DISTRICT ACTIVITIES

Neighborhood Managers Employ Comprehensive Promotions to Sell Attractions; Contests and Civic Campaigns Featured

Organized for the purpose of reporting to the Round Table exploitation campaigns in the Steve Barutio Warner Philadelphia district, the committee headed by Stan Benford, manager of the Colonial, currently forwards highlights of recent activities with which the Warnermen are stimulating the boxoffice. Ably covered were various forms of promotions including Perry Lessy's tieup with furniture store adjacent to theatre for "Arise My Love" at the Lindley, whereby store featured a large red question mark in window for four days ahead, in addition to "look" directional arrows from store to theatre. Attractive girl was planted in bed in window, with promoted prizes going to those correctly guessing time girl would arise. Appropriate explanatory copy was included in window.

Mechanical lobby display planted in the lobby of the Colney by Marty Rosenbluth for his run on "Go West," consisted of multi-colored cutout horse with Marx Brothers in caricature poses sitting astride. Legs of the horse were attached to a motor which produced a galloping motion. Hooked up to the display was a bicycle speedometer that registered the speed and mileage the horse would run. Contest angle here included guest tickets to those coming closest to guessing distance the Brothers would travel in their latest rip-roaring hit.

Second contest was featured by window display of nuts, tickets awarded here, too, for correct guessing. Teaser cards were planted in tap rooms, drugstores, etc., and distributed to patrons leaving theatre week in advance.

Plants Directional Map Contest

With the City Traffic Department supplying school children with maps showing the safest way to walk home, Mort Almes at the Felton got in on the publicity bandwagon by offering tickets to children drawing maps showing best way to get home from the theatre. Local newspaper carried stories, highlight of which was the judging of the maps by City Traffic engineer. Follow-up stories were run carrying winners' names in which theatre was again mentioned.

On "Long Voyage Home," Almes ran a contest in neighborhood daily with tickets to those submitting best 200-word essay on their "Most Exciting Journey." Paper here, too, ran winning entries.

Most Popular Girl Sought

Search for a local "Little Nellie Kelly" was instituted by Roland Haynes at the Keystone in advance of that date with voting coupons run daily in cooperating paper. Most popular girls between the ages of 10 and 14 were eligible, winner presented on stage opening night with a Judy Garland "Nellie Kelly" doll. Opening day, Garland



KLINE'S ANIMATED SETPIECE

scarfs were presented to the first 200 women attending and special letters sent to all Irish societies. A careful drivers' contest was held with local traffic officer giving out passes to those qualified; this was publicized through newspaper story and 40 by 60 in lobby.

Staged with police cooperation was Joe Nevison's safety campaign in connection with "The Long Voyage Home" at the Bromley with posters printed for the occasion reading: "Drive carefully; remember the Long Voyage Home is via the hospital. Keep healthy and see," etc., etc. These were stationed at busy intersections with police permission and lobby display featured photo of copy pointing to one of the posters. Through tieup with local restaurant sponsor, a sidewalk broadcast was held with passersby queried on scenes from the picture. Guest tickets were awarded here to following week's show.

Model Ship Stunt Clicks

Telegraph forms were promoted and offset with copy addressed to Mr. and Mrs. Bromley Theatre Patron. These carrying picture copy were mailed in specially imprinted envelopes and distributed house-to-house. Jumbo blanks were lettered and posted on newsstands, telephone booths, etc. Kid patronage was solicited through a model ship building contest and radio coverage included free copies of the book going to listeners furthest from Philadelphia who dropped a postcard into the station so advising.

Nevison's lobby display for "Go West" consisted of wire cage set on platform inside of which was planted stuffed squirrels. Card in front of cage read: "Please don't feed the animals." Overall copy "Ye Olde Squirrel Food Inn" also carried gag menu listing walnuts, chestnuts, hickory nuts, and special nuts a la Groucho, Chico, etc. Special advance was prepared by use of laughing record on special disc, Nevison recording "Pardon the hilarity, folks; we're just trying to give you an idea of the audience reaction at a recent preview of the screwiest, laugh-a-minute comedy sensation of the season." This recording was run with traveler closed and played into beginning of regular talking trailer.

Among the lobby stoppers used by R. Lee Kline at the Orpheum on "Thief of Bagdad" was a giant cutout of the genie which was hung from the ceiling. At base of display was easel with picture plug and copy reading: "Our own 20th century magic, a flag waging in the still air." Large arrow pointed to automatic flag waver above which was kept in motion by a hidden motor at the base of flag pole. Kline reports this animation created plenty of comment. A transparent setpiece was created by Kline for "The Invisible Woman" (see photo), made up of large lamp back of the display which was hooked up to a flasher. When the lamp lit, it would disclose a silhouette figure of a woman.

"LET'S HEAR FROM YOU"

Additional Warnermen Report Their Activities

Tieing up with pool rooms for "Pride and the Bowery," Dick Kirsh, manager of Warners' Aldine Theatre, Wilmington, Del., offered passes to players who were able to pocket two balls or more on opening break in a rotation game. Numerous window tieups, special trailer arrangements, prologue, advance and special appeal ads plus radio plugs were included in the campaign.

An eye-appealing patron-stopper was designed by Haddon Matthews, manager of Warners' 69th St. Theatre, Philadelphia, for "The Invisible Woman." Planted in the lobby was a chair, a very sensitive microphone and a young lady. The copy was attractive, and when patrons walked over for a closer view, the sensitive microphone picked up their remarks. Hearing this through a peep-hole, the young lady would then answer with gags as the Invisible Woman.

Bennie Blumberg, of Warners' Lane Theatre, Philadelphia, for "Queen of Destiny," contacted all schools first by letter and arranged for ads in Jewish newspapers playing up "Disraeli" angle. Front cover of press book was blown up and used in lobby on 40 x 60. Advance stories were placed in local papers and ads played up "see" angles as well as the vivid love story.

Service Organiaztions Aid "Back Street"

Harry Olmstead, at Warners' Strand, York, Pa., brought "Back Street" to the limelight through distribution of book-marks in local high school, window displays at book shops and local department stores. Notice was planted on bulletin boards in service organizaitons; trailerettes at the circuit's other houses and eleven by fourteens in restaurants, beauty shops, barber shops, bowling alleys and cigar stores.

• personalities

W. P. BERNFIELD
former exploiteer for United Artists in Kansas City, is managing the Calvin Theatre, in Northampton, Mass.

▽

TOM WARD
formerly with Gibraltar Theatres, in Raton, N. M., has been transferred to Santa Fe, New Mexico, as city manager of the three theatres there.

▽

BILL BURKE
former manager of the Schine State, in Fostoria, Ohio, has been transferred to the circuit's Rialto, in Amsterdam, succeeding F. K. O'KELLY, who goes to the Strand in Cumberland, Md. BERT RUDER has replaced Burke in Fostoria.

▽

MILTON YASSENOFF
has been named manager of the Beechwold, Columbus, Ohio.

▽

JOHN NEUER
assistant manager of Warner's Hamilton, Lancaster, Pa., has succeeded JACK DAY as manager of the Lemoyne, Lemoyne, Pa.

▽

GEORGE DEBER
is now managing the Schine Madison, in Rochester, N. Y.

▽

LOU LEVITCH
manager of Schine's Riviera, Rochester, has been transferred to Buffalo where he will serve as manager of the Granada.

▽

ROBERT BERGIN
former student assistant, has been moved up to assistant at the Elm Street, Worcester, Mass., replacing MAX NEVETSKY, who was promoted to assistant at the Poli.

▽

EDDIE LEWIS
is now managing the Metro Theatre, in the Bronx.

▽

CHARLES T. ROOK
announces the association with him of his brother, Albert, as associate manager of the Charles Theatre, in Montgomery, Ala.

▽

L. D. PARRETT
auditor for Commonwealth Amusement Corp. in Kansas City has been shifted to Creston, Ia., as manager for the Commonwealth houses there. He succeeds MERL HILLYER, who will manage the Benton, Kansas City. HOWARD WOLF goes from Benton to the Variety at Lawrence, Kan., as manager under STANLEY SCHWAHN, city manager. HAZEL RALPH becomes auditor for the circuit.

▽

SAM FRANKS
has taken over the Park Theatre, Merchantville, N. J., formerly operated by JENNIE COHEN.

▽

HARRY KRIEGSMAN
has been appointed manager of the Gables Theatre, Merrick, L. I.



HELEN VIRGINIA ELLISON, of East Rochester, N. Y. to CLAYTON CORNELL, on Sunday, February 9, at the Presbyterian Church, Tupper Lake. Groom is manager of Schine's State, Tupper Lake, N. Y.

▽

SAM SHAFER
has been transferred from the Schine Liberty, Herkimer, N. Y., to the Dixie, Rochester.

▽

STANLEY KEEGAN
manager of Warners' Venetian Theatre, Racine, Wis., has resigned that post to become film buyer for the United Detroit Theatres, in Detroit. STANLEY LAMBERT, manager of the Rialto, has succeeded Keegan.

Birthday Greetings

Sam J. Aaron
David W. Bayne
C. J. Bolender
Dave Borland
Cecil L. Brusegard
Claude D. Burrows
John Capano
Frestle F. Chenoweth
C. C. Coates
J. C. Combs
William G. Cooke, Jr.
Charles C. Coolbroth
Joseph W. Crocket
Laurin J. Derenzy
Ben A. Dyer
Boydell J. Edwards
J. B. Edwards
James A. Field
Fred R. Fisher
Malcolm Gilbert
Ernest A. Grecula
H. T. Grissom, Jr.
Ben Gross
Basil R. Hall
Roy Hanson
Russell Hardwick
Milton Harris
Raymond M. Hay
George A. Hodge
Earle M. Holden
Russell N. Hurt
George W. Jinks
Murray Keillor
Jack Kleinman
Albert Knopp
Herman Kopf
Dan E. Krendel
Martin S. Lane
George E. Langness
Harold C. Lee
W. A. Lee
Norman M. Linz
Jerry Lynch
Edward C. McGovern
John F. Mackenzie
Charles Martin
Ralph G. Maser
Joe Miklos
Marshall Nakamura
Bill Nelson
T. W. North, Jr.
Murray Peck
F. Mallory Pittman
Gerald S. Raines
Paul D. Rainsberger
Frank Reid
Truman Riley
Joseph Rogatnick
George T. Rybica
Israel Schancupp
Richard C. Shaw
Fletcher L. Shea
John D. Shultz
Lloyd E. Sinclair
Alfred L. Singer
Larry Stone
George F. Strandt
Ted Stump
Milton Swanson
Morris Swartz
William E. Tinkler
Harry Wade
Dick Walsh
Leon Webb
Rodney White
Herman G. Wilson
Herman D. Wood
Warren Wood

HAROLD SLITER
head of Schine's publicity department in Gloversville, has taken over the Schine theatre operations in Amsterdam, Gloversville, Herkimer, Ilion, Little Falls and other nearby spots. HERB JENNINGS of the Glove, in Gloversville, goes to the Colonial, in Norwich.

▽

BILL PEIRCE, JR.
has joined the Metro publicity department in Hollywood.

▽

HY PASTMAN
former manager of the Modern Theatre, in Marlboro, Mass., is now managing the Rialto, in Poughkeepsie, N. Y.

▽

BEN SCHWARTZ
manager of Warner's Lake, Cleveland, until it closed recently, has assumed management of the Capitol there.

▽

EARLE KELLY
manager of the Strand, at Meridian, Miss., has been transferred to manager of the Globe with BERT BICKERT, formerly of New Orleans, succeeding.

▽

MARION PARKINSON
manager of the Spencer, at Spencer, Ia., has resigned that post. Other Max Factor theatre changes include: ART FARRELL, of the Rapids, Rock Rapids, Ia., goes to Atlantic to manage the Iowa and Grand; LEE BECKLEY of the Fraser at Spencer will manage the Iowa and Rapids at Rock Rapids; GORDON McKINNON, manager of the Perry at Perry, goes to Spencer to manage the Fraser and Spencer and CLIFF LINDBLATT, formerly at Atlantic, goes to Perry to manage the Perry and Fox.

▽

FRED GREENWAY
for the past four years manager of Loew's State, Boston, has been made manager of the Loew-Poli Palace, Hartford, replacing Lou Cohen, who was moved to the Loew-Poli.

▽

VERNON REAVER
is holding down the managerial reins at the Fortway Theatre, Brooklyn, N. Y.

▽

A. A. COSTAR
of Albany, N. Y., has taken over the operation of the Victory Theatre, in Trenton, N. J.

▽

JOHN NEUER
assistant manager of Warner's Hamilton, Lancaster, Pa., succeeded JACK DAY as manager of the Lemoyne, Lemoyne, Pa.

▽

MORRIS PHILLIPS
former owner of the Upsal Theatre, Philadelphia, has been named manager of the Band Box there and BEN ZIMMERMAN goes into the 56th Street Theatre.

▽

ROBERT BERGIN
former student assistant at the Elm Street, Worcester, has been promoted to assistant, replacing MAX NESVETSKY, promoted to assistant at the Poli.

THE RELEASE CHART

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So Ends Our Night....*UA*
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The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

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That Night in Rio.....*20th-Fox*
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They Knew What They Wanted.....RKO
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Third Finger, Left Hand.....MGM
Thirty Days Hath September.....*WB*
This England .....*Foreign*
This Thing Called Love.....Col
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Three Sons O'Guns.....*WB*
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Youth Will Be Served.....20th-Fox
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THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 81.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212 (See Product Digest, page 25)	Bill Elliott-Luana Walters	Feb. 13,'41	58	
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman-Fay Wray	Feb. 18,'41	80	Feb. 22,'41
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Beyond the Sacramento 2210 (See Product Digest, page 3)	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie Plays Cupid (G) 2016	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68	Nov. 2,'40
Chain Gang	*Otto Kruger-Gloria Dickson*	*Not Set*		
Devil Commands, The (A) 2028	Boris Karloff - Amanda Duff - Richard Fiske-Ann Revere	Feb. 3,'41	65	Feb. 22,'41
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsay	Nov. 30,'40	69	Nov. 30,'40
Ellery Queen's Penthouse Mystery (G)	*Ralph Bellamy-M. Lindsay-Chas. Grapewin*	*Mar.* 24,'41	65	*Mar.* 1,'41
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 16,'41	69	Feb. 15,'41
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 16,'40
Glamour for Sale (A) 1040	Roger Pryor-Anita Louise	Sept. 30,'40	57	Nov. 9,'40
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The (See Product Digest, page 64)	*Jack Holt-Marjorie Reynolds*	*Apr.* 30,'41		
Her First Beau	*Jane Withers-Jackie Cooper-Edith Fellows*	*Not Set*		
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance (See Product Digest, page 64)	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41		
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044 (Reviewed under title, "Ten Days in Paris.")	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
Naval Acadamy	*Jimmy Lydon-Freddie Bartholomew-Joe Brown, Jr.*	*Not Set*		
North from the Lone Star 2213	*Bill Elliott*	*Mar.* 31,'41		
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Outlaws of the Panhandle 2205 (See Product Digest, page 55)	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	
Penny Serenade (See Product Digest, page 29)	*Irene Dunne-Cary Grant*	*Apr.* 17,'41		
Phantom Submarine, The 2033 (See Product Digest, page 23)	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
Pinto Kid, The 2204 (See Product Digest, page 31)	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
Return of Daniel Boone	*Bill Elliott*	*Not Set*		
Senate Page Boys	*H. Marshall-Virginia Bruce*	*Not Set*		
She Knew All the Answers	*Joan Bennett-Franchot Tone*	*Not Set*		
So You Won't Talk (G) 2018	Joe E. Brown-Frances Robinson	Oct. 3,'40	69	Sept. 28,'40
Texas	*Wm. Holden-Warren William*	*Not Set*		
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Apr.* 24,'41		
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith -	Dec. 5,'40	57	Sept. 21,'40
Time Out for Rhythm	*Rudy Vallee-Rosemary Lane-Ann Miller*	*Not Set*		
Under Age	*Nan Grey-Alan Baxter-Mary Anderson*	*Apr.* 24,'41		
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley-	Oct. 21,'40	57	July 20,'40
Wildcat of Tucson 2211 (See Product Digest, page 22)	Bill Elliott-Evelyn Young	Dec. 31,'40	59	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The 124 (See Product Digest, page 47)	*Wallace Beery-Lionel Barrymore-Laraine Day*	*Mar.* 28,'41		
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Blonde Inspiration (A) 123	John Shelton - Virginia Grey - Albert Dekker-L. Nolan	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Not Set*		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 31,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Dr. Kildare (Untitled)	*Lionel Barrymore-L. Ayres-Laraine Day*	*Not Set*		
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	75	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104	Nov. 2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy 127 (See Product Digest, page 63)	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70	Nov. 16,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Love Crazy	*William Powell-Myrna Loy-Fay Bainter*	*Not Set*		
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres-Maureen O'Sullivan	Jan. 10,'41	79	Jan. 11,'41
Men of Boys Town (G)	*S. Tracy-M. Rooney-B. Watson*	*Apr.* 11,'41	106	*Mar.* 15,'41
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80	Mar. 15,'41
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85	Mar. 8,'41
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave*	*Not Set*	103	Jan. 27,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Third Finger, Left Hand (G) 107	**Melvyn Douglas-Myrna Loy**	**Oct.**	**11,'40**	**96. Oct. 12,'40**
Trial of Mary Dugan (A) 125	**Laraine Day-Robert Young**	**Feb.**	**14,'41**	**90. Feb. 15,'41**
Uniform, The	*Clark Gable-Rosalind Russell*	*Not Set*		
Washington Melodrama	*Frank Morgan-Kent Taylor-Ann Rutherford*	*Apr.*	*4,'41*	
Wild Man of Borneo 121 (See Product Digest, page 39)	**F. Morgan-B. Burke-J. Preisser**	**Jan.**	**24,'41**	
Woman's Face, A	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*Not Set*		
Ziegfeld Girl, The	*J. Stewart - J. Garland - H. Lamarr-T. Martin*	*Apr.*	*18,'41*	

(See Product Digest, page 62)

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chamber of Horrors	**Leslie Banks-Gina Malo**	**Dec.**	**20,'40**	
Dead Man's Shoes	**Leslie Banks-Wilfrid Lawson**	**Jan.**	**15,'41**	
Drums of the Desert (G)	**Ralph Byrd-Lorna Gray**	**Oct.**	**7,'40**	**64. Oct. 12,'40**
Flying Wild	**Leo Gorcey-Bobby Jordan**	**Mar.**	**10,'41**	**63. Mar. 1,'41**
Her First Romance (G)	**Edith Fellows-Wilbur Evans**	**Dec.**	**25,'40**	**77. Dec. 28,'40**
Kid's Last Ride, The	**Ray Corrigan-John King**	**Feb.**	**10,'41**	
Ole Swimmin' Hole (G)	**Jackie Moran-Marcia Mae Jones**	**Oct.**	**21,'40**	**78. Oct. 26,'40**
Phantom of Chinatown (G)	**Keye Luke-Grant Withers**	**Nov.**	**19,'40**	**62. Nov. 23,'40**
Pride of the Bowery (G)	**Leo Gorcey-Bobby Jordan**	**Dec.**	**15,'40**	**63. Jan. 18,'41**
Ridin' the Cherokee Trail (G)	**Tex Ritter**	**Feb.**	**25,'41**	**62. Feb. 22,'41**
Rolling Home to Texas (G)	**Tex Ritter**	**Dec.**	**30,'40**	**62. Feb. 1,'41**
Sign of the Wolf (See Product Digest, page 62)	**Grace Bradley-M. Whalen**	**Mar.**	**15,'41**	
Take Me Back to Oklahoma (G)	**Tex Ritter-Terry Walker**	**Nov.**	**11,'40**	**64. Nov. 30,'40**
Trail of the Silver Spurs (G)	**John King-Ray Corrigan**	**Jan.**	**4,'41**	**58. Jan. 25,'41**
Trailing Double Trouble (G)	**John King-Ray Corrigan**	**Oct.**	**1,'40**	**58. Oct. 19,'40**
Tumbledown Ranch in Arizona	*Ray Corrigan-John King*	*Mar.*	*28,'41*	
West of Pinto Basin (G)	**Ray Corrigan-John King**	**Nov.**	**25,'40**	**56. Dec. 7,'40**
You're Out of Luck (G)	**Frankie Darro**	**Jan.**	**20,'41**	**62. Jan. 11,'41**

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arise My Love (A) 4009	**Claudette Colbert-Ray Milland**	**Nov.**	**8,'40**	**113. Oct. 19,'40**
Border Vigilantes 4053	*Wm. Boyd-Russel Hayden-Andy Clyde*	*Apr.*	*18,'41*	
Caught in the Draft	*Bob Hope-Dorothy Lamour-Lynne Overman*	*May*	*30,'41*	
Cherokee Strip (G) 4005	**Richard Dix-Florence Rice**	**Oct.**	**11,'40**	**86. Oct. 5,'40**
Christmas In July (G) 4007	**Dick Powell-Ellen Drew**	**Oct.**	**25,'40**	**72. Sept. 21,'40**
Dancing on a Dime (G) 4008	**Grace MacDonald-Robt. Paige**	**Nov.**	**1,'40**	**75. Oct. 12,'40**
Doomed Caravan (G) 4051	**W. Boyd-R. Hayden-A. Clyde**	**Jan.**	**10,'41**	**61. Jan. 11,'41**
Hard Boiled Canary (G) 4021	**Allan Jones-Margaret Lindsay**	**Mar.**	**7,'41**	**80. Mar. 1,'41**
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	**W. Boyd-R. Hayden-A. Clyde**	**Mar.**	**14,'41**	**67. Feb. 22,'41**
I Wanted Wings	*Brian Donlevy-R. Milland-W. Holden*	*Aug.*	*8,'41*	
Kiss the Boys Goodbye	*Mary Martin-Don Ameche*	*July*	*4,'41*	
Lady Eve, The (A) 4022	*Barbara Stanwyck-H. Fonda-Chas. Colburn-E. Pallette*	*Mar.*	*21,'41*	*95. Mar. 1,'41*
Las Vegas Nights 4023 (See Product Digest, page 62)	*Phil Regan-Bert Wheeler-Tommy Dorsey*	*Mar.*	*28,'41*	
Life with Henry (G) 4016	**Jackie Cooper-Leila Ernest**	**Jan.**	**24,'41**	**74. Jan. 18,'41**
Little Miss Muffett	*Ann Shirley-Richard Carlson*	*Not Set*		
Love Thy Neighbor (G) 4013	**Jack Benny-Fred Allen-Mary Martin-"Rochester"**	**Dec.**	**27,'40**	**82. Dec. 21,'40**
Mad Doctor, The (A) 4018	**B. Rathbone-E. Drew-J. Howard**	**Feb.**	**14,'41**	**90. Feb. 8,'41**
Men of Action	*Wm. Boyd-Russell Hayden*	*Not Set*		
Monster and the Girl, The (G) 4020	**Ellen Drew-Red Cameron**	**Feb.**	**28,'41**	**63. Feb. 15,'41**
Moon Over Burma (G) 4006	**Dorothy Lamour-Robert Preston**	**Oct.**	**18,'40**	**75. Oct. 19,'40**
Night at Earl Carroll's, A (G) 4011	**Ken Murray-Rose Hobart**	**Dec.**	**6,'40**	**63. Nov. 16,'40**
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	**Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard**	**Dec.**	**27,'40**	**125. Oct. 26,'40**
Nurses Don't Tell	*Anne Shirley-Rich'd Carlson*	*Not Set*		
One Night in Lisbon	*Madeleine Carroll-Fred Mc-Murray-Dame May Whitty*	*May*	*16,'41*	
Pioneer Woman	*Barbara Stanwyck-Joel Mc-Crea-Brian Donlevy*	*Not Set*		
Pirates on Horseback	*Wm. Boyd-Russell Hayden*	*June*	*6,'41*	
Power Dive	*Richard Arlen-Jean Parker-Billy Lee*	*Apr.*	*25,'41*	
Quarterback, The (G) 4004	**Wayne Morris-Virginia Dale**	**Oct.**	**4,'40**	**69. Oct. 5,'40**
Reaching for the Sun	*Joel McCrea-Ellen Drew-E. Bracken-C. Coburn*	*May*	*2,'41*	
Road to Zanzibar, The (G) 4025	*Bing Crosby - Bob Hope - Dorothy Lamour*	*Apr.*	*11,'41*	*90. Mar. 15,'41*
Round Up, The (G) 4024	*R. Dix-P. Morison-P. Foster*	*Apr.*	*4,'41*	*90. Mar. 15,'41*
Second Chorus (G) 4014	**Fred Astaire-Paulette Goddard**	**Jan.**	**3,'41**	**83. Dec. 7,'40**
Shepherd of the Hills (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*June*	*13,'41*	
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Texas Rangers Ride Again (G) 4012	**J. Howard-E. Drew-M. Robson**	**Dec.**	**13,'40**	**67. Nov. 2,'40**
Three Men from Texas (G) 4050	**W. Boyd-R. Hayden-A. Clyde**	**Nov.**	**15,'40**	**76. Sept. 14,'40**
Victory (A) 4015	**Fredric March-Betty Field**	**Jan.**	**17,'41**	**80. Dec. 21,'40**
Virginia (A) 4019 (Color)	**Madeleine Carroll-Fred Mac-Murray**	**Feb.**	**21,'41**	**110. Jan. 18,'41**
World in Flames (G) 4010	**Documentary**	**Nov.**	**15,'40**	**60. Oct. 19,'40**
You're the One (G) 4017	**Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton**	**Feb.**	**7,'41**	**81. Feb. 8,'41**

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	**Bob Steele**	**Dec.**	**27,'40**	**63**
Billy the Kid's Range War 160	**Bob Steele**	**Jan.**	**24,'41**	**60**
Caught in the Act 107	**Henry Armetta**	**Jan.**	**17,'41**	**62**
Devil Bat 105	**Bela Lugosi**	**Dec.**	**13,'40**	**68**
Federal Fugitive 108 (See Product Digest, page 75)	*Neil Hamilton*	*Mar.*	*29,'41*	
Lone Rider Crosses the Rio 164	**George Houston**	**Feb.**	**28,'41**	
Lone Rider Rides On, The 163	**George Houston**	**Jan.**	**10,'41**	**64**
MisBehaving Husbands (G) 104	**Harry Landon-Ralph Byrd**	**Dec.**	**20,'40**	**65. Dec. 21,'40**
Outlaws of the Rio Grande (G) 155	**Tim McCoy**	**Mar.**	**7,'41**	**63. Mar. 1,'41**
Riders of Black Mountain 154	**Tim McCoy-Pauline Haddon**	**Nov.**	**11,'40**	**59**
Secret Evidence (G) 106	**M. Reynolds-C. Quigley**	**Jan.**	**31,'41**	**65. Feb. 8,'41**
South to Panama 110	*Roger Pryor-Virginia Vale*	*Apr.*	*18,'41*	
Trigger Pals 161	*Bob Steele*	*Mar.*	*22,'41*	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge (G) 010	**Weaver Brothers and Elviry**	**Jan.**	**28,'41**	**72. Jan. 25,'41**
Back in the Saddle (G) 045	**Gene Autry-Smiley Burnette**	**Mar.**	**14,'41**	**71. Mar. 15,'41**
Barnyard Follies (G) 008	**M. Lee-R. Davis-J. Storey**	**Dec.**	**6,'40**	**67. Nov. 23,'40**
Border Legion, The (G) 053	**R. Rogers-G. Hayes-C. Hughes**	**Dec.**	**5,'40**	**57. Nov. 30,'40**
Behind the News (G) 009	**Lloyd Nolan-Doris Davenport**	**Dec.**	**20,'40**	**75. Dec. 14,'40**
Bowery Boy (G) 019	**Dennis O'Keefe-Jimmy Lydon**	**Dec.**	**27,'40**	**70. Jan. 4,'41**
Friendly Neighbors (G) 007	**Weaver Bros. and Elviry**	**Nov.**	**7,'40**	**67. Nov. 16,'40**
Frontier Vengeance (G) 072	**Don Barry-Betty Moran**	**Oct.**	**10,'40**	**57. Oct. 12,'40**
Great Train Robbery, The (G) 021	**Bob Steele-Claire Carleton**	**Feb.**	**28,'41**	**61. Mar. 8,'41**
Hit Parade of 1941, The (G) 001	**Kenny Baker-Frances Langford**	**Oct.**	**15,'40**	**88. Oct. 19,'40**
In Old Cheyenne 055	*Roy Rogers-"Gabby" Hayes*	*Apr.*	*1,'41*	
Lady from New Orleans	*John Wayne-Ona Munson-Ray Middleton*	*Not Set*		
Lone Star Raiders (G) 064	**3 Mesquiteers-June Johnson**	**Dec.**	**23,'40**	**57. Dec. 21,'40**
Man Betrayed, A (G) 011	**John Wayne-Frances Dee-Edw. Ellis**	**Mar.**	**7,'41**	**80. Mar. 15,'41**
Meet the Missus (G) 018	**Roscoe Karns - Ruth Donnelly**	**Nov.**	**29,'40**	**68. Nov. 23,'40**
Melody and Moonlight (G) 005	**Johnny Downs-Vera Vague**	**Oct.**	**11,'40**	**73. Oct. 5,'40**
Melody Ranch (G) 041	**Gene Autry-Jimmy Durante**	**Nov.**	**15,'40**	**84. Nov. 23,'40**
Mr. District Attorney 012	*Dennis O'Keefe-Peter Lorre-Florence Rice*	*Mar.*	*27,'41*	
Pals of the Pecos	*Three Mesquiteers*	*Not Set*		
Petticoat Politics (G) 020	**Roscoe Karns-Ruth Donnelly-Spencer Charters**	**Jan.**	**31,'41**	**67. Feb. 15,'41**
Phantom Cowboy, The 075	**Don Barry-Virginia Carrol**	**Feb.**	**14,'41**	**56. Feb. 15,'41**
Prairie Pioneers (G) 065	**Bob Livingston-Bob Steele**	**Feb.**	**16,'41**	**58. Mar. 1,'41**
Ridin' on a Rainbow (G) 044	**Gene Autry - Smiley Burnette-Mary Lee-Carol Adams**	**Jan.**	**24,'41**	**79. Feb. 1,'41**
Robin Hood of the Pecos (G) 054	**Roy Rogers-Geo. "Gabby" Hayes -Sally Payne**	**Jan.**	**14,'41**	**59. Jan. 18,'41**
Rookies on Parade	*Bob Crosby-Marie Wilson-Ruth Terry*	*Not Set*		
Singing Hills	*Gene Autry-Smiley Burnette-Mary Lee*	*Not Set*		
Sis Hopkins 002	*Judy Canova-Bob Crosby-Chas. Butterworth*	*Apr.*	*6,'41*	
Texas Terrors (G) 073	**Don Barry-Julie Duncan**	**Nov.**	**22,'40**	**57. Nov. 23,'40**
Trail Blazers (G) 063	**3 Mesquiteers-Pauline Moore**	**Nov.**	**11,'40**	**58. Nov. 2,'40**
Two-Gun Sheriff	*Don Barry*	*Apr.*	*11,'41*	
Who Killed Aunt Maggie? (G) 006	**J. Hubbard-W. Barrie-W. Abel**	**Nov.**	**1,'40**	**70. Nov. 2,'40**
Young Bill Hickok (G) 052	**Don "Red" Barry-Julie Duncan**	**Jan.**	**6,'41**	**56. Jan. 11,'41**
Wyoming Wildcat (G) 074	**Roy Rogers-Geo. "Gabby" Hayes**	**Oct.**	**21,'40**	**59. Oct. 5,'40**

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	**Tim Holt-Ray Whitley**	**Feb.**	**7,'41**	**64. Jan. 25,'41**
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Certain Mr. Scratch, A	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Citizen Kane 118 (See Product Digest, page 61)	**Orson Welles-Dorothy Comingore**	**Feb.**	**28,'41**	

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	78.	June 29,'40
Devil and Miss Jones, The 122 (See Product Digest, page 63)	*Jean Arthur-Charles Coburn*	*Apr.* 11,'41		
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Footlight Fever 119 (See Product Digest, page 74)	*Alan Mowbray-Donald Mc-Bride-Carol Hughes*	*Mar.* 21,'41		
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Hang Out the Moon	*Rosemary Lane-D. O'Keefe*	*Not Set*		
Hurry, Charlie, Hurry 129	*Leon Errol-Mildred Coles-Russell Gleason*	*May* 2,'41		
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70.	Sept. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers-Elizabeth Risdon-Joseph Buloff	Jan. 17,'41	85.	Dec. 14,'40
Li'l Abner (G) 100	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Melody for Three (G) 124	*Jean Hersholt-Fay Wray*	*Mar.* 28,'41	67.	*Mar.* 8,'41
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76.	Oct. 12,'40
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95.	Jan. 25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No, No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96.	Dec. 28,'40
Playgirl (G) 121	Kay Francis-James Ellison	Mar. 7,'41	75.	Dec. 14,'40
Reluctant Dragon	*Disney Cartoon Feature*	*Not Set*		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66.	Nov. 23,'40
Repent at Leisure	*Kent Taylor-Wendy Barrie*	*Apr.* 4,'41		
Robbers of the Range 184	*Tim Holt-Virginia Vale*	*Apr.* 18,'41		
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66.	Jan. 4,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout-Carol Hughes	Feb. 21,'41	69.	Feb. 15,'41
Sunny	*Anna Neagle-John Carroll-Ray Bolger*	*Not Set*		
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40	96.	Oct. 12,'40
They Met in Argentina 128	*Gene Raymond - Maureen O'Hara-Alberto Vila*	*Apr.* 25,'41		
Tom, Dick and Harry 126	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*May* 9,'41		
Too Many Girls (G) 106	Lucille Ball-Richard Carlson	Nov. 8,'40	85.	Oct. 12,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell	Oct. 11,'40	67.	July 27,'40
Vivacious Lady (re-issue)	*Ginger Rogers-Jas. Stewart*	*Mar.* 28,'41	90.	*May* 7,'38
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40	59.	Oct. 12,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	*Tyrone Power-Linda Darnell-John Carradine-L. Cregar*	*May* 30,'41		
Bride Wore Crutches, The 112 (See Product Digest, page 30)	*Lynne Roberts-Ted North*	*July* 4,'41		
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40	88.	Dec. 14,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Cowboy and the Blonde, The	*George Montgomery - Mary Beth Hughes*	*May* 23,'41		
Dead Men Tell 136 (See Product Digest, page 63)	*Sidney Toler-Sen Yung-Jean Rogers*	*Mar.* 28,'41		
Down Argentine Way (G) 113 (Color)	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40	88.	Oct. 5,'40
For Beauty's Sake	*Ted North-Marjorie Weaver*	*June* 27,'41		
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40	57.	Sept. 28,'40
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	*Lilli Palmer-M'g't Lockwood*	*Apr.* 25,'41	92.	*May* 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67.	Feb. 22,'41
Great American Broadcast	*Alice Faye-Jack Oakie-John Payne*	*May* 2,'41		
Great Profile, The (G) 111	John Barrymore-Johne Payne	Oct. 25,'40	71.	Aug. 24,'40
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94.	Dec. 28,'40
Inspector Hornleigh Goes To It 139	*Gordon Harker-P. Calvert*	*Apr.* 25,'41		
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov. 8,'40	93.	Nov. 9,'40
Miami (Color) ('41-'42 Production)	*Don Ameche-Betty Grable-Robert Cummings*	*Not Set*		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67.	Mar. 15,'41
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Night Train (A) 114 (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93.	June 8,'40
Outlaw, The 135	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Mar.* 21,'41		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley-Eugene Pallette	Feb. 7,'41	59.	Feb. 15,'41
Ride On Vaquero 138 (See Product Digest, page 64)	*C. Romero-Mary B. Hughes*	*Apr.* 18,'41		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard 131 (See Product Digest, page 47)	*Nancy Kelly-John Loder-Edmund Gwenn*	*Apr.* 4,'41		
Sleepers West 134 (See Product Digest, page 54)	Lloyd Nolan-Lynn Bari-Mary Beth Hughes	Mar. 14,'41		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78.	Jan. 25,'41
That Night in Rio (A) (Color) 137	*Alice Faye-Don Ameche-Carmen Miranda*	*Apr.* 11,'41	90.	*Mar.* 8,'41
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A	*Jane Withers-Nancy Kelly*	*June* 6,'41		
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb. 21,'41	95.	Feb. 8,'41
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80.	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*Not Set*		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter	Nov. 22,'40	105.	Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (See Product Digest, page 63)	*James Stewart-Paulette Goddard-Horace Heidt*	*Apr.* 11,'41		
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85.	Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120.	Jan. 25,'41
Son of Monte Criste (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman! (See "Lady Hamilton," Product Digest, page 31)	*Vivien Leigh-L. Olivier*	*Apr.* 30,'41		
That Uncertain Feeling (See Product Digest, page 46)	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Apr.* 20,'41		
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109	Oct. 19,'40
Topper Returns	*Joan Blondell-Roland Young-Carole Landis-'Rochester'*	*Mar.* 21,'41	90.	*Mar.* 15,'41

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Black Cat, The	*B. Rathbone-Hugh Herbert-Gale Sondergaard*	*May* 2,'41		
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Andrews Sisters - Abbott & Costello-Jane Frazee	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	*Johnny Mack Brown*	*Mar.* 21,'41		
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Not Set*		
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Dark Street of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65.	Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40	71.	Oct. 12,'40
Double Date (G)	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (See Product Digest, page 53)	*Marlene Dietrich-R. Young-Bruce Cabot*	*Apr.* 11,'41		
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Hit the Road	*Gladys George-Barton MacLane*	*Not Set*		
Horror Island	*Dick Foran-Peggy Moran*	*Mar.* 28,'41		
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Invisible Woman, The (A) 5018	**John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles**	**Dec. 27,'40**	**70 Jan. 4,'41**	
Lady from Cheyenne	*Loretta Young-R. Preston-Gladys George*	*Apr. 4,'41*		
(See Product Digest, page 61)				
Law and Order (G) 5062	**Johnny Mack Brown**	**Oct. 18,'40**	**57 Nov. 30,'40**	
Little Bit of Heaven, A (G) 5017	**Gloria Jean-Robt. Stack**	**Oct. 11,'40**	**86 Oct. 19,'40**	
Lucky Devils 5053	**Richard Arlen-Andy Devine**	**Jan. 3,'41**		
(See Product Digest, page 30)				
Man Made Monster	*Lionel Atwill-Lon Chaney, Jr.-Frank Albertson*	*Mar. 28,'41*		
Man Who Lost Himself, The	*Brian Aherne-Kay Francis-Henry Stephenson*	*Mar. 21,'41*		
(See Product Digest, page 64)				
Margie (G) 5026	**N. Grey-T. Brown-M. Auer**	**Dec. 6,'40**	**59 Sept. 21,'40**	
Meet the Chump (G) 5032	**Hugh Herbert-Anna Nagel**	**Feb. 14,'41**	**60 Feb. 15,'41**	
Meet the Wildcat (G) 5023	**Marg't Lindsay-Ralph Bellamy**	**Nov. 22,'40**	**65 Nov. 2,'40**	
Men of the Timberlands	*Richard Arlen-Andy Devine*	*June 6,'41*		
Model Wife	*Joan Blondell-Dick Powell-Charles Ruggles*	*Apr. 25,'41*		
(See Product Digest, page 62)				
Mr. Dynamite (G)	**Lloyd Nolan - Irene Hervey - J. Carrol Naish**	**Mar. 7,'41**	**63 Mar. 15,'41**	
Mutiny in the Arctic	*Richard Arlen-Andy Devine*	*Apr. 4,'41*		
Next Time We Love (G) 5048. (Re-issue)	**Margaret Sullavan-Jas. Stewart**	**Nov. 22,'40**	**85 Feb. 8,'36**	
Nice Girl? (G)	**Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan**	**Feb. 21,'41**	**95 Mar. 1,'41**	
Oh, Charlie	*Abbott & Costello*	*May 30,'41*		
One Night in the Tropics (G) 5015	**Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings**	**Nov. 15,'40**	**82 Nov. 9,'40**	
Pony Post (G) 5063	**Johnny Mack Brown - Fuzzy Knight**	**Nov. 8,'40**	**59 Dec. 21,'40**	
San Francisco Docks (G) 5027	**Burgess Meredith-Irene Hervey**	**Jan. 10,41**	**66 Dec. 7,'40**	
Sandy Gets Her Man (G) 5021	**Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy**	**Nov. 8,'40**	**66 Nov. 16,'40**	
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*Not Set*		
Seven Sinners (A) 5007	**Marlene Dietrich-John Wayne**	**Oct. 25,'40**	**86 Nov. 2,'40**	
Six Lessons from Madame Lazonga (G) 5022	**Lupe Velez-Leon Errol**	**Jan. 17,'41**	**62 Jan. 18,'41**	
Slightly Tempted G) 5024	**H. Herbert-J. Downs-P. Moran**	**Oct. 18,'40**	**60 Aug. 10,'40**	
Too Many Blondes	*Rudy Vallee*	*May 23,'41*		
Trail of the Vigilantes (G) 5008	**Franchot Tone-B. Crawford**	**Dec. 13,'40**	**75 Dec. 14,'40**	
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Aug. 15,'41*		
Where Did You Get That Girl? (G) 5030	**H. Parrish-C. Lang-L. Errol**	**Jan. 3,'41**	**67 Dec. 21,'40**	

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	**135 Nov.**	**16,'40**

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*Not Set*		
Always a Bride [FN] (G) 570	**Rosemary Lane-George Reeves**	**Nov. 2,'40**	**58 Nov. 30,'40**	
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
(See Product Digest, page 61)				
Case of the Black Parrot [FN]. (G) 572	**Wm. Lundigan-Maris Wrixon**	**Jan. 11,'41**	**59 Jan. 18,'41**	
Dispatch from Reuter's, A [WB] (G) 511	**Edw. G. Robinson-Edna Best**	**Oct. 19,'40**	**90 Sept. 28,'40**	
East of the River [FN] (G) 562	**John Garfield-Brenda Marshall-Marjorie Rambeau**	**Nov. 9,'40**	**73 Nov. 2,'40**	
Father Is a Prince [FN] 569	**Grant Mitchell-Nana Bryant**	**Oct. 12,'40**	**56**	
Father's Son [WB] (G) 520	**John Litel-Frieda Inescort**	**Feb. 1,'41**	**57 Mar. 1,'41**	
Flight from Destiny [WB] (A) 514	**Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald**	**Feb. 8,'41**	**74 Dec. 28,'40**	
Footsteps in the Dark [WB] (G) 509	**Errol Flynn - Ralph Bellamy - Brenda Marshall**	**Mar. 8,'41**	**93 Mar. 8,'41**	
Four Mothers [WB] (G) 503	**Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains**	**Jan. 4,'41**	**86 Dec. 21,'40**	
Gentle People, The	*Ida Lupino-Thomas Mitchell-John Garfield*	*Not Set*		
Great Lie, The [WB]	*Bette Davis-George Brent-Hattie McDanels-M. Astor*	*Apr. 12,'41*		
(See Product Digest, page 54)				
Great Mr. Nobody, The [WB] 515	**Eddie Albert-Joan Leslie-Alan Hale-John Litel**	**Feb. 15,'41**		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB] (G)	**Mildred Coles-Edw. Norris**	**Mar. 15,'41**	**58 Mar. 8,'41**	
Here Comes the Navy [WB] (G) 525 (re-issue)	**James Cagney - Pat O'Brien**	**Dec. 21,'40**	**86 Nov. 30,'40**	
High Sierra [FN] (G) 556	**Humphrey Bogart-Ida Lupino**	**Jan. 25,'41**	**100 Jan. 25,'41**	
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	**G. Brent-A. Sheridan-J. Wyman**	**Jan. 18,'41**	**75 Jan. 25,'41**	
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN]	*Arthur Kennedy - Olympe Bradna*	*Mar. 29,'41*		
(See Product Digest, page 55)				
Knute Rockne—All American [WB] (G) 502	**Pat O'Brien-Gale Page**	**Oct. 5,'40**	**98 Oct. 12,'40**	
Lady with Red Hair [WB] (G) 512	**M. Hopkins-R. Ainsley-C. Rains**	**Nov. 30,'40**	**80 Nov. 16,'40**	
Letter, The [FN] (A) 552	**Bette Davis-Herbert Marshall**	**Nov. 23,'40**	**97 Nov. 16,'40**	
Manpower	*Geo. Raft-Marlene Dietrich-Humphrey Bogart*	*Not Set*		
Meet John Doe (G)	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan*	*Not Set*	*135 Feb.*	*15,'41*
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
Nurse's Secret, The	*Lee Patrick-Regis Toomey*	*Not Set*		
Santa Fe Trail [FN] (G) 551	**Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale**	**Dec. 28,'40**	**110 Dec. 21,'40**	
Sea Wolf, The [WB]	*Edw. G. Robinson-John Garfield-Ida Lupino*	*Mar. 22,'41*		
(See Product Digest, page 74)				
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
Shadows on the Stairs [FN]	**Frieda Inescort-Paul Cavanagh**	**Mar. 1,'41**		
(See Product Digest, page 75)				
She Couldn't Say No [FN] (G) 571	**R. Pryor-E. Arden-C. Edwards**	**Dec. 14,'40**	**64 Dec. 28,'40**	
Shining Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		
Shot in the Dark, A [WB]	*Ricardo Cortez-Wm. Lundigan-Nan Wynn*	*Apr. 5,'41*		
Singapore Woman	*Brenda Marshall - David Bruce-Virginia Field*	*Not Set*		
South of Suez [WB] (G) 513	**Geo. Brent-Brenda Marshall**	**Nov. 16,'40**	**87 Dec. 21,'40**	
Strange Alibi [FN]	*Arthur Kennedy-Joan Perry*	*Apr. 19,'41*		
Strawberry Blonde (G) [FN] 559	**James Cagney-O. de Havilland-Rita Hayworth**	**Feb. 22,'41**	**97 Feb. 15,'41**	
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Thirty Days Hath September	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	**Marjorie Rambeau-Alan Hale**	**Oct. 26,'40**	**75 Oct. 26,'40**	
Underground	*Jeffrey Lynn-Karen Verne*	*Not Set*		
Wagons Roll at Night, The [FN]	*H. Bogert-S. Sidney-E. Albert*	*Apr. 26,'41*		
(See Product Digest, page 29)				

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves (G)	**Basil Radford**	**Film Alliance**	**Dec.**	**59 Nov.**	**30,'40**
Cavalcade of Faith (G)	**Documentary**	**Jeffrey**	**Jan.**	**65 Jan.**	**11,'41**
Dream of the Butterfly, The (A)	**Marie Cebotari**	**Esperia**	**Feb.**	**96 Mar.**	**1,'14**
Face at the Window, The (A)	**Tod Slaughter**	**Ziehm**	**Oct.**	**65 Oct.**	**19,'40**
Hatred (A)	**Harry Baur**	**World**	**Jan.**	**70 Feb.**	**8,'41**
Here Is Ireland (G)	**Travelogue**	**Irish-American**	**Oct.**	**80 Oct.**	**12,'40**
Heritage (G)	**Juanita Montenegro**	**French Films**	**Nov.**	**75 Nov.**	**16,'40**
Kiss of Fire, The (A)	**Viviane Romance**	**Hakim Brothers**	**Nov.**	**83 Nov.**	**30,'40**
Lilac Domino, The (G)	**Michael Bartlett**	**Select**	**Dec.**	**65 Dec.**	**14,'40**
Living Dead, The (A)	**Paul Wegener**	**Hoffberg**	**Dec.**	**85 Dec.**	**21,'40**
Man of the Hour, The (A)	**Maurice Chevalier**	**Trio Films**	**Nov.**	**95 Nov.**	**30,'40**
Mayerling to Sarajevo (A)	**John Lodge**	**Leo**	**Oct.**	**90 Nov.**	**9,'40**
Merry Wives, The (A)	**Zdenek Stepanek**	**Lloyd**	**Nov.**	**85 Nov.**	**23,'40**
Mozart (G)	**Stephen Haggard**	**"Mozart, Inc."**	**Oct.**	**75 Oct.**	**19,'40**
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	**Arthur Wontner**	**Astor**	**Jan.**	**68 July**	**17,'37**
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	*92 Jan.*	*25,'41*
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*	*Dec.*	*14,'40*
Open Road, The (A)	**Victor Francen**	**Mintz**	**Oct.**	**85 Oct.**	**19,'40**
Pepe Le Moko (A)	*Jean Gabin*	*Mayer-Burstyn*	*Not Set*	*100 Mar.*	*20,'37*
Personal Column (A)	**Maurice Chevalier**	**Pax**	**Feb.**	**89 Feb.**	**15,'41**
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para.*	*Not Set*	*80 Feb.*	*15,'41*
Sailors Three (G)	*Tommy Trinder*	*Assoc. British*	*Not Set*	*87 Oct.*	*26,'40*
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	*82 Feb.*	*1,'41*
They Met on Skis (G)	**Wissia Dina**	**C. L. Import**	**Dec.**	**75 Jan.**	**11,'41**
This England	*Documentary*	*Anglo-Amer. LL*	*Not Set*	*85 Mar.*	*8,'41*
Two Women (A)	**Pierre Blanchar**	**Paragon**	**Nov.**	**100 Nov.**	**9,'40**
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*	*Feb.*	*1,'41*

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Independent production wanes under Decree confusions and shortage of ranking Stars

VOL. 142, NO. 12 MARCH 22, 1941

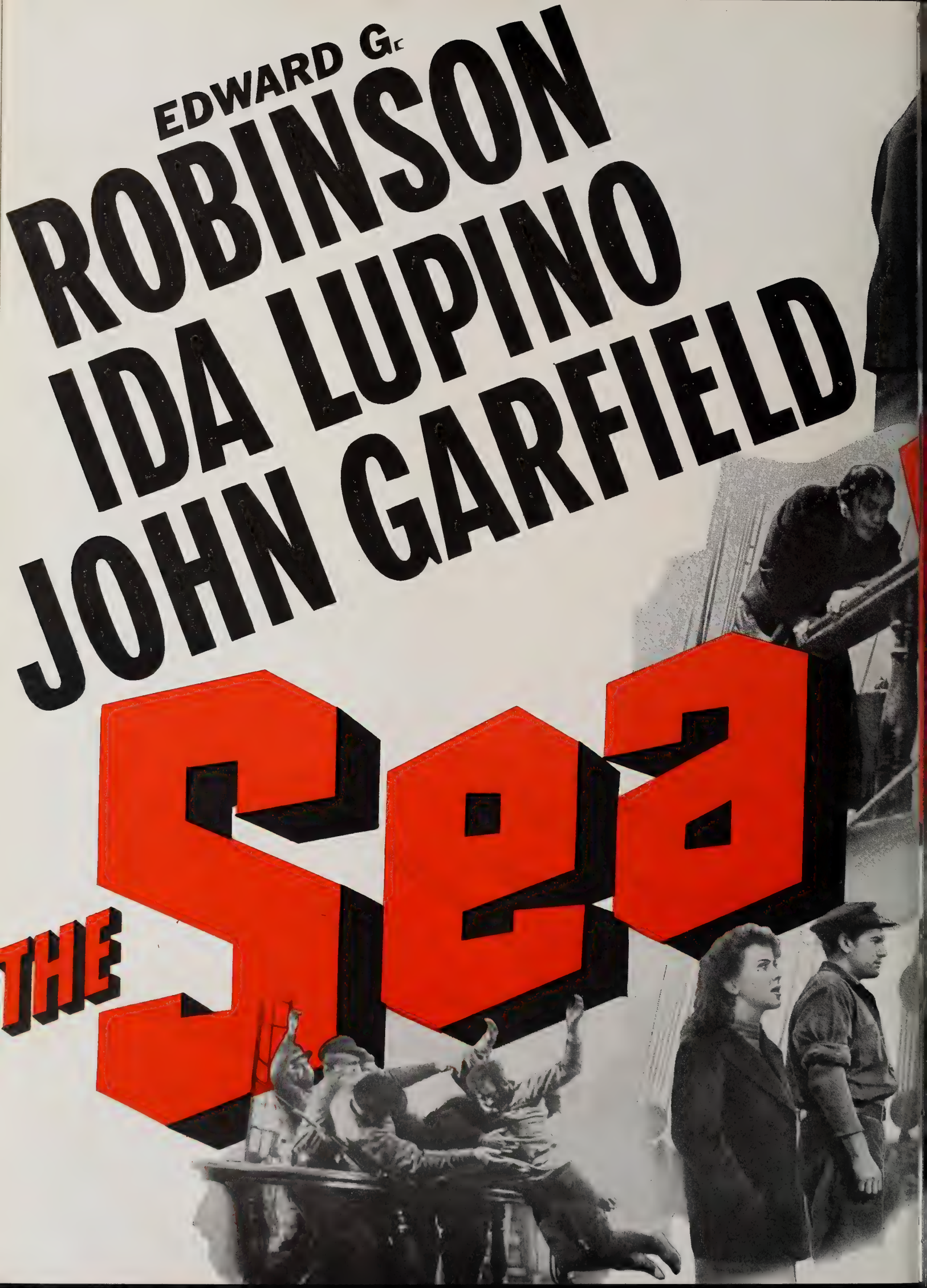
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 12 March 22, 1941

ERA, TRENDS, PRICES

CHALLENGING aspects of the economic landscape and its implications about buying power, admission prices, consumers and the amusement industry, appear this blizzard-bitten day up on the escarpments of this Radio City—where, incidentally, the Rockefeller Institution operates, among other enterprises, a skating rink, a sixty-fifth floor night spot, and the world's biggest motion picture theatre.

There plainly enough are tokens of the new order.

At week-end Colonel Pierre Lorillard up at Tuxedo Park, in the Ramapos, crumbling citadel of social and financial dynasties, gave out an interview about a mail campaign to invite to residence in the park "medium income" people and promoting cottage homes to supplant the empty Tudor halls, vacated, abandoned by the heirs of an era that has ended.

Over on the first page of the New York Times' dramatic and screen section, Mr. Elmer Rice, author of many plays including the contemporary "Flight to the West", contributes a discussion of "lower price tickets" for the stage. The top for his current play is $1.10. That leads Mr. Rice into some considerations of the structure of the theatre trade:

" . . . It would be hard to find any other business which is run so extravagantly, so inefficiently and so planlessly . . . they regale themselves with nostalgic visions of a kind of super-dice-game into which you throw down ten thousand dollars and pick up a million. . . . Them days are gone forever . . . the realists of the theatre are . . . the organized groups of workers who protect themselves against the constantly increasing hazards of a shrinking business by setting high minimum standards of compensation to offset their insecurity. . . . As long as the theatre is a luxury trade . . . it will continue to decline both as a business and as an art. . . . We have seen what has happened to the ruggedly individualistic farmers of the Middle West who recklessly exhausted the rich top soil. . . . It is an object lesson to the husbandmen of Broadway to consider if they do not want to find themselves floundering in a dust bowl of their own creation."

Any resemblance between the stage outlook as Mr. Rice discusses it and the motion picture scene would be, of course, merely accidental and coincidental. It might be, too, there could be a certain crossing of paths by the stage trying to climb down from a $3.30 seat to reach into the masses, and the motion picture so frequently seeking to interest the classes, and increase admissions.

APERHAPS not entirely irrelevant interest does attach to representations of the fading independent production situation in Hollywood, reflecting, if we are to accept the spokesmen, such factors as the uncertainties—and some certainties—generated by the Consent Decree, and, emphasized by the diligent Mr. Sol Lesser, such a paucity of star personalities that none is left over for the independent picture makers. That suggests dust-bowl in star-land.

Stars and supporting box-office personalities are bid skyward by Production solely to put ready-made acceptance, pre-selling, in the film can. This industry achieved its dominance and prosperity by the exercise of a decidedly more creative policy and creative capacity—starting at the studio and ending with exhibition and the box office.

This week, in Hollywood, there is at least one evidence of a remembering that creative contribution can be and is being made at the box office, in the function—recorded in our news pages of this issue—honoring the winners of the annual Quigley Awards for showmanship delivering at the windows where the tickets are sold.

△ △ △

INSTITUTIONAL

THAT special handling of the annual awards of "oscars" by the Academy of Motion Picture Arts and Sciences in Hollywood, which dignified the event by enforced press release control, made it a national story of wide impress. Importantly it brought the motion picture and the Hollywood community to the attention of the public in serious terms of personalities and products, for what they are on the screen, and with no fan-foibles or leg-and-breast bait. It is only now and then that the motion picture as an institution enjoys such attention. There are countless press agents for motion pictures, few for the motion picture.

Even the presumably picture-jaded Los Angeles press turned out an unprecedented sixty-five columns on Academy awards.

And way up in New England, Ridgefield, Connecticut, where cold conservatism is as deep as the ancient, arching elms are high, the very next night turned out a record audience to see Miss Ginger Rogers because she had come to honors by printed page and radio announcement.

△ △ △

NATURE FAKERS

AT week-end, New York's first crocus bloomed—and probably by mid-week regretted it—in one of those Babylonian gardens in Rockefeller Center, atop the International building. This probably does not presage world peace in the glow of springtime.

The event, just across the gulch from our ivory tower, comes to mind on other provocation, however. This particular and precocious crocus drew a two-column picture in the New York Times. To make the graphic record emphatic, the photographer piled the snow about the crocus, but he should not have left his finger marks.

No like disturbance of spirit has been had since that time when in a soul-stirring moment of "The Good Earth" Wang, the Chinese farmer refugee, sniffed rain in the air, declared "things are growing again in the north" and plucked at allegedly a nascent growth in the wayside ditch. He held up to view, not a spear of tender green, but a dusty piece of sagebrush, three seasons old and so tough a hungry burro would have scorned it. The property man who dressed that set never raised anything but a four-card draw.

Things like that destroy faith, embitter life, corrode the disposition, lead to profanity, strong drink and a scorn for art.

—Terry Ramsaye

This Week in the News

Blocks-of-five

NORTHWEST opponents of the blocks-of-five selling provisions of the consent decree on Wednesday appeared to be on the way to outlawing those provisions when the Minnesota Senate's general legislation committee approved a bill to continue large-block selling, with a 20 per cent cancellation privilege. This matched approval of the bill last week by the Minnesota House judiciary committee.

The bill was then to go to both houses for a vote. (Story on page 13.)

David Shearer, attorney for the majors, again protested against the bill on the grounds they are bound to observe the decree and could not do business in Minnesota if it is passed. Another protesting party was M. A. Levy, of Minneapolis, representing Twentieth Century-Fox. Mr. Shearer said Minnesota would be "isolated" by the bill. Fred Strom, executive secretary of Northwest Allied, displayed results of a poll of exhibitors: 92 per cent, he said, were opposed to the decree; and they represented independent and circuit operators.

New Colors

PROGRESS in development of the single-negative, or monopack, method of color film production is reported this week to be of an extent promising its adoption for regular feature production. The present methods of making prints would be retained, according to Dr. Herbert T. Kalmus, president of Technicolor, Inc., in a report to stockholders, but the company is pursuing research, already being carried out in actual production of semi-commercial films, for the establishment of the monopack method by which black-and-white cameras and regular studio technicians can be used in the making of color pictures.

The monopack method, with prints made by the present process, would call for separation of the negative color elements, but this is said to introduce no appreciable cost factor. On the other hand, without improving the art, application of the monopack process to the making of color prints would substantially increase the cost of prints, at least on the basis of present technique.

Technicolor films are now photographed by the so-called three-strip method, requiring special Technicolor cameras and crews, and print-making follows a comparable process (imbibition) by which the primary colors are superimposed one on the other.

The single-negative method would reduce location costs substantially, while increasing the facility of color production, and would therefore be likely to add to the number of color pictures on studio schedules.

QUIGLEY AWARDS winners honored at Hollywood luncheon for showmanship delivering results at ticket window Page 12

JUSTICE DEPARTMENT will ask Congress to outlaw large block sales if state voids decree Page 13

INDEPENDENT producer ranks depleted as "new order" makes stars unavailable Page 14

ARBITRATION victory by exhibitor in first hearing brings seven new cases Page 19

DEFENSE committee of industry expanded by Schaefer for "all out" program Page 21

MAYER, "Merchant of Menace", tells secret of advertising success Page 22

ANTI-TRUST suit against majors withdrawn by Cassils; "Big 5" dropped from Schine action Page 27

PREMIERES in Hollywood, New York, Mexico, at sea; "Sea Wolf", "Pot o' Gold" to open Page 28

PROFITS reported by Universal, Eastman, Columbia; Universal deals approved Page 29

SHORT SELLING underway to avoid charges of forcing under decree Page 30

LEGISLATORS continue attacks on motion picture industry Page 34

SEC lists stock transactions of company executives for the year Page 41

JUKE-BOX films jammed in bottleneck of insufficient outlets Page 48

DECENCY LEGION reports ten motion pictures condemned, forty-seven criticized during reviewing year Page 52

ASCAP fines in Milwaukee fall partly on film companies Page 54

SERVICE DEPARTMENTS

Asides and Interludes Page 33

Hollywood Scene Page 35

Reviews Page 36

What the Picture Did for Me Page 56

Before heading for Hollywood as one of the 1940 Quigley Grand Awards winners, Ray Wheeler of the Granada, South Bend, Ind., started his local music contest on "Hard Boiled Canary". Voice recordings were sent to him on the Coast, where he arranged for Allan Jones to select the winners. In the Managers' Round Table section Page 61

PRODUCT DIGEST, the living catalogue of industry wares Page 69

Another Duals 'War'

THE anticipated reaction to the St. Louis "war" of triple and quadruple feature programs, between the city's two largest groups of theatres, occurred this week with numerous complaints from patrons to the Wehrenberg-Kaimann circuit. That circuit's 25 neighborhood houses began showings of four-hour long programs, three nights weekly, with "nothing repeated" in announced retaliation for the triple feature programs in some of the Fanchon and Marco and St. Louis Amusement Company neighborhood theatres.

This week, Fred Wehrenberg, also head of the St. Louis MPTOA, reported many patrons leaving his theatres after seeing only half a program, others stopping at managers' offices to register dissatisfaction, and still others telephoning complaints. He added traffic was tied up in front of many houses as motorists waited for their families. But he asserted: "We're going to continue the policy until compelled by law not to." The "law" referred to, may be the bill prepared by the city's Better Films Council, for introduction into the state legislature, and limiting shows to three hours.

Midwest Wants 'Sneaks'

"SNEAK previews" of new pictures—heretofore screened almost entirely in the key spots on the two coasts—appeared headed inland, with the announcement Wednesday from Harry C. Arthur, general manager of the Fanchon and Marco and St. Louis Amusement Company circuits, of that city, that he had convinced Hollywood producers of his city's value in previewing pictures.

The first of the previews in St. Louis was to be held Friday evening at the Missouri Theatre. Joseph Skirball, producer, is flying to St. Louis with a print of a Frank Lloyd production, the title of which remained on Wednesday undisclosed.

"Kane" Department

AGAIN there is positive, if not exclusive, information that RKO will or will not release Orson Welles' "Citizen Kane," which is or is not relevant to the life of William Randolph Hearst, and that there will or will not be a statement on the subject from George Schaefer, president of the picture concern, if, when and as he may, or may not, arrive in New York this week-end after a sojourn where he did or did not reach a decision.

This week's radio gossip had a report that Henry Luce, tycoon of Life, Time and Fortune, had offered a million dollars for the picture. Mr. Luce being "out of town," inquiry was addressed at presumably official sources at his office, where it was observed that there was no knowledge of the report, nor of any consideration of such a deal, or any deal. The report took its origin from sources unknown in sequel to a worshipful review of the picture in Mr. Luce's *Time* magazine, as recorded in last week's MOTION PICTURE HERALD.

Mr. Welles is, the while, typically intensively immersed in the affairs of "Native Son" due to open on a Broadway stage Monday next. Herbert Drake, his press agent, also intensively flitting from errand to errand, interrogated at dawn and bedside at the Ambassador Hotel, dismissed the Luce purchase report, reiterated the Welles' stand and demand for RKO release or else complete posession of the production. "If necessary," observed Mr. Drake, "Mr. Welles can get the money to buy and roadshow the picture." Further, Mr. Drake fancifully suggested that in that eventuation he "will probably open it at Soldiers' Field on four screens and saw Dolores in half at each intermission."

In sum, all reports are denied by all factions and anything or nothing will be happening, now or sometime, perhaps.

NSS Starts with Gum

NATIONAL Screen Service's first commercial advertising film—distributed, not produced, by it—is this week wending among several hundred theatres, according to the company's New York home office. The film runs four minutes, is titled, "Scattergood Baines Says Hello," stars Guy Kibbee, and is sponsored by the William Wrigley, Jr., Company, manufacturers of chewing gum, whose radio program, "Scattergood Baines," has been on Columbia Broadcasting networks for four years. Also, Mr. Kibbee is the star of an RKO picture of the same name, which offers tie-up possibilities in exhibition, according to the Wrigley sponsors.

The film was produced by Ray Bell, Minneapolis. At National on Wednesday, a spokesman denied the company would produce any commercial shorts, ending reports that a deal with the National Allied States Association, pledging 2,000 of its member theatres to play such shorts, involved production. NSS, the spokesman said, would distribute shorts sponsored by national, not local, advertisers.

It offers the exhibitor playing the shorts $3 per 1,000 seats. The sponsor pays $6.50.

Free F-M for Army

MAJOR E. H. Armstrong, radio inventor, has offered to permit the Army to use his 17 frequency-modulation (FM) patents without cost during the emergency. The War Department this week announced that it had accepted the offer, Secretary Henry L. Stimson personally thanking Major Armstrong for his "very generous" action. Under the offer, the inventor will grant to any manufacturing company designated by the department, a license under his patents for $1 a year, "for so long as the present national and international emergency shall exist."

The Government will take immediate advantage of the offer, as the Army now is procuring a large number of FM sets similar to the police-radio type and is developing three new types of receivers in which FM will be used, for the Armored Force and international emergency shall exist."

Pan-America

NELSON A. Rockefeller, Coordinator of the Government's Committee on Commercial and Cultural Relations Between the American Republics, has devised a definite program for the collection, distribution and production, when necessary, of informative and educational non-theatrical motion pictures for use in the American Republics, in line with the Government's plans to encourage goodwill between the Americas.

Mr. Rockefeller simultaneously announced the appointment of Kenneth MacGowan, stage and motion picture producer, as director of production for his program.

The Film Library, Inc., of the Museum of Modern Art in New York, under the direction of the coordinator's office, will carry out the program of gathering, reviewing, sound-tracking, editing, and, if necessary, producing new motion pictures suitable for distribution in Latin America. Both Mr. Rockefeller and Mr. Whitney are officers of Film Library and the Museum.

The Film Library was said to have in its files 13,000,000 feet of film. In 1940 it circulated 174 different titles among 280 U. S. colleges, study groups and museums in 41 states. It will make such material available for use in this program.

The filming of suitable non-theatrical subjects in the American Republics, which could be exhibited in the United States, will constitute the reciprocal phase of the program.

Newsreel Army Junket

SO they may have a comprehensive view of the United States Army's defense preparations, and therefore plan war and defense coverage more ably, representatives of the five U. S. newsreel companies on Thursday, from Bolling Field, Washington, began an air tour of the Army's air, infantry, armored division, experimental, and production units throughout the country, riding as U. S. Army guests. Radio and newsphoto service representatives also went on the trip, which is to last two weeks. They are using Army bombing planes for transport.

The newsreel representatives are to take no pictures, merely notes, for future coverage. The men are: William Montague, Paramount; George Dorsey, Pathe; James Lyons, Universal; Earl Allvine, Twentieth Century-Fox Movietone News. Charles Matthews, of MGM's News of the Day, was scheduled to go, at mid-week.

20th-Fox Goes 16mm

TWENTIETH Century-Fox films, like those of Universal, Paramount, and RKO, will be seen non-theatrically in 16 mm henceforth, under a deal consummated recently and now effective, between the company and Films, Inc., of New York City, which has obtained the 16 mm rights to all Fox product. The following conditions are imposed: all contracts between it and exhibitors must be checked by Fox officials, for their competition or lack thereof, with established exhibition; rentals shall be only to non-theatrical forums; they shall not be to schools; Fox films shall be distributed only after completing regular theatrical run; whether they have, shall be determined by Fox sales officials.

Eric Haight is president of Films, Inc., which also distributes 16 mm transcriptions of Universal and Paramount product.

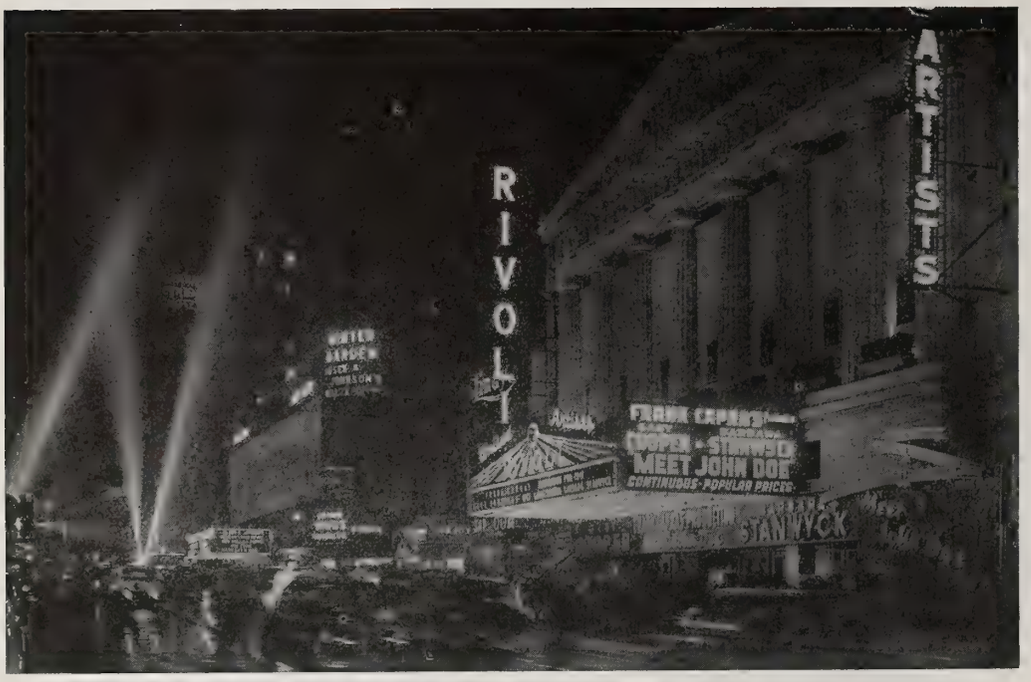
Television's Fate

A White House conference was held Tuesday between President Roosevelt and James L. Fly, chairman of the Federal Communications Commission. Although Mr. Fly's only comment was that "matters of policy" were discussed, observers pointed out that the meeting took place almost on the eve of the television hearing Thursday at which the future of that art was expected to be settled "for the duration." The President has been reported to be very much interested in the television situation.

Ten companies, three of which form the Paramount Television interests, have requested time at the television hearing called to hear arguments for and against television standards and commercialization recommended by the National Television Systems Committee and alternate proposals.

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THIS WEEK IN PICTURES





BOARDING a plane for Nassau, above left, is Sonny Shepherd, manager of the Wometco Lincoln, Miami Beach, Fla., with Gabriel Pascal, producer of Shaw's "Major Barbara" which will be screened in the capital of the Bahama Islands for the Duke and Duchess of Windsor.



COAST TO COAST. The Capra-Riskin Warner release, "Meet John Doe", opened last week at the Rivoli in New York, above, and at the Hollywood in Hollywood, left, where S. Charles Einfeld, Jack L. Warner and Robert Riskin are conversing in the lobby. At advanced admissions the production drew record crowds in its first week's showings.



SAILING for a midwinter vacation cruise to Panama and Central America, above, is Harry F. Shaw, division manager of the Loew-Poli New England theatres, and Mrs. Shaw.



COCKTAILS for Anna Lee, British screen star making her debut opposite Ronald Colman in RKO's "My Life with Comedy", are served on the studio set, left. In order, the guests are Ned Depinet, Miss Lee, George Schaefer, J. J. Nolan and Lewis Milestone.

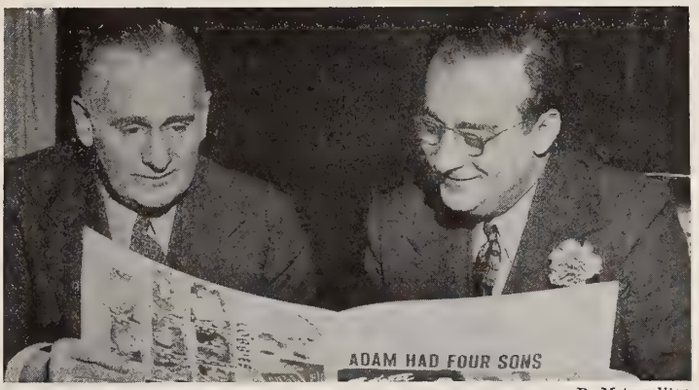
MEMBERS of the home office and circuit divisions of the Greek Relief committee were guests of Paramount last week at Toots Shor's restaurant, New York, at a cocktail party and screening of "Greece Fights Back", short subject prepared for the drive by March of Time and distributed by Paramount. At right are Louis de Rochemont, Nicholas Lely, Greek consul general, and George Skouras. Below are Bill Corum, Toots Shor, Neil Agnew, Pete Harrison and, seated, Gradwell Sears. Paramount has 740 prints of the short for which Eastman Kodak donated the stock.



By Staff Photographer



By Staff Photographer



By Metropolitan

EXHIBITOR Good Will, the title of the present Columbia campaign, is furthered, above, by Eddie Grainger, vice-president and general manager of the M. A. Shea circuit, visiting Rube Jackter in the Columbia home office.

EDMUND DORFMAN, right, whose American Institute of Motion Pictures shortly will begin production of short subjects, one a month, on the findings of Dr. George Gallup's American Institute of Public Opinion. He is negotiating for distribution of the two-reel documentary films dramatizing the Gallup reports. The films will closely follow the syndicated newspaper release.



By Staff Photographer



By Staff Photographer

PROMOTION. Edward L. Hyman, formerly of United Detroit Theatres, Paramount affiliate, takes possession of his new desk in the Paramount home office where he will be associated with Sam Dembow and Leonard Goldenson.

By Staff Photographer



WILLIAM J. GELL, above, Monogram distributor in Great Britain, is in the United States for conversations with home office executives on feature releases.

FAZALBHOY, LTD., motion picture equipment and laboratory company handling RCA Photophone and International Projector sound apparatus and 35, 16 and 8 mm. cameras and equipment, dresses up its Bombay headquarters and showrooms, left, with a modern technique.



'MEN WHO TAKE WHAT WE CREATE AND SELL IT'

—WANGER ON QP AWARDS

ONE hundred nineteen executives and personalities of the production community attended luncheon ceremonies in the Florentine Room of Beverly Wilshire Hotel on Tuesday to witness presentation of the annual Quigley Awards to Everett C. Callow, Warner Theatres, Philadelphia, and J. R. Wheeler, Balaban & Katz Granada Theatre, South Bend, Ind., with Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, presiding.

Y. Frank Freeman, president of the Association of Motion Picture Producers, made the presentation to Mr. Wheeler, Donald Crisp representing Warner Brothers, to Mr. Callow. Other speakers were Edward Arnold, president of the Screen Actors Guild; Sheridan Gibney, president of the Writers Guild, and J. P. McGowan, representing the Directors Guild.

Past winners of Quigley awards, William Hendricks and Jules Seltzer, were introduced from the floor.

Started in 1933

Guests were welcomed on behalf of Martin Quigley by Walter Selden, of the Quigley Publications Hollywood office, who introduced A-Mike Vogel, chairman of the Managers' Round Table and of the Awards contests. Sketching the history of the awards, Mr. Vogel said:

"In 1933, in response to obvious need, Martin Quigley instituted the annual Quigley Awards for Showmanship to be sponsored by MOTION PICTURE HERALD through its Managers Round Table Department. Their purpose was to bring recognition to theatremen who submitted campaigns to be judged by a committee of leaders in distribution, advertising and exhibition. The first year's Grand Awards were presented by the then Vice-President of the U. S., John Garner. The second year we were encouraged to send the winners here to give production a close up of the work being done for the box office by the men in the field. Your interest in this endeavor is exemplified by your presence here and the presence as toastmaster of Mr. Walter Wanger, to whom I now turn over these proceedings."

Mr. Wanger said:

"We have come here to pay our compliments to two men adjudged the most practical showmen of the past year and to compliment those who were their competitors in the Annual Quigley Awards.

"It is fitting in rewarding these prize winners for their consistently fine work that we consider the phase of our business these men represent. They are the men who take what we create and sell it to the public.

"They represent the branch of our business that brings in the money which we use to make other pictures. They reach out to interest the ultimate consumers of our product. From their contact with the public comes the best possible barometer for our future. Ours is an art, but it also is a business.

"The two men we honor symbolize modern showmanship. Their accomplishments are important. It is important that we encourage all showmen like them. Also, it is important that Hollywood provide an ever widening variety of subjects so that these showmen will always have a challenge before them.

"Ours is a business of ideas and it is the constant change in our product that makes this the most fascinating and most intriguing business in the world. We cannot establish any one set formula for any phase of this business. This is not a routine business. Each new film is an individual attraction, and the public is interested only because it is different. The day of mere movies has passed. We are no longer in a novelty business. We are in show business; we are show business. Today, wherever it may be located, the motion picture theatre is the center of community life. It represents, in addition to motion picture appeal, the appeal of the concert hall, of vaudeville, of the legitimate stage and of public service. It is a vital factor in our social life.

"The practical, wide awake showman knows this. The public knows it.

"Obligation to Broaden Scope"

"As producers, directors and artists of motion pictures, it is our obligation to the advancement of our business to broaden the scope of entertainment. It is our job to keep pace with our times; to introduce new forms of story telling; to give pictures greater realism, depth and vitality. In giving pictures a finer, human quality we must also give them added freshness, color and attraction—new angles for showmen to exploit. Hollywood is not shirking its many responsibilities in making pictures better and I feel studios are in a fair way to meet the extraordinary demands of our critical, cynical times.

"Last summer I travelled 35,000 miles visiting exhibitors from Dallas to Montreal, Boston to Seattle. I met more than a thousand of them; from all types of theatres. We discussed many problems of mutual concern. As a result I am convinced that there is very great need for better understanding between the various branches of our business. There are a lot of vitally important problems to be solved and just as Hollywood must make constant changes exhibitors must be willing to change their minds about lots of things.

Asks Use of New Methods

"I do not criticize exhibitors as a group. That would be ridiculously unfair. However, I do criticize some of them for attempting to carry on an ever changing, ever advancing business with methods outmoded 10 years ago. Too many exhibitors compare every new picture with some film of the past and create campaigns accordingly. They stifle originality and the ambition of young men with new ideas and an eagerness to develop new business. Some exhibitors depend entirely on the distributor and the producer to put over their campaigns and I know that some operate theatres on a fixed budget basis that prohibits any outstanding picture from getting an even break.

"You can't sell motion pictures like you sell anything else, and you can't sell all motion pictures to the one type of audience; there is no such a thing as an established clientele. You can't wait for drop-in trade and you can't assume prospective patrons wait for your announcements. Each new picture must be sold for what it is worth and in merchandising your pictures one must appeal to those who have patronized stage plays with pictures as mature as stage plays. There must be certain pictures for those who have patronized vaudeville and other pictures for music lovers.

Honoring "Practical Showmanship"

"Today as we honor practical showmanship, let us view our business from the cold, practical point of view. At the Academy Awards dinner we compliment the artistry of motion pictures and the performances of great artists. Here we discuss business—the showmanship angle. We are most grateful to the Quigley Awards for encouraging—through this competition—better thinking and better planning in the presentation of the films in which we invest millions of dollars and our best talents.

"Better pictures must have the best exploitation possible at the hands of exhibitors. There is no place for stubborn resistance to common sense and modern merchandising in this business. We must be open to new thoughts and, most of all, we must not be afraid to get back to work.

"There is no denying our business is at the cross roads; that from now on it is the survival of the fittest. Packing the screen with film is not the way to pack theatres. Double bills violate all rules of good showmanship. We make too many pictures and we handicap good films showing them with inferior pictures.

"Today we are in legitimate show business. We cater to a well informed mass audience.

(Continued on page 61)

AMPA TRIBUTE TO QP WINNERS

The Associated Motion Picture Advertisers in New York on Tuesday wired congratulations to the Quigley Award winners — care of Walter Wanger, toastmaster, at the Managers Round Table Luncheon in Hollywood. The telegram, signed by Leon J. Bamberger, president, said:

"Our sincere congratulations to E. C. Callow and J. R. Wheeler, winners of the Quigley Awards. A number of our members acted as judges in this splendid competition and are thoroughly cognizant of the excellence of their campaigns. As the association of the 150 leading motion picture advertisers of New York, now celebrating 25th Anniversary, we have always fostered and spotlighted the new and exciting in exploitation. We invite Callow and Wheeler as our AMPA luncheon guests when in New York and heartily applaud Motion Picture Herald for continuing a grand incentive to theatre managers everywhere to demonstrate their ability in showmanship."

WILL ASK CONGRESS TO FORBID BLOCK SALES IF STATE LAWS VOID DECREE

Widespread Fight of Nullifying Measures May Bring Changes in Decree, Revival of Neely Bill, Justice Department Says

Resistance of objectors to the block-of-five selling provisions of the consent decree, newly raised in states-rights legislative proposals in Georgia and Minnesota, as a beginning, to enforce, by law, a continuation of the present system of large-block sales, with added 20 per cent minimum cancellation privileges, is bringing new problems for the "Big Five" distributors who signed the decree and for the Department of Justice which forced it.

Axis of the trouble is that part of Clause XXIII of the Consent Decree, relieving the decree signatories from complying with any decree provision which conflicts with any state law. The Georgia and Minnesota bills, if enacted, would nullify the blocks-of-five decree requirements in those states.

Word from Washington Tuesday disclosed that if state laws voided blocks-of-five decree clauses, the Department of Justice would ask Congress to outlaw large-block sales.

by FRANCIS L. BURT
in Washington

Film legislation now pending in some states, designed to nullify the five-picture provisions of the consent decree, might necessitate changes in the decree, if adopted by enough states, but there is nothing the Department of Justice can do about it, it was learned in Washington Tuesday.

Such state legislation, authorizing the "Big Five" distributors to sell their output as in the past, is not unconstitutional, since the Constitution gives to each state the right to regulate business within its borders, it was said.

Department officials were reluctant, as usual, to discuss the situation, pointing out that the matter is one which the states must handle for themselves, but they expressed the expectation that representatives of the five signatory distributor companies undoubtedly would make their views known in Congress through the years.

It was indicated at the Department that if the movement to nullify the selling provisions of the decree was so widespread as to achieve that end, the only way in which the Government could meet the situation would be to ask Congress to enact a prohibition on large block sales such as advocated by former Senator Matthew M. Neely and others in Congress variously down through the years.

Under Section XXIII of the decree, where state laws make it impossible for the distributors to conform with its provisions they may appeal to the Federal court for relief. This was one of several escape clauses inserted in the decree at the instigation of the signatory companies to meet situations which they foresaw might arise, and was willingly incorporated by the Department to protect the distributors from harassment.

Department officials this week would not discuss how far the proposed state laws might apply. That they would be valid with respect to distributors selling from offices within the states was not questioned, but there was some doubt raised in some quarters whether a state law would apply to distributors sending their salesmen in from other states.

The question of constitutionality, however, apparently will not be raised by the Government at this time. The Department of Justice has always followed a hands-off policy with respect to state legislation, and would not voluntarily make its position known to a state while legislation was under consideration in a state even though the Department might intend to challenge it.

Officials said that if enough states passed booking legislation to make enforcement of the blocks of five decree clause impracticable, the distributors would probably have to apply to the court for relief. They admitted that it might then be deemed desirable for the Department to ask Congress for a new consideration of anti-block booking legislation.

Supreme Court Test Case Seen

Even though the Department of Justice has adopted a "hands off" policy with respect to state bills directed against the consent decree which it helped draw up and which has its approval, industry legal opinion in New York is that the question eventually will have to be taken to the Supreme Court in a test case for final determination. It was also pointed out that if this were done the three-year trial period of the decree would probably be interrupted.

The case against the constitutionality of state laws nullifying the decree was summed up as follows: films are in interstate commerce; the constitution gives the power to regulate interstate commerce to the Federal Government, hence state laws interfering with motion pictures are unconstitutional. It was also added that a similar argument could be made for motion pictures as copyrighted articles.

However, no matter what the legal points are, in practice the distributors would be relieved from complying with the decree in any points in which there was a conflict with a state law. The consent decree is clear on this point, stating:

"Whenever obligations or prohibitions are imposed upon the defendants by the laws of any State or by rules or regulations made pursuant thereto, with which the defendants by law must comply, the Court, upon application of the defendants, or any of them, shall from time to time enter orders relieving the defendants from compliance with any requirement of this decree in conflict with such laws, rules or regulations, and the right of the defendants to make such applications and to obtain such relief is expressly granted."

Some legal opinion considered that the "states rights escape clause" might have been included in the decree to cover conflicts which might arise over variation between state and federal rules on arbitration. But officials of the American Arbitration Association said that, so far as they knew, the provision had no relation to arbitration.

The "states rights" issue has brought up once more discussion of the legal status of the consent decree. The motion picture consent decree is an agreement between the U. S. Government, represented by the Department of Justice, and five distributors which was effected by Judge Henry W. Goddard of the Federal Court for the Southern District of New York, acting as the legal agent of the Government.

Minnesota Committee Approves Bill

Wednesday, the Minnesota State Senate general legislation committee voted out the anti-blocks-of-five bill, sponsored by Northwest Allied, matching House judiciary committee approval of a week ago. The bill then was to go to both houses for a vote. Predicitions for passage seemed favorable.

The Georgia anti-decree bill, was not approved by the House judiciary committee, though it had passed the Senate. Although a minority report was filed and the bill might be brought up on the House floor, it seemed safely dead in the committee for this session.

The Minnesota anti-blocks-of-five bill is being opposed by David Shearer, representing Loew's, Inc., Twentieth Century-Fox, RKO and Warner Brothers. Paramount, like the Department of Justice, has taken no official position on the state bill. The case for the Minnesota measure was prevented by Clarence O. Holten, attorney for Northwest Allied, and Fred S. Strom, executive secretary of the exhibitors' organization.

FILM FORUMS VIA VARIETY CLUBS

A new medium is arising for bringing all factions of the industry together locally to air problems of the day with local Variety Clubs inviting exhibitors, distributors and others to open forums on such matters as the consent decree, arbitration, legislation, taxation and such. Heretofore confining activities to philanthropies and socials, the Variety Clubs now step into actual industry affairs as the only local organization of its kind to which all local industry factions are tied in membership.

In Cincinnati, this week, the local Tent turned over its quarters for discussions of the decree and arbitration. In Omaha, a similar meeting has been set for April 22nd with representatives from all branches invited to talk over problems of general industry concern.

INDEPENDENT UNIT PRODUCTION LAGS UNDER WAR EFFECTS; NEW SELLING

Lack of Available Star Names, Financing Switch to Defense Projects, and Blocks-of-Five Selling Seen Cutting Total

With the inhibitive effect of World War II now complete and fully realized, and with new selling systems being developed by the "Big Five" to comply with the consent decree, independent production for release through major distributors may hit an unprecedented low during the new season.

Disturbed conditions abroad, lure of investment moneys to other enterprises, chiefly those having to do with national defense, lack of available star names, the uncertainty of procedure under the consent decree terms and the usual changeable procedure under which distribution of independently made pictures is effected have already made themselves felt in independent-major circles, the number of producers in the field and the number of pictures planned for the remainder of this season and the start of next has been materially reduced.

Nine Have Dropped Out

No less than nine producers with their own production companies have quit the field since a year ago, some of them having been signed by the majors as producers or associate producers on straight contracts.

John M. Stahl has dropped his independent company and signed a straight producer-director deal with Columbia. Harry Edington's Famous Players Corporation, which produced "Green Hell" for Universal release, has been inactive since he became head of RKO production. Lou Ostrow, who formed Vogue Pictures, Ltd., to produce "Li'l Abner" for RKO, has gone to 20th Century-Fox as an associate producer.

A year ago, Franklyn Warner was to have produced two more pictures, in color, to follow "Isle of Destiny," for RKO. At present he is inactive. Harold B. Franklin made "The Drunkard Still Pursued Her" for RKO, and has dropped further production plans.

Boris Morros announced four pictures for Paramount release, making one, "Second Chorus." The others were to have been "The American Vagabond," "Lysistrata," and a film based on "We, the People," radio program.

Three more were to have come to RKO from Lee Garmes company following "And So Goodbye," but were not made.

About a year ago, Max Gordon's Plays and Pictures Corporation, which produced "Abe Lincoln in Illinois," for RKO release, was to produce 'The American Way" for the same company. That picture was never made, and Max Gordon is now under contract to Columbia, his first duty being the production supervision of "Louisiana Purchase," as an associate producer.

There have been several new independent production companies formed, some of them producing for this season's schedules and some for next season's.

RKO has eight outside producers at this time, some of them winding up their current commitments. Stephens-Lang Productions, makers of the "Dr. Christian" series, has one more picture to go on its contract. The Play's the Thing, Inc., Gene Towne and Graham Baker's company, will wind up its deal, with "How to Meet a Man," for which they are seeking Martha Scott and Robert Montgomery. Both stars have some other commitments.

Harold Lloyd's one picture production deal was finished with the delivery of "A Girl, a Guy and a Gob," and a new one is being negotiated.

William Hawks' new company, United Producers, Inc., with Lewis Milestone as producer-director, is currently shooting "My Life with Caroline," starring Ronald Colman. This, like the deal of William Dieterle Productions, Inc., also a new company making "A Certain Mr. Scratch," in work at present, is a one picture deal.

Ross, Krasna with RKO

Working on "The Devil and Miss Jones" starring Jean Arthur, Frank Ross-Norman Krasna, Inc., have a commitment with RKO for one more.

Orson Welles' Mercury Productions has delivered "Citizen Kane" to RKO, and Welles and his troupe are planning a picture, as yet untitled, to be shot in Mexico with Dolores Del Rio in the co-starring role. "Heart of Darkness" and "The Smiler with a Knife" are two of the other pictures announced by Welles and RKO, but deferred for various reasons.

Jerrold T. Brandt's Pyramid Productions, recently formed, has a deal to do three "Scattergood Baines" pictures a year, and, having finished one, "Scattergood Baines," is working on the second, "Scattergood Pulls the Strings."

Paramount which has its regular quota of eight pictures from Harry Sherman—six "Hopalong Cassidy" westerns and two "outdoor specials" has added a new outside firm, Producers Corp. of America, formed by William H. Pine, assistant to C. B. DeMille, and William C. Thomas, formerly an associate producer for Paramount. With Mr. Thomas in active charge of production, one aviation picture has been made starring Richard Arlen and two more, possibly three, are due for the current season.

Larry Darmour, in addition to making four or five serials independently for Columbia release, will contribute two Ellery Queen detective mystery films to that studio's schedule. Charles R. Rogers, with his own company, will make four films for Columbia—"Senate Page Boys," "She Knew All the Answers," "Amateur Angel," and "Mermaids on Parade." Just announced for the 1941-42 season are four features based on the "Lone Rangers" radio programs and comic strip to be made by Edward Gross, one time associate producer for Sol Lesser and later for David L. Loew. Robert Sherwood, young radio actor-producer, produced "Adam Had Four Sons," for Columbia, and a further deal is pending. Wesley Ruggles, who had his own company, now has a straight producer-director deal with that studio.

On Universay's 1940-41 schedule are three Frank Lloyd independent productions, including "Lady from Cheyenne," starring Loretta Young, and "I, James Lewis," a property acquired from Paramount; three from Jules Levey's Mayfair Productions, "Hellzapoppin'," from the Olsen and Johnson show and two Damon Runyon stories, and "Model Wife," starring Joan Blondell and Dick Powell, from Lawrence Fox' General Films Company. Mayfair last fall produced "The Boys from Syracuse" for Universal.

Warners, which broke precedent by releasing the Frank Capra-Robert Riskin production, "Meet John Doe," in all probability will get another from the pair.

With Howard Hughes' expensive production. "The Outlaw," now in the cutting room, 20th Century-Fox awaits the second of the two pictures that the multi-millionaire of varied interests has contracted to deliver. No announcement has been made of the type, nature or theme of the second. The Hughes deal broke a precedent for 20th Century-Fox, which, since its formation, has not released any outside product from the United States.

MGM, with the sole exception of "Gone with the Wind," produced by Selznick-International, has consistently shied away from distributing pictures made by outside producers.

Republic has abandoned all outside deals for several years, its last having been with A. W. Hackel westerns starring Bob Steele.

Monogram, on the contrary, has adopted for its entire program this year the system of outside production, with Scott R. Dunlap, one time production head, forming his own company for contribution to its schedule. Lindsley Parsons and Paul Malvern's units are financed through Sterling Productions, Inc., in which Trem Carr, member of Monogram's board of directors and recently appointed "advisory head" of production, has the major interest. The other companies making pictures for Monogram release are, in addition to Dunlap's company, Boots and Saddles, Inc., whose head is Ed Finney, and I. E. Chadwick Productions, Inc.

New Season Product Plans Lag

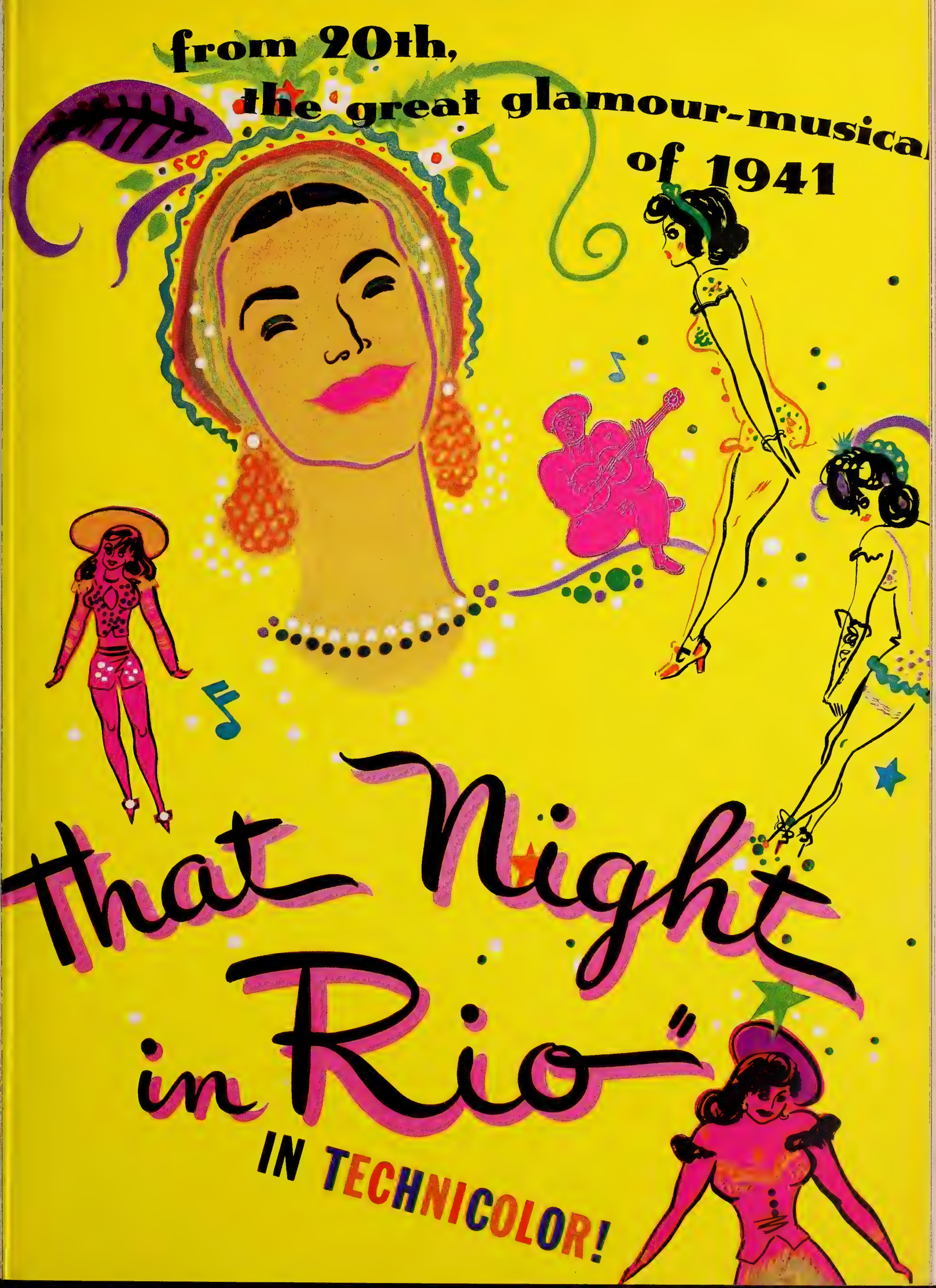
Although several companies have indicated they would have their first blocks-of-five ready to trade show under the decree selling provisions early this summer, studio announcements of product now in work for release next season are sparse.

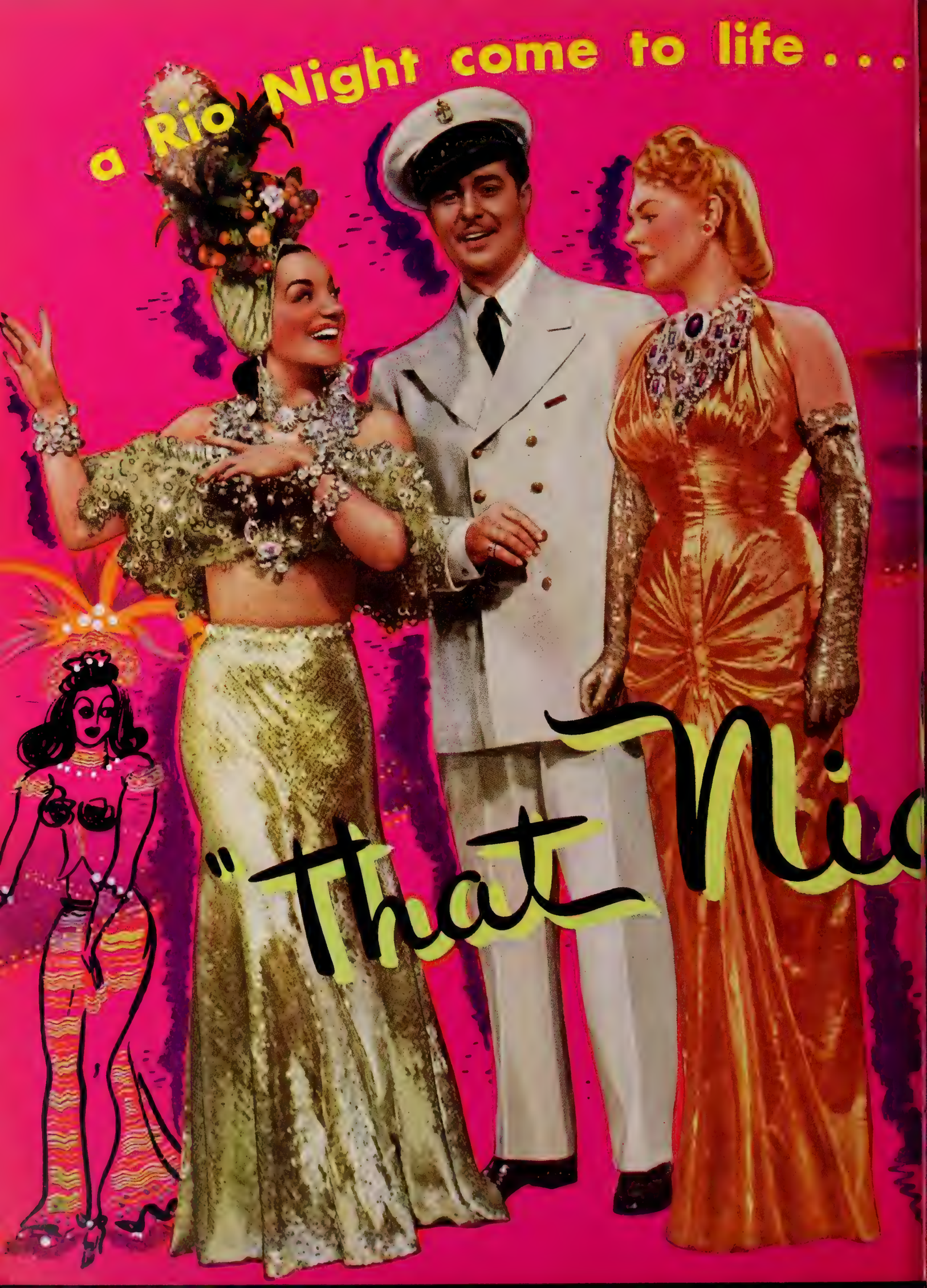
Twentieth Century-Fox planned to start its first, "Yank in the A. E. F." next week. None of the MGM pictures either in work or completed are set for the new season. RKO expects "Joan of Paris," David Hempstead production for Michele Morgan, to be for next season but not other titles are set. Paramount has "Sky Lark," "Pioneer Woman," "Hold Back the Dawn" and "Night of January 16th" in work for the 1941-42 season. Other studios have no announcements.

LESSER POINTS UP LACK OF BIG NAMES

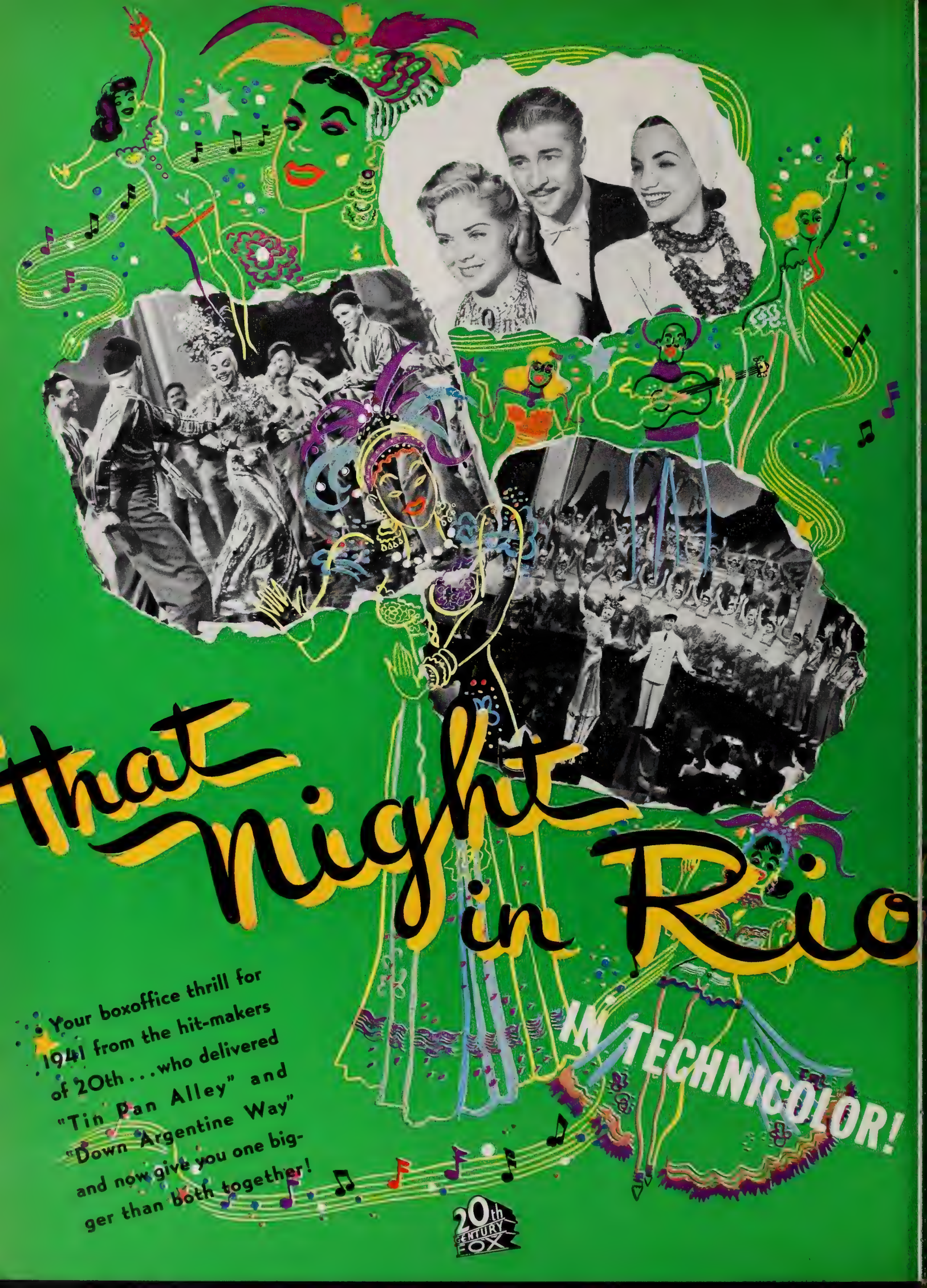
Concentration on star values in productions by major companies and the concurrent inability of independent producers to borrow the Grade A names needed to make a film profitable on domestic market receipts alone, is responsible for the present plight of independent producers according to Sol Lesser as reported by Douglas W. Churchill in the New York Times, *March 16th. Mr. Lesser announced he would be compelled to relinquish his independent United Artists status and seek a salaried connection with a major studio unless conditions changed.*

The story said the producer had met the problem when he tried to obtain Cary Grant, Melvyn Douglas or James Stewart for his "Strange Victory" and found them all booked well in advance. The story is being rewritten for Charles Boyer and if he cannot be obtained the project will be abandoned, it was added.


from 20th,
the great glamour-musical
of 1941
that Night
in Rio"
IN TECHNICOLOR!


a Rio Night come to life . . .
"That Nig


with its tropical romance . . . and its laughter
and its Samba dance-rhythms . . .
Alice FAYE
Don AMECHE
Carmen MIRANDA
and its torrid songs!
"I'yi, Yi, Yi, Yi" (I Like You Very Much)
"Chica, Chica, Boom, Chic"
"Boa Noite" (Good Night)
"They Met in Rio"
"The Baron Is In Conference"
by Mack Gordon and Harry Warren
in
ht in Rio"
made more glamorous in glorious TECHNICOLOR
S. Z. SAKALL · J. CARROL NAISH · CURT BOIS · LEONID KINSKEY
Directed by Irving Cummings • Associate Producer Fred Kohlmar • Screen Play by George Seaton, Bess Meredyth and Hal Long • Additional Dialogue by Samuel Hoffenstein • Based on a Play by Rudolph Lothar and Hans Adler • Adapted by Jessie Ernst • Dances staged by Hermes Pan


that Night in Rio
IN TECHNICOLOR!
Your boxoffice thrill for 1941 from the hit-makers of 20th . . . who delivered "Tin Pan Alley" and "Down Argentine Way" and now give you one bigger than both together!
20th CENTURY FOX

EXHIBITOR ARBITRATION VICTORY IN FIRST CASE BRINGS 7 NEW ONES

Nashua, N. H., Theatre Gets "Some Run" Award When Distributors Offer No Defense; List New Complaints

Victory of an independent exhibitor last week in the first arbitration case to come to "trial" in the system established by the consent decree—a case in which the distributors offered no defense—was followed this week by the largest number of arbitration demands yet made in a week with seven cases filed in four cities.

Benjamin Gold, head of Paulston, Inc., operator of the Park in Nashua, N. H. (Boston Case No. 1) received an award from Arthur L. Brown, arbitrator, on Friday of last week, granting "some run" after counsel for Paramount, Twentieth Century-Fox, RKO and Warner Brothers made it known that no defense would be offered. The day before the hearing was held in Boston Metro-Goldwyn-Mayer settled "out of court" and also presumably granted the "some run" requested.

A hearing was held last week in the "run" case brought by E. F. Vanderveer, operator of the State, Morris, Ill. (Chicago Case No. 1), but briefs were ordered and the decision was not expected for a few weeks. A hearing was also scheduled for this Thursday on the clearance demand made by Ben Banovitz, Ken theatre, Chicago (Chicago Case No. 2). This was expected to be the first clearance dispute to be settled in the new arbitration system.

New arbitration demands were filed this week in Milwaukee, St. Louis, Albany and Minneapolis. Arbitrators were selected for cases previously filed in Chicago, New Orleans, Detroit.

American Arbitration Association officials reported that a number of demand forms had been returned to exhibitors because they were not properly made out.

No Defense

MGM settled the Park theatre, Nashua, demand for some run before the hearing and hence was eliminated from the proceeding. The other four companies, either because they did not decide to settle until the hearing was to begin or because they wished to "make a gesture" at the first film arbitration hearing, were represented at the proceedings but offered no defense.

Arthur L. Brown, professor of law at Boston University and arbitrator in the case, gave an award to Paulston, Inc., operator of the Park theatre after the 45 minute hearing. J. Noble Braden, executive secretary of the AAA and director of the motion picture tribunals, was present to see that everything went smoothly at the first hearing.

After the hearing was opened by Mr. Brown, George S. Ryan, attorney for the complainant, stated his case. After the exhibitor's position was explained Edward F. McLennon of Nutter, McLennon and Fish, representing Paramount, RKO and Warner Brothers and Charles Young of Dwight, Harris, Koegel and Caskey, representing Twentieth Century-Fox, said they had no argument to present and that their clients would abide by the award.

The arbitrator's decision in the case was as follows:

"In accordance with the consents filed with the arbitrator, I direct the distributors to offer their pictures for license to said Paulston, Inc., for exhibition at the Park Theatre to the extent of pictures released for exhibition up to July 31, 1942, inclusive, on a run to be designated by said distributors, which are not calculated to defeat the purpose of Section 6 of the consent decree."

After August 1, 1942, the distributors have the right to request another arbitration of the Paulston demand if they believe they can prove that granting the "some run" requested had the "effect of reducing the distributor's total film revenue in the competitive area in which such exhibitor's theatre is located" as specified in section VI of the consent decree.

The original demand was filed by Paulston, Inc., four weeks before the final award. The Park theatre seats 750.

Abram F. Myers, chairman of the board of Allied States Association of Motion Picture Exhibitors, made the following comment on the first case to be arbitrated under the industry's new system. "The satisfactory outcome of the first arbitration in Boston and the speed with which it was accomplished should encourage exhibitors having just claims to file such proceedings. I am gratified that the system got off to such a good start and congratulate all who participated for their fair attitude."

Chicago Case Opened

The first hearing in the Midwest and the second in the nation was held Saturday in Chicago on the case filed by E. F. Vanderveer, operator of the State, Morris, Ill. (Chicago Case No. 1) before Charles Zane Henkle, vice-president of the Continental Illinois National Bank. Run and clearance were involved in the dispute which named MGM and the Anderson circuit.

Mr. Vanderveer charged on the witness stand that MGM had violated section six of the consent decree by refusing to sell him second-run product. According to his story about a year ago he decided there was sufficient business in Morris for another theatre. At that time the only other theatre in the town was the Morris, operated by Fred Anderson, head of the Anderson circuit which has ten theatres in southern Illinois.

Mr. Anderson offered to buy out his interest, Mr. Vanderveer said, six weeks after construction had been started on the State theatre. He also charged that Mr. Anderson said he "controlled the town." Next, it was said, the Anderson circuit built another house in the town.

Mr. Vanderveer also testified that he was able to obtain second-run product from 20th Century-Fox, RKO, Columbia and Universal but that MGM refused on the grounds that it was against the company's policy to sell second-run in a town the size of Morris which has a population of 5,586. The MGM second-run later was sold to the Anderson circuit, he claimed, and he had refused an offer of third-run from MGM, as well as a proposed reduction in clearance from 60 to 21 days.

S. A. Shirley, acting resident manager for MGM in the absence of Walter E. Banford was examined by Edmund W. Lee, II, of MGM's New York legal staff. Others who testified were John Kemptgen, salesman for MGM, and Charles Jeffries, who is a motion picture operator in Dwight, Illinois, and manager of Vanderveer's State in Morris.

Daniel Nagle, of the law firm of Cummings and Wyman, represented Mr. Vanderveer who pointed to defense activity in neighboring towns as a further reason why he should obtain second-run of MGM product for the State in Morris.

Mr. Vanderveer also claimed he was unable to obtain space on the same page of the Morris newspaper as did the Anderson circuit and asserted that ads for the State appeared between "office supplies and meats." The Anderson circuit did not intervene in the case.

At the conclusion of the hearing which lasted from nine in the morning until seven in the evening, with only a short recess for lunch, Mr. Henkle, the arbitrator, asked the attorneys to file briefs before Saturday, March 22nd. The award must be made within 30 days after that date.

Also present at the hearing was Mr. Braden of the AAA; Aaron Stein of Rosenberg, Stein and Rosenberg who was to represent Henry Schoenstadt in a case scheduled for this Thursday; Maxwell Landis, attorney for Ben Banovitz of the Ken theatre; Eli Fink, Edward Blackman and Arthur A. Goldberg of Spitz and Adcock.

Second in Chicago

On Thursday a hearing was to be held on the Ken theatre action (Chicago Case No. 2). Charles P. Megan, former president of the Chicago Bar Association, was to be the arbitrator in the demand filed by Ben Banovitz and naming 20th-Fox, Paramount, RKO and the Schoenstadt circuit. Spitz and Adcock will represent RKO and Paramount and Clyde Eckhardt, 20th-Fox.

The first hearing in the Cleveland arbitration district has been scheduled for Wednesday, March 26th on the demand filed by Louis Israel of the Ellet theatre in Akron (Cleveland Case No. 1). Dan B. Cull, who served for three terms as Cleveland municipal judge and is a former member of Civil Service Commission and a member of the arbitration committee of the Chamber of Commerce is arbitrator. All five distributors which signed the decree were named in the complaint as were the Co-operative theatres of Ohio and the Norka and Rialto.

First arbitration hearing in the Denver area is set for March 25, with George D. Begole, former Denver mayor, as arbiter. J. J. Goodstein Enterprises, Inc., asked reallocation of 20th Century-Fox, Paramount and Loew's pictures, claiming a shortage of product for the Longmont theatre at Longmont, Colorado, and alleged the three companies refuse to sell him any product, contracting only with the Fox Longmont theatre.

Sefton Darr, Washington attorney, will be arbitrator of the Westway theatre, Baltimore, complaint against the 14-day clearance granted the Durkee circuit's Edgwood theatre by Loew's, Warners and Twentieth Century-Fox (Washington case No. 3). April 8th is the tentative date.

The man selected to hear the first New York arbitration case is Julius Henry Cohen, con-

(*Continued on following page, column* 1)

"SOME RUN" CASE IN COURTS 5 YEARS

The Park theatre, Nashua, N. H., which won a "some run" award in the first arbitration hearing held in the system established by the consent decree a few weeks after the demand was filed, had sought the same result through court action for five years and no decision was ever reached, the American Arbitration Association pointed out this week.

Arbitration Award Goes to Exhibitor

(Continued from preceding page)

sidered an authority on arbitration, having written one of the first books on the subject, "Commercial Arbitration and the Law" published in 1918, and sponsoring New York's arbitration law in 1920. Mr. Cohen was born in Brooklyn, New York in 1873 and after attending New York University he was admitted to the bar in 1897. The case was brought by the Hilary Corporation, operator of the Regent in Brooklyn and involves clearance. All five distributors and the Apollo theatre were named.

Phillip E. James, lawyer, has been named arbitrator for the New Orleans Drive-In action (New Orleans No. 1) filed by Charles K. Woolner and naming Paramount in a "some run" demand.

Jerome G. Thomas, head of the Business Administration Department of Wayne University, has been selected to hear the No. 1 Detroit case filed by Julius L. London of the Booth theatre, Detroit. Warner Brothers and Paramount were named. Theatres said to be involved were the Del, DeLuxe, Whittier, East End and Co-operative Theatres of Michigan. The dispute involves clearance and some run.

L. J. Carey, Detroit lawyer, was chosen arbitrator for the No. 2 Detroit case, also brought by the Booth theatre and naming Paramount, RKO, Warners and 20th Century-Fox in a clearance dispute.

Ben Amsterdam, head of the Atlantic Theatres Corporation, independent circuit operating out of Philadelphia, filed Tuesday with the local arbitration board a notice of intervention in the clearance case filed March 3 by John Geyser, operator of the Florence Theatre in Florence, N. J. Mr. Geyser, who filed the first arbitration suit in that territory, charged unreasonable clearance against the five consenting major distributors in a situation involving the Fox Theatre in Burlington, N. J., operated by Mr. Amsterdam, and asked that there be no clearance over the Atlantic house.

New demands for arbitration were filed this week in St. Louis, Milwaukee, Albany, Minneapolis and Pittsburgh.

"First-Run" Asked

The St. Louis Case No. 1 was filed by Louis M. Sosna of Mexico, Mo. This demand was unique in two respects: the five consenting companies plus Columbia, Republic, Universal and United Artists and a "first-run" was requested while only "some run" demands may be arbitrated until September 1, 1941. Theatres also named in the complaint were the Liberty and Rex of the Frisina circuit.

Mr. Sosna asserted that the nine companies named encouraged him to open a theatre in Mexico in June, 1940, and promised him first-run pictures. Only Warners sold him first runs during the 1940 season and these were old pictures, Mr. Sosna asserted. The distributors said the first runs had been sold to the opposition theatres, the Liberty and Rex. Mr. Sosna asks 208 first-runs.

Leo Macklin, operator of the Grand theatre in New London, Wis., filed the second complaint received in the Milwaukee arbitration office. All five distributors were named in a clearance demand. Theatres said to be involved were the Rio and Appleton in Appleton, Wis.; Grand and Times at Clintonville, operated by Dr. W. H. Finney and the Waupaca and Palace at Waupaca, operated by the Adler theatre Company of Marshfield, Wis. It was asserted that these get product from 30 to 50 days ahead of the Grand at New London and day and date run was asked.

The second St. Louis demand was filed by the Shirley Theatres Corporation, operator of the Rialto in Cape Girardeau. RKO and the Broadway and Orpheum, Fox Midwest theatres, were named in a clearance dispute.

This week two cases were filed in Albany, both by Alex Papayanakos of American theatres, Canton, N. Y. In the first, a clearance complaint, RKO and Schine's Strand and Pontiac in Ogdensburg were named. It was said that the Schine houses sometimes wait 60 to 90 days after release before playing a picture and the specified time is 14 days. The second demand also involved clearance and was similar to the first complaint except that Warners were named.

Two cases were filed this week in Minneapolis by David Gillman, operator of the Gaiety in Minneapolis. Both demands involved "some run"; 20th Century-Fox was named in the first and Paramount in the second.

The first case in the Pittsburgh territory was filed this week by Herman Lorence, owner of the 18th Street Theatre in Erie, Pa. The "some run" demand named Warners, RKO, 20th Century-Fox and Paramount. The American theatre in the same city was listed as an interested party. Mr. Lorence informed the AAA office that he would try his own case.

In New York it was noted this week that exhibitors had begun to file separate demands against each of the distributors, instead of naming two or more in a single case. It was reported that the expenses might be less if the cases were consolidated but if an exhibitor should lose the case against one distributor, his second might be won. The distributors also were said to prefer separate cases.

ARBITRATION CASES

The following is a summary of the arbitration cases filed to date:

Filed this week:

Milwaukee—One on Clearance
St. Louis—One on Some Run
One on Clearance
Pittsburgh—One on Some Run
Albany—Two on Clearance
Minneapolis—Two on Some Run

Total in week	8

Previously published:

Clearance	15
Some Run	9
Withholding Prints	1
Total to March 19	32

Hearings Held:

One in Boston on a "some run" case, with the award given to the exhibitor after no defense was offered by the distributors.

Two in Chicago on a "some run". In one case decision was reserved and briefs ordered, and in the other the hearing was scheduled for Thursday.

Warner Executives to Coast; P. R. C. Convention

Home office executives of Warner Brothers left New York Tuesday for 1941-42 production conferences at the Burbank studio. Among them were Gradwell L. Sears, general sales manager; Carl Leserman, assistant general sales manager; Mort Blumenstock, in charge of Eastern advertising and publicity; Ben Kalmenson, Southern and Western sales manager, and Sam Schneider.

From Saturday through Monday, executives and salesmen of the Producers Releasing Corporation will meet for the first time in general conclave, at the Congress Hotel, Chicago. They will be presided over by O. Henry Briggs, president. The 1940-41 program will be disclosed.

Committees Set By Variety Clubs

John H. Harris, of Pittsburgh, national chief barker of the Variety Clubs of America, has appointed committees for the national convention in Atlantic City from May 15th through May 17th.

On the publicity committee are: Charles E. Lewis, chairman; Maurice Kann, co-chairman; James Cunningham, Abel Green, Chester Bahn, Sam Shain, Eli Sugarman, Ray Lewis, Herb Miller, Arthur Ungar, William Wilkerson, Moe Wax, Lionel Toll, Welford Beaton, P. S. Harrison, and James Finn.

Chairman of the trailer and short subjects committee is George Dembow; of the banquet committee, Earle Sweigert; of the printing supplies committee, Harry Kalmine; of the pier and theatre courtesies committee, Frank Gravatt.

More than $400,000 is expected to be pledged this year by local tents to the charity fund, thus exceeding last year's pledges, which totalled approximately $300,000.

Most tents have arranged their transportation to Atlantic City. It is expected all special cars from various sections will arrive in Philadelphia the evening of May 14th. They will then be combined into a Variety Convention Special, for the run to the coast resort.

Politicians Are Guests

The Columbus, Ohio, Variety Club entertained the state's most important political figures at a "get acquainted" night, Friday, March 14th. Guests included Governor Harold Bricker; Lieutenant Governor Paul M. Herbert; and Chief Justice Weygandt of the Ohio Supreme Court.

The annual Spring Party of the Kansas City tent was held Friday, March 14th, with executives of the Griffith circuit as hosts.

The Washington tent will tender a dinner April 7th to Rudolph Berger, MGM exchange manager. It will mark his 30 years in the film industry.

The Detroit Variety Club honored Jack Goldhar, UA district manager, and Morris Dudelson, the company's Detroit branch manager, at a United Artists' Night program Saturday, March 15th, in that city's Hotel Book-Cadillac.

In Cleveland, the local tent is cooperating with the exchanges and with the projectionists' union, to provide films for hospitals and other institutions of the city. Mrs. Georgia Moffet is booking the films for the club. The union is donating two operators for each showing.

A formal dinner dance, to honor its chief barker, Dr. Leon Levy, was held by the Philadelphia Variety Club Saturday evening, March 15th, at the Hotel Bellevue Stratford. It was announced the Ladies' Auxiliary would give a dinner April 26th, at the city's Ritz-Carlton Hotel, with Mrs. Samuel Gross and Mrs. Harry Biben as co-chairmen.

"Jimmy" Roosevelt in Hospital

Captain James Roosevelt, eldest son of the President and motion picture producer, underwent an operation Monday in the Naval Hospital in San Diego, Cal., where he is stationed with the Marine Corps. Officers of the hospital declined to discuss details of the operation. Meanwhile, United Artists this week set plans for the opening of Captain Roosevelt's first feature-length film, "Pot O' Gold," in Mexico City, April 12th, under the sponsorship of President Avila Camacho.

INDUSTRY GOES 'ALL-OUT' WITH NATIONAL DEFENSE COMMITTEES

Expanded Committee Named by Schaefer Representing All Elements "to Marshall Trade Resources in the Emergency"

The motion picture industry's basic committee for coperating with the Government in national defense, as set up last October 31st, was established in expanded and permanent form, on Wednesday, "to include representation of all elements in the industry to meet the screen's increasing responsibilities in the present emergency." Its announced purpose is to marshal all the film industry's resources to aid the nation in the emergency.

9,000 Theatres Signed

"Films produced by the industry on a non-profit basis, and approved by the committee," the announcement continued, "and short subjects and trailers made by Government departments and approved by the committee, are being distributed to more than 9,000 theatres which have signed pledges of cooperation.

"Designated exchanges in each territory are handling physical distribution of such films.

"The 26 film delivery trucking associations which are members of the National Film Carriers, Inc., are transporting approved films free.

"Producers are cooperating in making trailers and other factual presentations of defense subjects.

"The newsreels are portraying activities in cantonments, arsenals, navy yards, and plane and munition factories, in order that the American public may realize the progress of this national effort.

"Hemispheric solidarity and inter-American understanding are being promoted through screen presentations of the Latin-American scene."

Last fall, the motion picture industry advised the Government that it stood ready to aid National Defense "in any way requested," establishing committees at that time to arrange with U. S. military and defense forces the furtherance of Government or industry-produced subjects on preparedness, recruiting, military training and other related matters.

Expansion of the basic film defense committee personnel setup was announced Wednesday by Francis S. Harmon, the industry's defense coordinator, acting, on behalf of George J. Schaefer (RKO president), chairman of the National Coordinating Committee.

National Committee

There are 30 members of a national committee who are to serve as official representatives of the industry organizations which they head.

Edward Arnold, president, Screen Actors' Guild.
Barney Balaban, president, Paramount Pictures, Inc.
Nate J. Blumberg, president, Universal Pictures Co., Inc.
Harry Brandt, president, Independent Theatre Owners Association, Inc.
Frank Capra, president, Screen Directors' Guild, Inc.
I. E. Chadwick, president, Independent Motion Picture Producers Association
James P. Clark, president, National Film Carriers, Inc.
Harry Cohn, president, Columbia Pictures Corp.
H. A. Cole, president, Allied States Assn. of Motion Picture Exhibitors
Y. Frank Freeman, president, Association of Motion Picture Producers, Inc.
Sheridan Gibney, president, Screen Writers' Guild, Inc.
James R. Grainger, president, Republic Pictures Corp.
John H. Harris, president, National Variety Clubs
Will H. Hays, president, Motion Picture Producers and Distributors of America, Inc.
Emery Huse, president, Society of Motion Picture Engineers
W. Ray Johnston, president, Monogram Pictures Corp.
Sidney R. Kent, president, Twentieth Century-Fox Film Corp.
Edward L. Kuykendall, president, Motion Picture Theatre Owners of America
Frank W. Lovejoy, president, Eastman Kodak Company
Robert H. Poole, executive secretary, Pacific Coast Conference of Independent Theatre Owners
Herman Robbins, president, National Screen Service Corp.
George J. Schaefer, president, RKO Radio Pictures, Inc.
Nicholas M. Schenck, president, Loew's Incorporated
Maurice Silverstone, president, United Artists Corp.
T. Kennedy Stevenson, president, Electrical Research Products, Inc.
W. G. Van Schmus, managing director, Radio City Music Hall
G. K. Throckmorton, president, RCA Manufacturing Company
Walter Wanger, president, Academy of Motion Picture Arts and Sciences
Harry M. Warner, president, Warner Bros. Pictures, Inc.
Herbert J. Yates, president, Consolidated Film Industries

Coordinating Committee

Functioning at all times for this sponsoring group is the National Coordinating Committee, composed of the following:

George J. Schaefer, Chairman
Francis S. Harmon, Co-ordinator
Barney Balaban
Joseph H. Hazen
William C. Michel
Nicholas Schenck
Walter Vincent
R. B. Wilby
Nathan Yamins
Joseph Bernhard, Chairman, Theatres Division
Y. Frank Freeman, Chairman, Production Division
E. B. Hatrick, Chairman, Newsreel Division
Martin Quigley, Chairman, Trade Press Division
William A. Scully, Chairman, Distributors' Division

The defense activities fall within five divisions: production, distribution, newsreels, trade press and theatres.

The personnel of each division follows:

PRODUCTION DIVISION

Y. Frank Freeman, Chairman
Sam Briskin
E. J. Mannix
Sol Lesser
Hal Wallis
Walter Wanger
Darryl Zanuck
Jack Chertok
Gordon Hollingshead
Frank Capra
Edward Arnold
Sheridan Gibney
Fred Beetson
Richard Day
Lt. Col. Nathan Levinson
Edward Hanson
John Arnold
John Nickolaus
Alfred Newman
Charles Boren
Fred Myers
Howard Strickling
Robert Taplinger
Mendel Silberberg, Counsel
Jock Lawrence, Secretary

DISTRIBUTORS' DIVISION

W. A. Scully, Chairman
Neil F. Agnew
George Dembow
Ned E. Depinet
William F. Rodgers
Gradwell L. Sears
Herman Wobber

NEWSREELS DIVISION

E. B. Hatrick, Chairman
Louis deRochemont
Thomas Mead
Albert J. Richard
Walton C. Ament
Truman Talley

TRADE PRESS DIVISION

Martin Quigley, Chairman
Jack Alicoate
Jay Emanuel
John C. Flinn
Charles E. Lewis
Ben Shlyen
Arthur Ungar
William R. Wilkerson

THEATRES DIVISION

Joseph Bernhard, Chairman
E. V. Richards, Co-Chairman
A. H. Blank
Harry Brandt
Si H. Fabian
John H. Harris
E. L. Kuykendall
Charles C. Moskowitz
Sam E. Morris
John J. O'Connor
R. J. O'Donnell
Spyros Skouras
R. B. Wilby
Nathan Yamins

Sub-Committees, Theatres

Co-ordinating: R. B. Wilby, Chairman; A. H. Blank, Charles C. Moskowitz, E. V. Richards, Spyros Skouras.

Organization: Harry Brandt, Chairman; John B. Harris, E. L. Kuykendall, John J. O'Connor, Nathan Yamins.

Field Organization: John Balaban, E. C. Beatty, Carl Buermele, Wm. F. Crockett, Jay Emanuel, Si H. Fabian, Harold Fitzgerald, John Friedl, Julius Gordon, L. C. Griffith, Harry Kalmine, Jack Kirsch, E. L. Kuykendall, I. Libson, M. A. Lightman, Frank Newman, R. J. O'Donnell, Samuel Pinanski, Robert H. Poole, Elmer Rhoden, Rick Ricketson, Samuel Rinzler, John Rugar, Meyer Schine, Fred Schwartz, Mort Singer, William Skirball, Charles Skouras, Roy Walker.

Publicity: Oscar Doob, Chairman; Harry Brand, Harry Goldberg, Claude F. Lee, Harry Mandel, Aubrey Schenck.

Finance: Si H. Fabian, Chairman and Treasurer; Nathan Yamins, Leonard Goldenson, E. L. Kuykendall, Spyros Skouras.

Moore Heads Montana ITO

Joseph B. Moore, theatre operator in Havre, Mont., was elected president of the Independent Theatre Owners of Montana on Monday, March 17th. Other new officers are: Jack Saukstorff, vice-president; Herbert Bonifas, secretary-treasurer; and directors Lloyd Sissel, Jens Hansen, B. F. Soutter, Frank Faust, Rex Flynn and Clarence Severson. The organization will hold its state-wide meeting at Billings on May 15th.

MPTOA Meets in June

Excelsior Springs, Mo., may be the scene of the annual Motion Picture Theatre Owners of America convention in June, Edward Kuykendall, organization president, indicated after receiving an invitation from the Kansas-Missouri unit during a recent visit to Kansas City.

MAYER, 'MERCHANT OF MENACE', TAKES OFF WHISKERS AT AMPA

Fits "Murder on Screen Worth Two Bits in Pocket" Formula to all Industry

Arthur Mayer, operating the Rialto Theatre at Times Square, was invited to address the Associated Motion Picture Advertisers, on Thursday, at its bimonthly luncheon-meeting at the Hotel Edison in New York. Known in the metropolitan sector as the director of "The House of Horrors", Mr. Mayer was billed accordingly as "The Merchant of Menace". He selected as his topic: "I Play the Bad Ones", and through Wednesday struggled with a manuscript which late in the day read somewhat as follows:

by ARTHUR MAYER

At the last gathering of AMPA, you heard from representatives of the friendly company. With an annual profit of $9,000,000 it's easy to be friendly. Today, you are hearing from a representative of the unfriendly exhibitors. With the sort of product we have to play, it's easy to be unfriendly. Our policy at the Rialto is to Gorify the American Ghoul, and with "Chambers of Horrors" playing the New York theatre this week, "Monster and the Girl" playing the Criterion and "Man-Made Monster" at the Rialto, it looks as if were succeeding in gorifying Broadway.

But the best is yet to come: I want to announce that we will shortly play the horror picture of all times. It is entitled "Out of the Night" with Frank Nugent. It tells what happened to Frank in 20th Century's Gestapo concentration camp of Hollywood.

Peddles Bad Films

I am told that there is a movement inaugurated by the Music Hall management to advertise only the good pictures. You can't do that to me. You'll put me out of business. If the Rialto waited until it got good pictures to advertise, we would never advertise at all. I claim to be America's leading expert in selling bad pictures. It's so long since I played a good one that I don't know anything about them. It was my impression they did not have to be sold. They sell themselves. It's the bad ones we have to sell, and Hollywood gives us plenty of practise doing it.

I have been called a tradesman in terror. I sell, however, horror, not hardware, blood curdles not ladies' girdles. Department store advertising was recently recommended to you as a model. We showmen have an older tradition and a more glamorous ancestry. We are of the circus breed. We learnt our three "R's" of exploitation from Reichenbach, Roxy and Riesenfeld. Our merchandise is not drygoods, but the live goods of human entertainment, of excitement and romance, laughter and tears.

Believe it or not, we have never played a picture at the Rialto, regardless of what Bosley Crowther may have called it, that some patron has not said, "That's a swell movie." And on the other hand, on the few occasions when we have played a good picture, a Columbia picture, let's say, there has always been a kill-joy who went out saying, "Gee—was that lousy." We live by the faith of all good showmen that although the picture this week may not be doing so well, the next picture—the one which we are preparing to advertise—is going to be terrific. If it were not for that faith, I would have disappeared from Broadway long ago. If it were not for that faith, most of you would not be here today.

Believing this as I do, I believe also that we must sell our product, whether we personally consider it good or bad, with warmth and color, with vivid phrases and glowing adjectives. I believe our patrons have been conditioned to expect such advertising and will respond to nothing less. I believe that far from our imitating department store advertising, they are more and more imitating us. They have learnt, as some theatres have still to learn, that dignity is not synonymous with dullness and that enthusiasm and initiative are the essence of good advertising, theatrical or otherwise. When a two-pants clothes store opens on Broadway these days, there are more Klieg lights than for a Hollywood premiere.

Says Music Hall Competes

A few weeks ago, you were privileged to listen to my leading competitor. I am not referring to the operator of such minor establishments as the Capitol, Paramount or Strand, but to that well loved and endearing young fellow who runs the Standard Oil picture station at 50th Street and Sixth Avenue. I came to the Rialto just seven years ago on March 4th, 1934. That was a historic date—the banks closed, and the same day the present Music Hall management went into office. The only difference was that they were in consultation with a fellow named Rockefeller. The only man who wanted to consult me was the sheriff. They had money and we had ideas. We installed a subway entrance and they were so jealous that they had Mayor LaGuardia pull down the elevated and dig up Sixth Avenue so that they could have a subway entrance also. In another seven years, maybe they will have the shooting galleries, barkers, bearded ladies, and mingled smell of popcorn, peanuts, hot dogs, sauerkraut, and bad pictures.

Thus far, the Music Hall has not imitated the Rialto's advertising, but be patient and eventually you will see those big artistic white ads shrivel and turn to black, and the front of the Music Hall decorated with death chairs, disappearing ladies and terrifying green hands clutching out from secret panels. The busy box offices will be transformed into a laboratory with strange electrical appliances and huge glass vessels filled with thick red ink looking like human blood. Leon Bamberger's office will be shut off from the light of day by a colossal banner displaying a body dangling from the gallows. Boy, will that wow them on Sixth Avenue!

Seriously speaking, I am not intimating that the Music Hall's advertising and exploitation may not be appropriate to their particular requirements and clientele. Certainly, I am not criticizing its manager, for whom I have the deepest affection and respect. All that I am suggesting is that the advertising they use has little value as a guide for most of us in this industry.

The object of advertising as I understand it is to make the reader or passer-by believe that you have something preferable to what he has. To prove to him that a bird in the bush is worth two in your hand, or in Rialto lingo, a murder on the screen is worth two bits in your pocket. Most theatres have to sell from 100 to 300 pictures annually. They cannot do this with under-emphasis or apology. The day that advertisers in this industry stop believing that every motion picture is the greatest of all forms of entertainment, that day we are all sunk. The day that every producer, whether he is making an A picture, a B picture or an XYZ picture, regains that faith, that day our worst troubles are over.

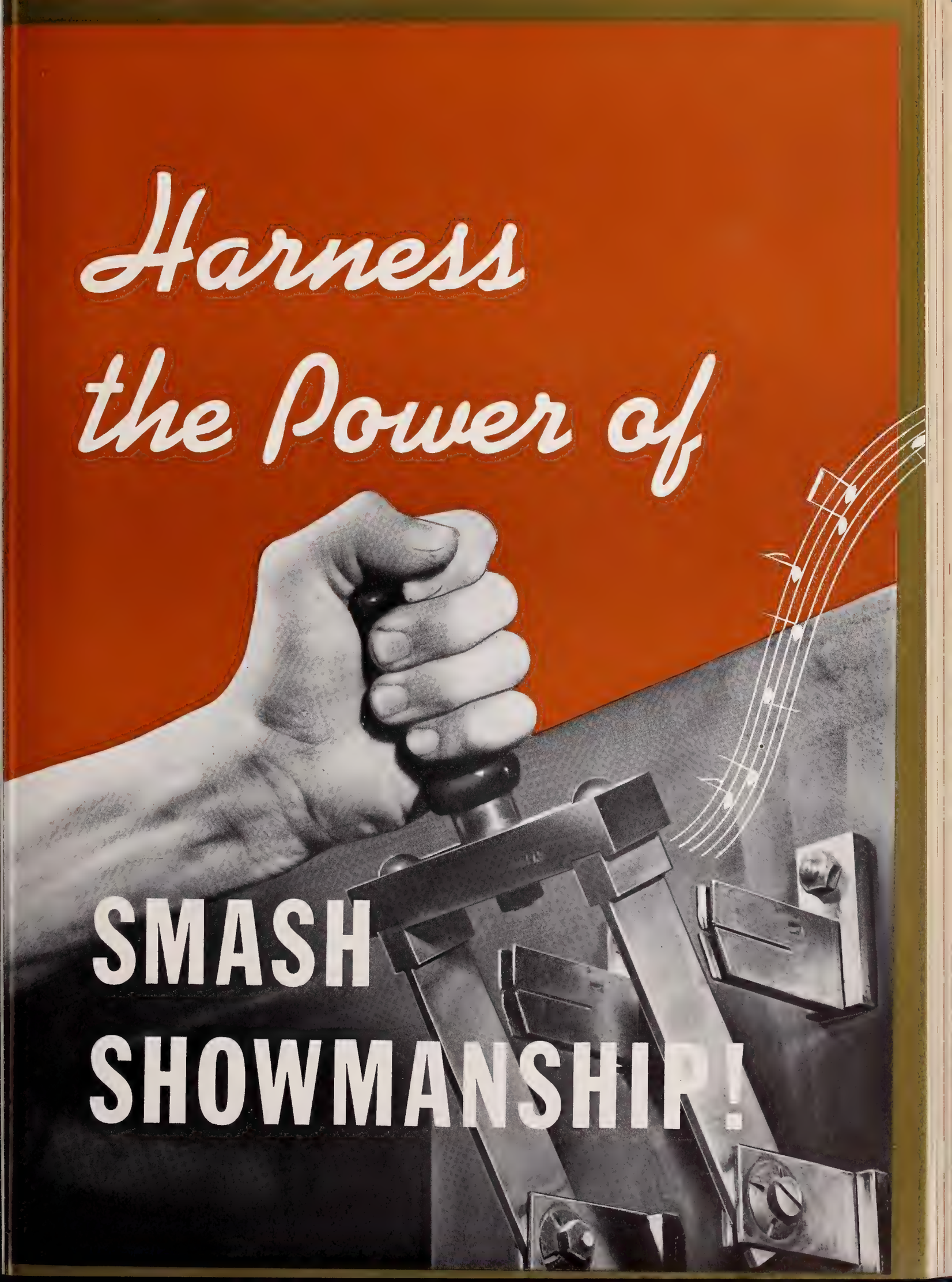
Printer's Ink recently suggested that the reason motion picture patronage had declined was not due to poor pictures or double features, or bingo, beano, banko and busto, but the extravagant character of motion picture advertising. The author refers to our use of "gigantic," "stupendous," and "colossal."

Film Ads Best

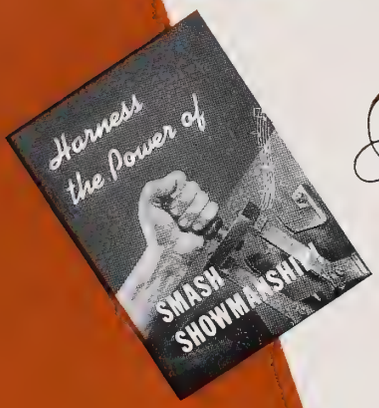
I read my motion picture advertising pretty carefully, but many years have passed since I have seen the use of any such words. We are accused of using superlatives, yet when I pick up *Life* and turn over a few pages, I notice that Campbell's Soup is "more marvellous than ever," that the 1941 Hudson is "the greatest performer of the year"; that Prince Albert is "the coolest of all smokes"; and that Pullman is "the safest transportation in the world." Practically the only product that did not use any superlatives in the entire issue was the motion picture. I for one am sick and tired of these attacks on motion picture advertising from men whose words convict them of never even reading our copy. I am even sicker of apologies for our advertising by men within this industry. I will back the merchandising skill and good taste and acumen of Howard Dietz and Charlie Einfeld, for instance, against the advertising chiefs of any national industry. On Broadway, I will back the campaign for "Meet John Doe," or the Globe's campaign on "Night Train," even the little World's campaign for "The Baker's Wife" against any retail selling anywhere in the country.

I would like to see AMPA give annual awards for such campaigns—awards like Oscars that we could publicize to prove that this industry, proud of its best product is also aiming to improve it; proud of its advertising, is also aiming to improve it.

Harness the Power of



SMASH SHOWMANSHIP!



International Premiere

MEXICO CITY, APRIL 12th will be a world-encircling news event! Hollywood stars will join hands with diplomatic celebrities in a gesture of goodwill to Latin America as it prepares to celebrate Pan-American Day, April 14th. Wire service news coverage such as no other premiere has had...as James Roosevelt becomes the first producer to set premiere in a foreign capital...a stroke of showmanship to herald **your** engagement across your city ...across the country...around the world!

POT





RELEASED EASTER WEEK COAST-TO-COAST
IN HUNDREDS OF KEY CITIES!



JAMES ROOSEVELT
presents

James STEWART ★ Paulette GODDARD

O'GOLD

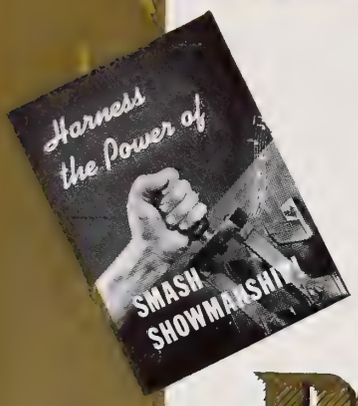
with

Horace HEIDT and his MUSICAL KNIGHTS

and

Charles WINNINGER

Directed by GEORGE MARSHALL Story by Andrew Bennison • Monty Brice and Harry Tugend
Screenplay by Walter de Leon • A Globe Production • Released thru UNITED ARTISTS



Harness the Power of

POT O' GOLD

PRE-SELLING AS ONLY UNITED ARTISTS CAN PREPARE IT FOR YOU

. . . capitalizing every aspect of the popularity achieved by radio's top coast to coast program heard by millions each week.

. . . publicizing two top box-office stars presented by Hollywood's newest producer whose first picture sets a new pace in gayety, originality and box-office timeliness.

. . . ready . . set-to-go with scores of big time tie-ups including Tums, Philco Radio, Wurlitzer, Columbia Recording, United States Rubber Company, Mabs Bathing Suits . . and so many others that it takes a pressbook to list them all!



CASSILS END SUIT AGAINST MAJORS; 'BIG 5' DROPPED FROM SCHINE ACTION

Missouri Case Dismissed on Request of Plaintiffs after Settlement; Consent Decree in Government vs. Circuit Case

by B. S. BROWNE
in St. Joseph, Mo.

The major distributors, last Saturday, were unexpectedly relieved from another independent exhibitor anti-trust action, when the suit of Frank and Eugenia Cassil against the eight companies and the Dubinsky Brothers Circuit, in St. Joseph, Mo., was dismissed on petition of counsel for the plaintiffs, who asked that the action be ended "with prejudice." A settlement is understood to have been made before the action ended.

Immediately, in New York, from legal headquarters of the majors, came the following statement:

"The Cassil case was one in which the plaintiffs, who operated a theatre in the suburban city limits of St. Joseph, complained of clearance enjoyed by the first and second downtown theatres operated by Edward Dubinsky. The clearance was claimed to have been fixed by agreement among the distributors and to be unreasonable. Apparently the clearance, with very little exceptions, has been in existence since 1931. During that period, however, the first and second run theatres have lowered their admission price and the question in the case was whether the clearance granted to the exhibitor defendant's first run and second run theatres was maintained by conspiracy among the distributors in view of the fact that the clearance remains substantially the same, although the admission prices spread between the plaintiffs' and the defendant's theatres had been considerably reduced.

"The suit was brought prior to the Consent Decree and the provisions therein for arbitration.

"Judge Charles H. Mayer, of counsel for the defendants, in a telegram from St. Joseph, Mo., dated March 17, 1941, says:

"'At the close of plaintiffs' evidence at 6 P. M. Friday defendants offered motions to dismiss. Out of the presence of the jury Judge Otis discussed the case at some length. He stated that if the case were before him without a jury he would have no difficulty in finding that the evidence showed no conspiracy or damages, but that since there was unanimity of action in fixing the clearance he would hear the defendants' explanation thereof, and at the close of defendants' evidence would again take up the motions to dismiss and hear arguments thereon. A night session was held and defendants put on three witnesses. Saturday morning, upon the opening of court, plaintiffs dismissed suit, whereupon an order was made dismissing the suit with prejudice at plaintiffs' costs.'"

Conspiracy Charged

The plaintiffs had charged defendant circuit and the distributors with a conspiracy to injure and damage them and sued for $450,000 triple damages and attorneys' fees.

The plaintiffs were represented by attorneys Paul Goode, Lincoln, Neb.; Harry B. Cohen, Omaha, Neb., and Lewis J. Kranitz, St. Joseph. The distributors were represented by Edward Raferty, New York, and Judge Charles H. Mayer and Floyd Sprague, St. Joseph; the defendant exhibitors were represented by Paul R. Stinson, Kansas City.

The plaintiffs are the operators of the Rialto Theatre, South St. Joseph, and the defendant exhibitors operated the downtown first run theatres in St. Joseph: the Missouri and Orpheum, and also the Electric, which is a second run.

They claimed that in the fall of 1932 the defendant exhibitors and distributors entered into a conspiracy to injure and damage the plaintiffs in the operation of their Rialto Theatre, the alleged conspiracy being involved in the protection and clearance accorded the Dubinskys in the protection and clearance period between first and second run of 118 days and also in the asserted priority given to the second run downtown theatre over the Cassils' theatre in South St. Joseph, in which a priority of two weeks given to the Dubinskys' second-run theatre downtown over the suburban Rialto theatre in South St. Joseph, made the Rialto a subsequent run. The contention of the plaintiffs was that the 118-day clearance between first and second run was unreasonable and that the priority of the Dubinskys' Rialto theatre was discriminatory and operated to injure the plaintiffs in their business.

In the trial, district and branch managers of about half of the distributors had gone on the stand, each denying any conspiracy.

Dismiss "Big Five" From Buffalo Action

Motion by the government to dismiss the "Big Five" from the anti-trust suit pending against the Schine circuit was granted in Buffalo on Monday by Federal Judge John Knight. Department of Justice officials in Washington indicated meanwhile that a consent decree with the Schine circuit was "practically agreed" upon. Thomas Penny, Jr., attorney for the Schine interests, said, however, that there was no official notification.

The United States District Court at New York last week extended the time in which Columbia Pictures may answer the government's amended anti-trust complaint against the "little three" from March 10th to March 30th. Extension was granted when Schwartz and Frolich, Columbia counsel, declared they have occupied with settlement of the government proceedings against ASCAP, whom they also represent. Universal and United Artists have already replied.

Immediate Trial in Detroit Booking Case

Universal, Warners and Columbia will grant clearance to the RKO Uptown in Detroit, it was disclosed on March 16th by the theatres' counsel as Circuit Judge Henry G. Nicol set immediate trial in the Uptown's injunction suit against United Detroit Theatres and the major distributors. The Uptown seeks to halt distributors from licensing United Theatres for second runs in alleged violation of its exclusive second run contracts. Paramount, United Artists, and United Detroit theatres are defendants. Hearings opened Tuesday.

Also, in Detroit, the federal court took under advisement a motion to dismiss the suit of Midwestern Theatres against Cooperative Theatres of Michigan, which asserted that the case was not in interstate commerce. Defense counsel also argued that two months of testimony by the plaintiff had failed to prove charges. Fred De Lodder, president of Cooperative, Raymond E. Moon, former general manager of Cooperative, and George W. Sampson, former independent manager, testified on product difficulties.

Summon Warner Chiefs To Philadelphia Trial

Examination of Harry M. Warner and Joseph Bernhard, Warner Theatres executives, was requested in Federal Court at Philadelphia on Tuesday by the Lansdowne Amusement Co., Erwin Realty Co., Harrison Brothers, Inc., and seven individuals who are suing three Warner theatres and the major distributors for alleged discrimination in booking product. The suit asks immediate examination by the court of the two executives of the chief defendant company.

A "tentative" settlement has been reached in the Colcate Corporaiton damage suit against Fox West Coast Theatres and major distributors over alleged inability to obtain "satisfactory" product for Bard's Colorado theatre in Pasadena it was disclosed this week by attorneys when the case was called in Los Angeles.

CONTINUOUS NEWS BROADCAST TRIED

Station WHN, New York affiliate of Loew's, Inc., this week began a new type of continuous performance news broadcast patterned after motion picture newsreel theatres. One hour news programs will be broadcast twice daily by the station. Each period consists of a ten minute news roundup from the United Press radio wire, repeated five times during the hour. Two minute commercials are presented between the news reports. It is possible for listeners to tune in any time during the hour broadcast, listen for twelve minutes, and hear a complete news roundup.

The MacMillan Oil Company, of Los Angeles has purchased sponsorship of the program, for two hours daily, until next Fall. The broadcasts will be presented from 6 to 7 A.M. and from 11 P.M. to midnight seven days a week. The Sunday morning program will be one hour later.

Drafted Columbia Men Get Bonuses, Jobs Back

Employees of Columbia Pictures called for military service will receive from their company a series of benefits both in service and upon their return, the company's New York home office announced this week.

Those of more than one year's service will receive from two to four weeks' salary, dependent upon their length of employment; the maximum amount to be $400. Group insurance policies will remain in effect, while the man is serving, with certain exceptions.

Further, the company remarked: "Every employee called is granted a leave of absence for one year, at the expiration of which he may apply for reinstatement with the company, and will be, within the provisions of law, reinstated with full rights."

OPENINGS ON COAST, B'WAY, MEXICO, AT SEA

The "Sea Wolf" To Be Shown on Shipboard; "Pot o' Gold" Mexico City Trip Planned

The week's major openings ranged to new distances with premieres scheduled for a ship at sea off the California Coast, Broadway, Hollywood, Mexico City and St. Louis.

Warner Brothers announced the first floating premiere in history for the opening of "The Sea Wolf" aboard the S.S. America at sea in the Pacific on Friday night, March 21st. A large party of stars, executives and press was to board the flagship of the United States Lines at Los Angeles on Friday and sail to San Francisco, viewing the first screening of the Jack London maritime saga en route. The premiere in the ship's main salon was to be broadcast via shortwave to a national radio hookup.

Following arrival in San Francisco Saturday morning the premiere party was to visit The Last Chance Saloon in Oakland where London wrote the "Sea Wolf," breakfast with the Oakland Chamber of Commerce and drive by bus to London's Valley of the Moon ranch near Sonoma to visit Mrs. Charmaine London, his widow. The first land premiere will be held in the Sonoma theatre Saturday night, followed by a costume ball at the ranch of Mrs. Alma Spreckels. The junket will return to Hollywood by train and boat on Sunday.

National release of "The Sea Wolf" is listed for the week of March 22nd.

"Pot o' Gold" in Mexico

Negotiations to open James Roosevelt's United Artists production, "Pot o' Gold," in Mexico City on April 12th were completed this week when President Avila Camacho issued a formal invitation as a gesture of inter-American cordiality. The President's message, transmitted to Mr. Roosevelt through Don Miguel Aleman, secretary of state, said:

"To further the good will between the Republic of Mexico and the United States, a motion picture festival is herewith proclaimed for the days of April 12th to 15th. Representative members of the Hollywood motion picture industry will be invited to attend as guests of the Republic of Mexico, and every effort will be made to further the great Pan-American program of the two nations through the medium of the cinema."

United Artists plans to fly studio executives, stars and press to the Mexico City opening.

"I Wanted Wings" at Astor

Paramount will bring district managers from all over the country to New York for a promotion conference to follow the premiere of "I Wanted Wings" at the Astor on March 26th. The conference will take place at the Waldorf-Astoria on the 27th.

The War Department, which cooperated in the production of "I Wanted Wings" at Kelly and Randolph fields near San Antonio, Tex., will be represented at the opening by ranking officers from Washington, the Air Corps headquarters, Second Corps Area and Mitchell Field, L. I. Members of the Office of Production Management, civil aviation authorities, civic, diplomatic, social and Hollywood celebrities will also attend.

An animated electrical sign in the aviation motif of the picture will cover the entire front of the theatre. The opening is scheduled for 8:30 P. M., with a full quota of klieg lights, uniforms, loudspeakers, extra police and autograph fans promised by the publicists. A juvenile model airplane contest, sponsored by the *Journal-American* and the Air Youth of America, will boost the picture.

Approximately $25,000 will be spent on advertising and publicity for the picture, under the direction of Robert Gilham, Paramount promotion head. Among the district managers coming to New York for the premiere and conference are: William H. Erbb, Boston; Harry H. Goldstein, Cleveland; E. W. Sweigert, Philadelphia; Allen Usher, Chicago; R. C. LiBeau, Kansas City; Hugh Braly, Los Angeles; Hugh Owen, Dallas; J. F. Kirby, Atlanta; Dell Goodman, Canada, and M. S. Kusell, New York. Arrangements are being handled by G. B. J. Frawley.

"Hamilton Woman" in Hollywood

"That Hamilton Woman," Alexander Korda production, opened at the Four Star theatre in Hollywood on Wednesday evening, March 19th, at a $5 per ticket benefit for the Royal Air Force Benevolent Fund. Hollywood's British colony turned out in force for the event. The picture will be released nationally by United Artists.

"Sis Hopkins" to St. Louis

Republic will open "Sis Hopkins," starring Judy Canova at the Fox theatre, St. Louis, on April 4th, it was announced this week. Arrangements for a gala opening at the 5,000-seat downtown house are being handled by William Saal, Republic studio representative, and Les Kaufman, director of advertising for Fanchon and Marco at St. Louis. Jack Van Pelt of St. Louis, press agent, will handle special promotion for the opening. Mayor Bernard F. Dickmann has invited Hollywood executives and stars to the premiere and will proclaim a "Sis Hopkins Day" on Friday, April 4th.

"Meet John Doe" Continues

"Meet John Doe," latest Frank Capra production, released by Warner Brothers, continued its run at two theatres in New York following critical acclaim at its sextuple premiere on March 19th at two theatres in Miami, Los Angeles and New York. Midnight shows were added at both the Hollywood and Rivoli in New York on the opening night as a result of the large public turnout for the initial showings. Sections were reserved for Warner executives, circuit operators and invited guests at all of the six special openings.

Advanced price, special showings of "Meet John Doe" are under way in the field, with more than 30 theatres booked for the prerelease screening of the Capra film. It continues at the Hollywood and Downtown in Los Angeles, Paramount and Beach in Miami, and the Criterion in Oklahoma City where it received premiere screenings.

Plan "Boys Town" Broadcast

Metro-Goldwyn-Mayer will broadcast a special dramatization of "Men of Boys Town" and interviews wth the stars, Spencer Tracy and Mickey Rooney, and Judy Garland direct from the Hollywood set on Wednesday, April 2nd, over the NBC blue network. The broadcast will follow a luncheon at the Culver City studios in honor of Bishop Ryan of Omaha and Father Edward J. Flanagan, founder of Boys Town. In many key cities exhibitors are arranging special previews of the picture, picking up the Hollywood ceremonies on their sound system for the audience.

"Military Theme" Morale Films To Cost $5,000,000

More than $5,000,000 is being spent by the ten major motion picture companies on films boosting the current arming and maintaining the national morale. They are part of the film industry's program of aiding the administration's foreign policy. The ten companies have agreed they will produce at least one feature and one short subject each, with a military theme.

Announcement of the plans was made Friday, March 14th, in New York City, by Joseph M. Schenck, chairman of the board of Twentieth Century Fox and active in the film industry's cooperation with the Government on defense. Mr. Schenck said the Fox program embraced the filming of "Flight Surgeon," "Nazi Ace in the U. S." and "Pearl of Pearl Harbor," and "A Yank in the RAF," now in production.

Other companies and their product were listed as follows:

Columbia: "He's My Uncle," a Fred Astaire musical, and "Red, White and Blue."

Monogram: "Navy Bound."

Republic: "Rookies on Parade."

M-G-M: "Flight Command," "Land of Liberty," "Our Flag" and a war feature not set yet.

Paramount: "I Wanted Wings," "Caught in the Draft," "Little Miss Muffett," "Power Dive," "Forced Landing," and "Among the Living."

RKO: "Army Surgeon," "Parachute Squadron," two Harold Lloyd features, "A Girl, a Guy and a Gob" and "My Favorite Spy."

United Artists: "Landfall," "Battle of Britain" and "The Eagle Squadron."

Universal: "Buck Privates" and a sequel to that production.

Warners: "Three Sons o' Guns," "The Tanks Are Coming," "Eagle Escadrille," "I've Got Your Number," "Bomb Shelter," "Navy Blues," "Mother's Boy," "Dive Bomber" and "Parachute Jumpers."

Rear Admiral Chester W. Nimitz, chief of the U. S. Bureau of Navigation, told the House Appropriations Committee, in Washington, last week, at hearings on appropriations for the Navy, that "motion pictures have become the most important element" in maintaining naval morale. The House committee increased from $85,000 to $125,000 the fund for film rentals for the navy's motion picture service.

Columbia Division Managers To Receive Special Awards

Special awards for division managers have been established by Columbia Pictures, to heighten interest in the company's "Columbia Exhibitors' Good Will Campaign." Two prizes will be given division managers whose districts accomplish the greatest percentage in billings at the conclusion of the 13-week drive, which is from March 1st to May 30th.

"Last Mile" Reissued

Astor Pictures Corp., in New York, will reissue a "streamlined" version of "The Last Mile" through all its exchanges in the United States. Preston Foster, last seen in "Northwest Mounted Police," is in the featured role. The national release date has been set for March 20th.

UNIVERSAL, EASTMAN AND COLUMBIA REPORT PROFITS, 'U' DEALS APPROVED

$703,795 "U" Net for Quarter, Compared with $395,631 for Previous Period; Eastman Kodak Reports $20,076,739 Net

Further indications of improved business conditions in motion pictures appeared this week with Universal's report of a net increase of $150,000 for the first quarter of 1941, Eastman Kodak's announcement that sales for 1940 were nearly $7,000,000 over 1939 and Technicolor's listing profits of $882,126. Columbia Pictures reported a net profit for six months of $307,006.

Few stock tradings by officers and directors of film corporations were reported this week by the Securities and Exchange Commission.

Universal's Net Is $554,000

Universal Pictures Company, Inc., and subsidiary companies earned a consolidated net profit, before Federal income and excess profits taxes, of $703,795 during the quarter ended February 1, 1941, J. Cheever Cowdin, chairman of the board, announced last week. This compares with a profit, similarly computed but after provision of $65,000 as a special amortization reserve, of $395,631 in the corresponding quarter a year ago. Based on experience to date this year, Mr. Cowdin said, no reserve for amortization has been deemed necessary.

After providing $150,000 as a reserve to cover normal Federal income taxes, earnings for the first quarter amounted to $553,795, exceeding by $158,000 the net before provision for such taxes in the first quarter a year ago. No provision has been made for the excess profits tax, Mr. Cowdin said, since it is impossible to estimate the amount of this tax until the year's profits are known.

Mr. Cowdin also said that the company did not accumulate any additional blocked sterling balances during the quarter since it has not yet transferred its quota under this year's agreement.

Seven-year contracts for seven executives were approved and directors of Universal Pictures Company, Inc., and Universal Corporation were reelected at the annual stockholders meeting in Wilmington, Del., last week.

Wall Street circles at midweek reported that Universal Pictures would receive approximately $6,000,000 in new capital from the First Boston Corporation, New England investment house.

Eastman Sales Increase

Eastman Kodak Co. reported last week a net profit of $20,076,739 for 1940, which compares with 1939 profit of $20,818,200.

Total sales for the year amounted to $130,-896,780, compared to $123,834,076 for the preceding year. The company transferred $10,-000,000 to reserve for contingencies due to the uncertainties of future market conditions, leaving earned surplus at the end of 1940 of $38,-697,282 after eliminating $8,429,405 of earned surplus of subsidiaries not included in the consolidated report.

The company reported current assets of $100,-890,661, of which $30,548,050 is cash and $18,-261,911 is marketable securities. Current liabilities amounted to $24,368,159.

Taxes for 1940 were equal to $3.50 per share of common stock which compares with $1.79 in 1939 and $.92 in 1929. Current assets as of December 29, 1940, were set at $100,890,661 and cash at $30,548,050. $35,000,000 in defense contracts were noted with the statement that in keeping with company policy adopted in 1917 profit on such work is limited to 10 per cent or less.

U. S.-NORWAY RADIO SERVICE REOPENED

The radiotelegraph circuit between the United States and Norway, closed since Germany took over control of that country in April, 1940, has been reopened according to a report by R. C. A. Communication officials. During the past year, all radiotelegraph traffic originating in the United States for Norway has been handled over the Berlin circuit. The reopening of the Oslo circuit will greatly facilitate the handling of messages for persons in the United States who wish to communicate with friends and business associates in Norway. The United States-Norway circuit, established in 1920, is one of the oldest international transatlantic radio circuits. It is regarded as one of this country's important communicating links with Europe.

Columbia Reports $307,006

Net profit of Columbia Pictures Corporation for the six months ended December 28th, 1940, amounted to $307,006, after all charges and provisions for Federal income and other taxes. This compares with a net profit of $215,582 for the corresponding six months ended December 30th, 1939, after similar deductions. Current assets as at December 28th, 1940, were $12,672,000 and current liabilities, $2,009,000, making net working capital $10,663,000.

"Columbia," Harry Cohn said, "does not include in its figures any revenues until they have been converted into dollars. For example, in Japan, Spain and Denmark where the corporation is doing a substantial business it is impossble to convert local monies into dollars."

Only a few film transactions, and those light, were shown in the first 1941 SEC summary of the activities of corporation officers and directors in the stocks of their companies, issued March 18.

The largest transaction in the first January report was the acquisition of 1,000 shares of Paramount common stock by Stanton Griffis, New York, director, making his total holdings 7,500 shares.

Loews, Inc., continued its program for the acquisition of the common stock of Loews Boston Theatres, picking up 60 shares to give it a total of 117,847 shares.

Daniel M. Sheaffer, Philadelphia, director of Universal Corporation, reported the disposition of 100 common voting trust certificates in January and at the same time filed a report for December showing the acquisition of a similar number. R. B. Larue, New York, General Theatres Equipment officer, reported the disposition of 100 shares of capital stock, leaving him with 500 shares.

In Consolidated Film Industries, E. H. Seifert, Fort Lee, N. J., director, reported the disposition of 100 shares of preferred, all he held, and Walter P. Stevens, Scranton, Pa., director, reported the acquisition of 400 shares, giving him a total of 800 shares; belated December reports showed that in that month he had disposed of 1,000 and bought 900 shares of preferred, and had disposed of 500 and bought 153 shares of common, leaving him with 59 shares of the latter.

Isaac D. Levy, Philadelphia, director of Columbia Broadcasting System, reported the disposition of 600 shares of Class A common stock by gift to his family, leaving him with 60,146 shares.

The SEC also reported that Paramount Pictures, Inc., had notified the government body that it had recently sold to five banks $2,492,800 of 3¼ per cent debentures due in 1937 which were sold at 95.2 per cent with interest from September 1, 1940.

Kenneth Steinreich and Leopold Porrino, trustees, have reported to the New York Supreme Court that Fox Theatres Corporation now has cash totaling $167,937 in an application for approval of the accounting. The hearing has been scheduled for March 31st. The trustees also seek their fees for 1941 and permission to sell some land at auction. It was reported that $87,187 of the cash is available for distribution to creditors and for payment of the fees, with the balance in reserve pending settlement of a claim by William Fox.

$882,126 Technicolor Profit

Technicolor reported a net profit of $882,-126.65 and an increase of over 10,000,000 feet of positive prints in 1940 over the preceding year. A price cut of one cent per foot in print cost was established for the second half of 1940, said to be equivalent to a cut of $800,000 per year.

80,000,000 feet of film were sold during 1940. Current assets totaled $4,327,544 in the statement to stockholders issued by Dr. Herbert T. Kalmus, president. Current liabilities were $807,943; cash on hand $3,519,669. Net sales were $5,103,405. Of these revenues it was reported that 28.59 per cent went to labor, 10.63 per cent to taxes and 4.24 per cent for executive officers, management and general clerical salaries.

Technicolor also reported progress of its research activities. It was said that the company is working on a single negative or monopack process to use instead of the present three strips. The 16mm commercial department has enjoyed a fourfold increase in orders during the year, it was noted.

On Monday the board of directors of Pathe Film Corporation declared the regular quarterly dividend of $1.75 per share on the $7 convertible preferred stock, payable April 1, 1941, to stockholders of record March 24, 1941.

Time, Inc., producers of March of Time and publishers of *Time, Life, Fortune* and *Architectural Forum*, last week reported net profit of $3,494,590 for 1940, or $14.80 a share on the common stock. This compares with $3,206,-751, or $13.65 a share, in 1939.

Exhibitors Form Company

A group of independent exhibitors in Trenton, N. J., have organized to operate the Orpheum theatre in that city. Headed by Mrs. Helen B. Hildinger, New Jersey Allied leader, the new group was incorporated as the H. & L. Amusement Co., with Frank P. Levy, treasurer; Isaac Levy secretary, and Clark Hildinger and James Lamont, directors. Approximately $125,000 will be expended to modernize the theatre and adjourning stores.

RECORD EARLY SHORTS SELLING TO AVOID DECREE CHARGES OF FORCING

Increased Individual Selling Attention Indicated as Majors Advance 1941-42 Schedules; Conflict with Blocks Seen

Unprecedently early short subject selling is being pushed now by the five major distributors which signed the consent decree in order to avoid any charges that shorts have been "forced" when the first blocks-of-five features are tradeshown and offered for licensing for 1941-42. This policy of concentrating on shorts so early also is expected to make available more sales man-power for special attention to the new system of feature selling required under the decree.

Forcing of shorts with features is a violation of the "Big 5's" decree agreements with the U. S.

Two months ago RKO Radio announced its 1941-42 short subject program and selling began. The shorts schedules of Metro-Goldwyn-Mayer and Twentieth Century-Fox are expected to be substantially the same as offered during the current season. Paramount which recently organized a special short subjects selling force will announce shortly details of the program to give increased attention to shorts. Warner Brothers were also said to be planning a special shorts schedule for the new season.

Salesmen's Time Considered

Under the consent decree (section IV paragraph 2): "No distributor shall require an exhibitor to license short subjects, newsreels, trailers, or serials (hereinafter collectively referred to as shorts) as a condition of licensing features." This does not necessarily mean that shorts must be sold at a different time than features, but several of the companies have decided that with salesmen offering features in blocks of five and signing perhaps 10 contracts for a whole season's program, it would be better to handle shorts separately.

Such a policy, furthermore, would avoid any occasions which might lead to arbitration proceedings on the question of whether or not shorts had been "forced," it is thought. Considerable dispute might arise on whether or not shorts had been "forced," if they were sold simultaneously with feature blocks-of-five, some distributors thought.

Another reason advanced for early selling of short subjects this season is that field forces had nothing else to handle at this time except reissues and booking and billing campaigns. In former years it was possible to line up contracts for the new season's product at this time. Now no selling may be done, under the decree, on the 1941-42 feature schedule until the first block or blocks have been trade shown in that particular territory. This will probably not be until the early Summer. By then most of the short contracts probably will have been signed.

In the middle of January RKO in its short subjects' announcement said, ". . . and now we're selling for 1941-42." The schedule included 18 Walt Disney one-reel subjects; 13 issues of the March of Time, 13 "Information Please"; 6 Edgar Kennedys; 6 Leon Errols; 4 Ray Whitleys; 13 Sportscopes; 13 Picture People and 104 issues of RKO-Pathe News. Harry J. Michalson, short subjects sales manager, has been visiting exchanges in connection with the shorts drive. It was reported that some short subject deals for 1941-42 had been concluded in practically every district.

CHILDREN PREFER EDUCATIONAL FILMS

In a radio interview last week in St. Louis, W. N. Sellman, principal of Harris Teachers' College of that city, said children were more interested in educational films than in glamor films from Hollywood. Schools, he added, select films that fit their individual interests, "and I don't think we need to worry about competition with Hollywood." In the same interview, Amelia Meissner, curator of the schools' Educational Museum, reported improvement in the quality of educational films.

Last week Metro-Goldwyn-Mayer announced a new shorts bulletin for newspaper editors, "A Line on Shorts," additional evidence of increased attention to that field. The company also was said to be planning a national exploitation contest for exhibitors and a tie-up with a national magazine in connection with one of the MGM shorts series. The detailed shorts line-up probably will not be announced before the summer but this will not interfere with selling. The program is expected to be substantially the same as the one for the current season with no series dropped and perhaps one added. Herbert Morgan, short subjects representative in New York, is making plans for additional special exploitation for MGM shorts.

William J. Clark, Twentieth Century-Fox short subjects and newsreel sales manager, said the company sold shorts "on their merits" and would continue to do so. At the present time no additional salesmen are planned for short subject selling. Also no increase in the number of shorts is scheduled, but Twentieth Century-Fox has an "elastic" policy in this respect, it was pointed out. About 52 shorts in addition to the newsreel issues will be produced for next season. No special departures are now planned, Mr. Clark said, remarking that policy has been to "improve the product each year."

Paramount and Warner Brothers also were reported to have completed preliminary planning on the 1941-42 shorts program. Both companies will give special attention to that part of the whole program. Paramount has about eight special district sales representatives for shorts subjects and two more are to be named, one for Dallas and another for Kansas City.

Universal and Columbia, though not parties to the consent decree and its regulations, have decided that their shorts will be of increased value this coming year when the decree system is first tried. Universal has announced a shorts schedule similar to that for the current year but said to have improved production values. The Universal shorts line-up for 1941-42 is as follows: 15 issues of "Stranger Than Fiction," 13 "Personality" two-reel musicals; 13 color cartoons featuring Andy Panda, character created by Walter Lanz; 15 reels of "Going Places" and a special two-reel subject, plus 104 issues of the newsreel. Universal began selling the new season's shorts as well as features some weeks ago.

Both Metro-Goldwyn-Mayer and Warner Brothers have been experimenting with shorts based on fictional stories. "Happiest Man on Earth," (MGM), is based on the short story by Albert Maltz which won a story award in 1938. Warner Brothers' "Dog in the Orchard" is a screen version of a story by Mary Roberts Rinehart which appeared in *Cosmopolitan Magazine*. MGM was reported to be considering a series of fictional shorts for 1941-42.

Single Feature Trend

Oscar Morgan, short subjects and newsreel sales manager for Paramount, said this week that he expects exhibitors in double bill territories to give up that policy "the hard way." But on account of difficulty in obtaining feature product for double billing and the improved quality of short subjects he said that he believes many houses will shift from double to single features.

The trend to a single feature policy in areas where double bills are now popular will start slowly but "grow like a snowball," Mr. Morgan said, pointing out that production values of short subjects are also being increased.

"Previously in many cases exhibitors thought that producers and distributors were not giving much attention to shorts so they adapted a similar attitude," Mr. Morgan remarked.

Paramount has formed a special field force which will be trained in selling shorts and newsreels.

The company plans to arrange a national exploitation tieup in connection with every one of its series of shorts. These special publicity campaigns are expected to provide exhibitors with something definite to sell when they are showing a particular short. Paramount's shorts product announcement will be made shortly, Mr. Morgan said.

Newsreels are also expected to assume a position of greater importance in "the new order" for the motion picture business, it was said. Exhibitors who give up a double feature policy on one or more days of the week are expected to give more attention to the newsreel as well as to shorts. Increased public interest in news is also expected to be a factor in greater attention for newsreels.

Paramount Releasing Hedda Hopper Series

"Hedda Hopper's Hollywood," new series of six one-reel short subjects, will be released by Paramount as part of its 1941-42 program, Russell Holman, Eastern production manager, announced this week.

The shorts will feature notables of films, working and playing, with commentary by Miss Hopper, a syndicated columnist. The first production is in work at the Hal Roach studio.

In addition to her newspaper articles, Miss Hopper is known to the public by her appearance three times weekly over the national network of the Columbia Broadcasting System.

Columbia Receives Prudential Shorts

The first two subjects produced by Prudential Pictures have been delivered to Columbia for distribution through that company under the terms of a contract between the two companies. Edmund L. Dorfman is president. Harry Hershfield, who is vice-president of Prudential, wrote the story and supplied the commentary for the first of the two subjects, "Abroad at Home." Prudential will deliver one subject a month.



"ZIEGFELD GIRL" by McClelland Barclay, one of the celebrated artists' series in M-G-M's national competition to capture the spirit of the Ziegfeld Girl of 1941. Among other famed artists who have contributed are John La Gatta, Neysa McMein, Gilbert Bundy and Albert Varga.



"Curtain's Going Up, America!"

Fame and Fortune await you, "Ziegfeld Girl"!
A new glittering, all-time peak in musical magic!
M-G-M has outdone the wonders of "The Great Ziegfeld"
A screenful of stars!
Jimmy Stewart • Judy Garland • Hedy Lamarr • Lana Turner
And 50 other sparkling personalities!
And 200 girls as pretty as a melody!
And dreams to dream in story and spectacle!
Ten Broadway stages couldn't hold its myriad splendors!
Only one company has done it before!
Only one company can do it again!



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When Press-agent Tom Baily was publicizing Paramount's personality property, among other things he made the most of Marlene Dietrich's male enclosure of her nether extremities in tailored slacks. But it remains for a convict in the Nebraska state penitentiary to give him ideas about trailers, Baily now being in the trailer business with National Screen Service.

Inmate O'Connor is doing a quarter century in the Nebraska 'pen' for his part in a $2,500,000 holdup of a Lincoln, Nebraska, bank in 1930. He recently drew the prison theatre management when 'veteran' Jules Bachman, one-time Omaha showman, in for a dual murder of his circuit partners, was paroled last September.

O'Connor knocked the Omaha film exchanges for the proverbial 'loop' recently when he wrote them asking for trailers and lobby one-sheets on forthcoming pictures 'booked' for the prison showshop. Shipping clerks of the exchanges couldn't figure why the jail would want such accoutrements of legit film-theatre operation, remembering that attendance at the prison theatre is by whistle from the captain of the guard, and not by showmanship promotion.

It develops that O'Connor has an idea, which he's talked over with the prison officials, and he believes trailers and lobby ballyhoo of coming attractions can be a boon keeping prison deportment on a high level.

Usually, in prison, no matter how petty the breaking of a rule, it carries with it punishment of having privileges denied, including attendance at the once weekly movie.

O'Connor thinks, should the jail inmates get a few trailer frames of the next booking tossed at them, including a quick scan of some gaudy one-sheets in the jail's lobbies as they lockstep by into the theatre, they'll be on the watch to be good so they won't miss out on the next show. All the prisoners look forward to the coming attraction whether they know what it is or not, but if they have their appetites whetted by advanced screen 'plugs,' it's all the better as a motive for goodness.

Thus, the trailer 'pre-vue' has attained dignity in jail and may, prison officials think, be an important factor in prison administration.

O'Connor insists denial of the privilege of seeing a show to a caged man is more terrible punishment than to have Gene Autry withdrawn from the reach of little Johnny because he didn't bring in the wood when his mother asked him to do it.

▽

"Servants of the People" Department:

A bill in the Ohio legislature would place supervision over theatres playing televised pictures in the hands of the Department of Factories.

▽

And now comes the Tailwaggers' Club, composed of Hollywood dog lovers, presenting "Oscars" to canines judged the most outstanding in motion pictures during the year. Daisy, owned by Rennie Renfro, became a "Oscar" winner for his superior performance in Metro-Goldwyn's "Boom Town." The "Oscar" is a bronze hydrant.

▽

Advertising Age **reports that Notre Dame grads have great hopes for Frank Leahy, their new coach. They say he combines the best features of Knute Rockne and Pat O'Brien.**

If and when exhibitors adopt the new "black light" for their theatre auditoriums, the darkened auditorium will be dotted with the multitudinous eyes of patrons glowing weirdly and their teeth gleaming unnaturally bright as they laugh.

Patrons would be able to find their way up and down the aisles and to their seats without the aid of ushers, guided by the eyes and the teeth of other patrons.

▽

The Government in Turkey has decreed that film-struck schoolboys who are trying to look like Robert Taylor, wearing their hair long and thick on their necks, like Bob, will hereafter have their hair cropped—but cropped, if it takes the whole Turkish Army to crop it.

▽

Bert Sanford, Altec theatre sound service executive, adapts a little poetry to sales promotion and showmanship, with: "He who whispers down a well, about the things he has to sell, doesn't make as many dollars as he who climbs a tree and hollers."

▽

In the theatrical offices of Katharine Cornell and Guthrie McClintic, at Rockefeller Center, New York, there hangs on a wall over the receptionist's desk the following warning:

NO COMMUNISTS
NO NAZI SYMPATHIZERS
Need Apply at This Office for
Appointments or Interviews.
It's Our Policy to Consider for Employment
Only Good Americans

▽

In Kansas City, John Russell Field, ten years old, who is big for his age, deals effectively with skeptical theatre cashiers. He shoves his birth certificate along with the dime through the movie window to prove he's still in the 10-*cent admission class.*

▽

National defense preparations have gotten into Republic studio executives' hair, and as a result, writers on the lot in Hollywood are being told to concentrate on interior sets while drafting stories. Nearby airplane factories, engaged in day long testing of planes, have seriously interrupted shooting, and the studio executives have decided to abandon use of the lot's exterior sets for interiors, because of the motors' vibrations.

All exterior scenes will be taken on location, they announced.

Decision to shift the shooting schedules came as a result of a one-day test on the exterior sets of a new production. It was found, according to the studio, that 39 interruptions were made, necessitating retakes and delaying filming.

Nearby Warners and Universal studios are also bothered, but Republic is the first to do anything about it.

▽

Metro-Goldwyn-Mayer announces the purchase of a tranquil little story for filming, entitled, "How to Keep Your Husband from Getting Ahead."

Story editors of motion picture companies, on the alert for new story material for films, are casting eyes these days on such new book titles as *War Letters from Britain, Fivefold Aid to Britain, Invasion in the Snow, Juggernaut Over Holland, Terror in Our Time, Life, Liberty and Property, Bureauracy Convicts Itself, Squadrons Up! The Soldier's Handbook, Americans, Passion and the Sword, The Battle for Asia, Mahan on Naval Warfare, Sam Adams, a Pioneer in Propaganda, The American Cause, Axis America, Hitler Plans Our Future, He Might Have Saved France, Nightfall in Vienna, America and Total War, Riddle of the Reich, A Doctrine for the Americas, The Redemption of Democracy, If War Comes to the American Home, Under the Iron Heel, Winged Warfare, The Defense of the Americas,* etc., etc.

And, on the lighter side are such new books as *Dagger Mind, Bloodbird, The Case of the Deadly Drops, A Gentleman Hangs, The Careless Hangman, Keep Murder Quiet, The Living and the Dead, Ten Words of Poison, Death on Treasure Trail, Death at 'The Dog', Bermuda Burial, Midway to Murder, The Lobster Pick Murder, Narcotic Agent, Our Second Murder, No Murder of Mine, Screen for Murder, Ghosts on the Range Tonight. The Patriotic Murders, The Case of the Haunted Husband, Blood, Sweat and Tears, How to Torture Your Friends, Love and Death, The Wedding Eve Murders, Death Flies West, Hang My Wreath, Murders in Volume 2, I Was a Head-Hunter, Reason in Madness, Weekend with Death, Mourned on Sunday, The Dead Take No Bows, No Time to Kill, I Wake Up Screaming,* etc., etc.

Signs of the Times.

▽

The editors of Rockefeller Center Monthly, a magazine for the tenants and workers of this Rockefeller Center community, has in hand a letter from a person who told how a certain secretary is looking for a rich husband. But a rich one. Every time a man arrives at her office to see her boss, while he's inside, talking, she looks at the labels of his coat and and hat. If they carry the name of an expensive house, she goes to work on him as soon as he walks out of conference.

▽

Someone called the Lancaster, Pa., Grand Theatre the other night and Bert Leighton, manager, answered the phone.

"Western Union?" inquired the person calling.

Bert, thinking they were talking about the same Fox picture about "Western Union" which he was playing, answered, "Yes."

"Will you take a telegram?" the caller asked.

▽

Columbia Broadcasting would have you believe that Richard Cromwell, one of its air actors, makes life-masks for Joan Crawford, Constance Bennett and other movie stars, who, instead of sitting for film makeup tests, "send the life masks to the studio and save their faces."

▽

Some picture promoters and press agents who have had trouble getting rapid still-photo service, will appreciate the frankness in the name of the Lax Photo Service, in New York.

LEGISLATORS CONTINUE CONTROL AND TAX BILLS

Two-in-Booth Bill Killed in Connecticut; South Dakota Gets Admission Tax Cut

In their various state legislatures, exhibitors, last week and this, battled against the usual flood of measures to regulate, to tax, to hobble, and even to cripple, the exhibition end of the film industry. A perennial two-men-in-a-booth bill was killed by Connecticut's solons; a deluge of restrictive and taxation measures filled the New York legislative chambers; Georgia is considering Eastern Standard Time and strict regulation of projection machine operation; Nebraska decided not to tax billboard advertising five cents per square foot of space; South Dakota has reduced its admissions tax from three to two per cent; Delaware experienced its first "open" Sunday in 200 years; Massachusetts may clamp down on 16 mm showings; and so on.

Kill Projection Bill

For the seventh consecutive season of the Connecticut legislature, at Hartford, a so-called "two-men-in-a-booth" bill has been rejected but its proponents are still pressing it and have succeeded in having the Senate reopen discussion. The rejection came after an unfavorable report by the Senate judiciary committee. Exhibitors from both the Connecticut MPTOA and Allied had opposed the bill in hearings and unions supported it.

The anti-ASCAP bill in the same legislature had hearings last week, by the judiciary committee, with Louis Feinmark, attorney, and George Lewitt, operator of the New Britain and Plainville, favoring it. This bill would have composers register names and performance prices of their songs, with the Secretary of State, and have exhibitors pay only for songs used. Additionally, it asks licensing of, and taxation of three per cent on, copyright societies

The committee also heard arguments on a bill requiring all buildings with steam at more than 15 pounds to employ a licensed boiler operator or engineer.

A blank tax bill: "Taxation of Moving Picture Industry," which reportedly provided a tax on grosses over $500 per week was killed on Tuesday by the judiciary committee.

Study New Albany Laws

In Albany, New York, exhibitors' representatives were scrutinizing Assemblyman Abbott Moffat's bill to allow cities to impose a tax of one-tenth of one per cent on gross incomes. The bill has been sponsored in the Senate by Walter Mahoney, Buffalo.

Senator Edward Coughlin, Brooklyn, introduced a bill to license vending machines, for unemployment relief, the license to be imposed annually, and asking from $1 to $100.

Frank Emma, Assemblyman, of Utica, has proposed that officers and directors of any corporation which fails, owing wages to employes, would be guilty of misdemeanors, if they knowingly participated. This bill is understood to be supported by theatrical unions of the state.

There is also a bill in the legislature requiring submission of plans for constructing or altering buildings, to the State Industrial Commissioner. Theatres in cities of more than 500,000 population, are exempt.

If her work requires her to stand, every woman employe of an occupation subject to the labor laws, shall be allowed two 15-minute rest periods during her work-day, according to a bill given the legislature by Mario J. Cariello, Assemblyman, Queens.

John J. Bennett, state Attorney General, ruled last week the five per cent tax on gross receipts of boxing exhibitions applies also to display of films of such matches, not only in New York state, but in others.

There was some surprise among Albany observers that no move, among the many affected in the industry, so far has been made, affecting the operation of the consent decree.

Ohio legislative observers predicted this week that the bill to put theatres showing televised pictures under the Department of Workshops and Factories, probably would be enacted. The bill, introduced by Representative Ford, has passed the House; it was backed by P. J. Wood, secretary of the Independent Theatre Owners of Ohio.

Georgia may go on Eastern Standard Time, if a bill, once defeated but now passed by the House, also passes the Senate. Two thirds of the State is on Eastern Standard Time; the rest on Central.

The Senate this week approved a bill to provide for examination and licensing of projectionists by the State Fire Inspector. The bill would also provide such examinations every six months or more often; limit projection machine operation to those over 18; and exempt from the bill's provisions projectionists of more than three years' experience. The Senate also passed a Sunday film showings bill.

National daylight saving time may be near realization, Washington informants said, last week. It was noted that Representative Donald H. McLean, Republican, New Jersey, anticipated a reply, shortly, from Representative Clarence Lea, of California, chairman of the House Interstate and Foreign Commerce Committee, on the former's request that hearings on a national daylight saving bill be started soon.

In Harrisburg, legislative center of Pennsylvania, the House has received a bill from J. P. Morgan, Representative, providing for a state-wide referendum at the 1941 Fall primary, on the advisability of adopting daylight saving during the summer months, as a state policy. The measure is said to be induced by the variance in observance of such time, in certain sections of the state.

In the same state, the boroughs of Kingston and Wyoming last week followed Scranton in adopting resolutions that annual license fees for pinball and automatic music machines shall be $25 and $10 respectively.

The Senate judiciary committee last week indefinitely postponed action on a series of bills to legalize slot machines and bingo.

4,500 CHILDREN AT "KIDDIE" SHOW

More than 4,500 children attended the seventh anniversary of the weekly Saturday morning childrens' program at the Enright theatre in Pittsburgh, advertised as "the world's largest kiddie show." Since the policy was inaugurated approximately 1,000,000 have been present at the shows, according to Walt Framer, master of ceremonies. Featuring organist Johnny Mitchell and youthful amateur entertainment chosen from customer-applications, the program is broadcast each week over station WWSW.

Priorities Look at Machinery of Motion Pictures

by GEORGE SCHUTZ
Editor of BETTER THEATRES

The Government's defense organization has decided that the Army and the Navy officials, rather than the Office of Production Management headed by E. R. Stettinius, Jr., shall henceforth determine what industrial materials—which of course include many involved in the operations of the motion picture industry—will be restricted in their availability for non-defense application. An order to this effect was issued by the OPM this week.

This arrangement, which establishes a temporary provision agreed on a month ago, places in the Army and Navy Munitions Board authority to assign preference ratings pertaining to all defense orders. In making such assignments, the board will operate within a "critical list" which the OPM also released this week in its announcement of the new scheme. The list includes upwards of 170 items from which the following have been selected as bearing, in some degree, upon the products and processes of the motion picture industry:

ALUMINUM AND ALUMINUM ALLOYS—pig or fabricated.
BRASS—pig or fabricated.
BATTERY CHARGERS—portable.
CAMERAS—aeronautical, gun, triangulation, motion picture, and still.
CASTINGS—steel, heavy brass (over 150 pounds), aluminum.
CHROMIUM ALLOY STEEL.
ELECTRIC GENERATORS—motors and motor-generators, dynameters (all except N.E.M.A. standard types, meeting A.I.E.E. specifications and rules).
GENERATORS—electric (except N.E.M.A. standard types of A.I.E.E. specifications).
LENSES requiring grinding (except eyeglasses).
MACHINERY—forging, power-driven, for casting, cutting, grinding, hoisting, melting, metal pressing, welding, refrigerating.
MONEL METAL.
NICKEL—pig or fabricated; NICKEL—alloy steel.
OPTICAL ELEMENTS AND INSTRUMENTS.
RADIO-APPARATUS—(sending and receiving), all types.
RUBBER—synthetic, rubber-like synthetic materials.
STEEL—electric furnace, bullet, armorplate, special treatment, tungsten, nickel, chrome, vanadium.
SWITCHBOARDS—power complete assembly.
TIME INTERVAL APPARATUS.
TOOLS—precision, hand.
TUNGSTEN—ferro tungsten and tungsten ore; tungsten alloy steel.
VANADIUM AND VANADIUM ALLOYS.
ZINC.

The OPM "critical list" thus announced did not include, however, another item appearing in a supplementary list of "priorities" on which the Army and Navy have first call. This item is—Castor Oil—a munition popularized by Signor Mussolini.

O'Shea Luncheon

E. K. O'Shea, central division manager for Metro-Goldwyn-Mayer, was guest of honor at a luncheon in Nick's Hunting Room at the Hotel Astor in New York, Thursday, March 13th, prior to his departure with Mrs. O'Shea for Florida. Those who attended the luncheon were: Martin Quigley, T. J. Connors, Ed Saunders, Clayton Bond, Lowell Calvert, Sam Shain and Max A. Cohen.

Producers Film Booked

Jack K. Adams, Producers Releasing Corp., franchise holder in Dallas, Tex., has closed a deal with the Interstate Circuit to play "The Devil Bat," starring Bela Lugosi.

THE HOLLYWOOD SCENE

No Change

For the third successive week, production remained at about the same level as during the two preceding, with eight films finished and seven started, compared to the eight completed and nine begun last week, the nine finished and nine started the week previous.

Shooting, this week, were 42, the same number as last, and one less than the week ending February 28th. Being prepared were 21 pictures, with 63 being edited, as against the 17 and 68, and the 14 and 68, of the two prior periods.

The week's tabulation:

COMPLETED

COLUMBIA
Naval Academy
MONOGRAM
Tumledown Ranch in Arizona
PARAMOUNT
Little Miss Muffet
REPUBLIC
Pals of the Pecos
UNIVERSAL
The Black Cat
WARNERS
The Bride Came C.O.D.

STARTED

MGM
Man from the City
PRODUCERS RELEASING
South of Panama
Billy the Kid's Trigger Pals
20TH-FOX
Man Hunt
UNIVERSAL
Mutiny in the Arctic
Sing Another Chorus

SHOOTING

COLUMBIA
Senate Page Boys
Time Out for Rhythm
Return of Daniel Boone
MGM
Billy the Kid
A Woman's Face
Blossoms in the Dust
Love Crazy
Dr. Jekyll and Mr. Hyde
The Uniform
Lady Be Good
Washington Melodrama
Untitled Dr. Kildare
PARAMOUNT
Skylark
Pioneer Woman
Hold Back the Dawn
Night of January 16th
RKO
Sunny
Before the Fact
Tom, Dick and Harry
My Life with Caroline
Hurry, Charlie, Hurry
A Certain Mr. Scratch
REPUBLIC
Rookies on Parade
Lady from New Orleans
Singing Hills
20TH-FOX
Blood and Sand
The Great American Broadcast
Miami
UNIVERSAL
Unfinished Business
Cracked Nuts
Horror Lsland
Sandy Steps Out
WARNERS
Sergeant York
The Gentle People
Underground

One short subject was completed and one started.

▽

Activity

What can best be described as a splurge of activity in behalf of their rosters of talent—executive and otherwise—has been going on in Hollywood's studios of late. Purely apart from such normal shifts as, for example, Paramount's signing of former Twentieth-Fox producer Fred Kohlmar, or Twentieth-Fox's signing of former Warner producer Mark Hellinger, the studios have been building up a backlog of available material for forthcoming enterprises.

Paramount this week exercised options on six of its players, signed another two for specific assignments, and signed three writers and a director, also for definite commitments.

Fred MacMurray was signed to a two-year deal, with further options; Paulette Goddard to a one-year deal, also with further option privileges; Betty Field to a six-month deal, William Holden to a long term deal, and Virginia Dale and Martha O'Driscoll to one-year contracts.

John Barrymore has been signed to appear in "World Premiere," which Sol Siegel is to produce, and Bob Burns to star in "The Good Fellow," a picturization of the stage play by George Kaufman and Herman Mankiewicz.

Jerome Chodorov and Joseph Fields, authors of the stage play "My Sister Eileen," which was bought by Columbia, have been signed to write the screen play for "Louisiana Purchase" for Paramount, and George Bruce to write "War Town," story of America's cantonment towns. Eugene Forde has been signed to direct "Buy Me That Town," for the company which went into production this week at the Paramount Studios in Hollywood.

Columbia, also very active lately, picked up its option on directors Charles Vidor and Richard Wallace, the latter on a deal to direct two a year. That studio also signed George Marshall to direct "Texas," which will star William Holden. Jinx Falkenberg signed a contract with Columbia, which also gave Russell Hayden, for long the "Lucky" of the Hopalong Cassidy pictures, a term deal. And in a deal which takes Mitchell Leisen to the studio as producer-director of "Miss Madden Is Willing," Marlene Dietrich will star in the film for the Gower Street lot.

Latest activity at Metro-Goldwyn-Mayer was concerned with the awarding of new contracts to actor Felix Bressart and writer Anita Loos. At RKO Radio, Tay Garnett was signed to direct "Unexpected Uncle," which Erich Pommer will place in production about May 1st, and Jacques Thiery and Georges Kessels have been signed to write the screen play of "Joan of Paris," their own story.

Sol Lesser has signed Jane Murfin to write the screen play for his next United Artists' release, "Strange Victory," which will star Martha Scott.

Warner director Michael Curtiz has had his contract extended, while Stephen Longstreet and Daniel Fuchs have been given writing contracts.

▽

THERE'S NO PLACE LIKE HOLLYWOOD

Once upon a time there was a young woman on the Paramount lot who received a contract following her appearance in the Ziegfeld Follies. She appeared in "Artists and Models" and one or two other pictures.

But the studio let the girl go, and developed Martha Raye into stardom.

The other little woman went her way on the stage and radio and was signed by Republic. Following one picture, of a medium budget, "Scatterbrain," Judy Canova, the actress, blossomed forth into a star. Republic put her into a $750,000 production, "Sis Hopkins," as yet unreleased.

You guessed it.

Over the weekend, Paramount signed Judy Canova to a five-year deal, for one picture a year.

The studio announcement said:

"Paramount plans to create an especially tailored vehicle for her original talents. Following the great hit she scored in her Republic picture, 'Scatterbrain,' Miss Canova is reported to have surpassed even that performance in 'Sis Hopkins'."

Martha Raye is no longer at Paramount.

New Reels

Inauguration of a new series of short subjects for the 1941-42 season has been announced by Warners, which claims the new series stems from the success of "The Dog in the Orchard," picturization of the Mary Roberts Rinehart story.

To be called Miniature Melodramas, the new series will consist of dramatizations of popular short stories. Second in the series, following "Dog in the Orchard," will be a film version of "The Bells," story by Leopold Lewis.

The third, according to present plans, will be "The Monkey's Paw," from the W. W. Jacobs' story. Studio contract players are to be assigned top-line roles throughout the series.

▽

Russell Hayden, who played "Lucky" in Harry Sherman's "Hopalong Cassidy" films for Paramount release has been signed to a term contract by Columbia. His first picture will be "One Way Street" in which he will star. Mr. Sherman will announce a successor to Mr. Hayden shortly.

▽

Warners has completed negotiations for the right to film the life of George Gershwin. Ira Gershwin, brother of the late composer, has been signed to collate the music of the film, which will be produced under the title of "Rhapsody in Blue."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

That Hamilton Woman!

(United Artists - Korda)

Romance of a Naval Hero

Horatio Nelson owes his place in history to the battle off Cape Trafalgar and to the words he addressed to his command that momentous day, "England expects that every man will do his duty." But Nelson the naval hero here has been relegated to a place behind Nelson the lover. It is the illicit romance with Lady Hamilton, nee Emma Hart, with which this production is mostly concerned, and, of the two, Lady Hamilton has the meatier role.

All the intensity and dramatic effectiveness that marked Vivien Leigh's portrayal of that southern belle "Scarlett O'Hara" is recreated in her Lady Hamilton. She is outstanding in a production that is heavily on the dramatic side, unrelieved by but the barest comedy touches. She is more Vivien Leigh than Lady Hamilton —and more power to her. Laurence Olivier, considered one of the screen's handsomest leading men, has the disadvantage of make-up to overcome in his portrayal of Nelson. Unlike Miss Leigh who appears, during most of two hours of the picture, the same youthful and lovely girl as she was at 18, Olivier grows old with the years, minus an arm, blind in one eye and an ugly scar on his forehead.

Production values have not been stinted. From the ornate home of Sir William Hamilton, British Ambassador to Naples, to the long lines of men-of-war waiting to do battle at Trafalgar the picture recreates the historic Napoleonic era. The cast is uniformly good. Alan Mowbray plays "Sir William Hamilton," Henry Wilcoxon is "Captain Hardy" and Sara Allgood plays "Lady Hamilton's" mother.

"Emma Hart" when she arrived in Naples in 1786 to seek "Sir William's" permission to marry his nephew, is a girl of 18 who by resourcefulness has risen from the masses. She marries "Sir William" and becomes a sort of power in the court of Naples through her friendship with the queen.

So it is that when "Captain Nelson" arrives in Naples in 1793 to seek Italian soldiers to bottle up Napoleon's fleet at Toulon, "Lady Hamilton" and not "Sir William" obtains the soldiers for him. It is 1798 when "Nelson" again returns to Naples to provision his fleet and again it is "Lady Hamilton" who obtains for him permission to use the harbor of the terror-stricken king and queen. Napoleon's star is in the ascendancy and the British have lost prestige.

It is at this second meeting their romance begins to flower and continues until it is one of the choicest pieces of gossip in Europe's courts and taverns. "Nelson," now an admiral and in poor health, is returned to London by the Admiralty and given an extended leave of absence. When "Sir William" dies, "Nelson" and "Lady Hamilton" retire to live in the country, although "Mrs. Nelson" refuses to divorce the naval hero. Summoned to active service again when Napoleon makes an alliance with Spain and forms an armada, "Nelson" engages the enemy at Trafalgar. The British fleet is victorious but "Nelson" is fatally wounded.

As the picture opens "Lady Hamilton" is a haggard old woman stealing a bottle of wine in a French town. Arrested by the gendarmes she tells her story to another prisoner. That also is the setting for the picture's ending.

Reviewed at the United Artists projection room in New York.—PAUL C. MOONEY, JR.

Produced and directed by Alexander Korda. Distributed by United Artists. Art director, Vincent Korda. Associate, Lyle Reynolds Wheeler. Cameraman, Rudolph Mate. Costumes, Rene Hubert. Musical director, Miklos Rozsa. Special effects, Lawrence Butler. Special sequences photographed by Edward Linden. Set decorations, Julia Heron. Supervising film editor, William Hornbeck. Sound technician, William H. Wilmarth. Makeup artist, Blagoe Stephanoff. Assistant director, Walter Mayo. P. C. A. Certificate No. 6915. Release date, April 30, 1941. Running time, 128 minutes. Adult audience classification.

CAST

Emma, Lady Hamilton.....Vivien Leigh
Lord Nelson.....Laurence Olivier
Sir William Hamilton.....Alan Mowbray
Mrs. Cadogan-Lyon.....Sara Allgood
Lady Nelson.....Gladys Cooper
Captain Hardy.....Henry Wilcoxon
A Street Girl.....Heather Angel
Reverend Nelson.....Halliwell Hobbes
Lord Spencer.....Gilbert Emery
Lord Keith.....Miles Mander
Josiah.....Ronald Sinclair
King of Naples.....Luis Alberni
Queen of Naples.....Norma Drury

Free and Easy

(Metro-Goldwyn-Mayer)

Love vs. Money

About the only thing remarkable concerning this innocuous minor comedy offering is the talent expended in its making. Such performers as Robert Cummings, Ruth Hussey, C. Aubrey Smith and Nigel Bruce, handle uninspired acting assignments and Judith Anderson, long recognized as one of Broadway's outstanding actresses and who was the "Mrs. Danvers" of "Rebecca," is called upon to assume a secondary and stupid role of an English heiress who is man mad.

Taken from a play, "The Truth Game" by Ivor Novello, the insubstantial story of an impoverished father and son out to marry money, was once before given film treatment under the title "But the Flesh Is Weak" of 1932 vintage. At that time, Robert Montgomery was starred and C. Aubrey Smith, Edward Everett Horton, Nora Gregor and Heather Thatcher featured.

"Max" is out to bag a wife with money. His quest is stymied when he meets an impoverished American widow, "Martha Gray," who also is searching for a rich matrimonial strike. The couple reason that love is enough for wedded happiness but in order to save his father from conviction for forging a bad check, "Max" deserts "Martha" and sues for the hand of "Lady Jane Culver." True love wins out.

Miss Hussey's new hair-do gives the lady a striking resemblance to Myrna Loy, a coincidence that is entirely welcome.

Seen at a preview showing in New York City where the paper and magazine reviewing personnel resorted to verbal indications to register dissatisfaction with the picture.—JOSEPH F. COUGHLIN.

Produced and distributed by Metro-Goldwyn-Mayer. Director, George Sidney. Based on the play, "The Truth Game" by Ivor Novello. Directors of photography, Charles Lawton and George Folsey. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Stan Rogers. Set decorations, Edwin B. Willis. Wardrobe, Dolly Tree. Film editor, Frank E. Hull. P.C.A. Certificate No. 7099. Running time, 56 minutes. Release date, February 28, 1941. General audience classification.

CAST

Max Clemington.....Robert Cummings
Martha Gray.....Ruth Hussey
Lady Joan Culver.....Judith Anderson
The Duke.....C. Aubrey Smith
Florian Clemington.....Nigel Bruce
Sir George Kelvin.....Reginald Owen
Captain Ferris.....Tom Conway

Sleepers West

(Twentieth Century-Fox)

Detective-Reporter Melodrama

This is the second melodrama dramatizing the operations of "Michael Shayne, Detective," played by Lloyd Nolan, and this time most of the action transpires abroad a train bound for San Francisco bearing the detective, a witness he is spiriting to the scene of a trial, the girl reporter whose romance with the detective is complicated by the conflict between their professions, other detectives and interested characters. The murder involved in the plot is in the past tense and the film takes its suspense from incidents free of violence for the most part.

Lynn Bari, as the reporter, and Mary Beth Hughes, as the witness whose presence in San Francisco on a given date is the issue at stake, supply the feminine interest. Edward Brophy and Don Costello portray detectives pitted against the hero for different reasons. Louis Jean Heydt is seen as a young man caught up in the plot by coincidence.

Directed by Eugene Forde for executive producer Sol Wurtzel, the picture maintains the pitch set by the first film in the series.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Executive producer, Sol Wurtel. Director, Eugene Forde. Photographed by Peverell Marley. Edited by Fred Allen. P. C. A. certificate No. 6973. Release date, March 14, 1941. Running time, 74 minutes. General audience classification.

CAST

Michael Shayne.....Lloyd Nolan
Kay Bentley.....Lynn Bari
Helen Carlson.....Mary Beth Hughes
Everett Jason.....Louis Jean Heydt
George Trautwein.....Edward Brophy
Carl Izzard.....Don Costello
Pullman Porter.....Ben Carter
Tom Linscott.....Don Douglas
McGowan.....Oscar O'Shea
Conductor Lyons.....Harry Hayden
Meyers.....Hamilton MacFadden
Old Lady.....Ferike Boros

That Uncertain Feeling

(Lubitsch - United Artists)

Marital Mixups

Another link in the cycle of comedies of marital manners is this provocative Ernst Lubitsch production. Concerned with complications that beset a marriage when the wife becomes dissatisfied with the amount of amatory output from her spouse, the film is often risque. Whether the treatment will be considered nice depends on the level of sophistication to which an audience has educated itself.

The famed and almost allegorical "Lubitsch touch" is quite evident in the staging of the triangular theme of a husband, his wife and the other man. In fact, this directorial signature at times becomes too evident and unsubtle, particularly in the sequence devoted to the psychoanalyzing of the wife. The taste and tone of the humor, however, are somewhat alleviated by the inclusion of scenes more wholesomely comic as, for instance, in a sequence showing a dinner for a prospective Hungarian insurance client.

The acting is entrusted to a trio of expert light comedy actors, Merle Oberon, Melvyn Douglas and Burgess Meredith. Miss Oberon, fetchingly gowned and photographed, effects a picture, which may cause some spectators to

(*Continued on page 39*)

It's a great EVEnt from coast to coast!



EVEntually you'll cut yourself in for a slice of those "LADY EVE" profits...

Why not NOW!


look at these
BOX-OFFICE apples!
KEITH'S, BALTIMORE
60% better than "Rhythm on the River," which had a holiday engagement!
BUFFALO THEA., BUFFALO
55% better than "Rhythm on the River," which played with stage show!
BARBARA STANWYCK ★ HENRY FONDA
"The LADY EVE"
A Paramount Picture with
CHARLES COBURN · EUGENE PALLETTE
Martha O'Driscoll · William Demarest · Eric Blore
Written and Directed by PRESTON STURGES
Screen Play Based on a Story by Monckton Hoffe
PARAMOUNT, LOS ANGELES
Neck and neck with "Virginia" and "Arise, My Love"!
STRAND, PROVIDENCE
77% better than "Rhythm on the River." HELD OVER FOR 2nd WEEK!
PALACE, ROCHESTER
20% better than "Rhythm on the River" and "Arise, My Love." Neck and neck with "Virginia"!
FOX, ATLANTA
33% better than "Virginia," which had holiday playing time!
PARAMOUNT, NEWARK
Neck and neck with "Virginia," which had holiday playing time!
METROPOLITAN, BOSTON
37% better than "Rhythm on the River." Even with "Virginia" which had holiday run!
Paramount Pictures

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 36)

wonder what possibly could be wrong either with her or her film husband, as played by Mr. Douglas.

"Jill Baker," troubled with a recurring hiccough, consults a psychoanalyst and the diagnosis is marital trouble, her husband "Larry" being too busy in the day time corraling insurance customers to be very attentive to his connubial obligations at bed time. On one of her visits for a consultation, "Jill" meets another patient, a brash and ill bred pianist, "Alexander Sebastian." In his company she takes up modern art and finds outlet for her frustrated feelings. "Larry," professing to be civilized, agrees to divorce proceedings but when a correspondent, preferably blonde, has to be produced for legal evidence, "Jill" about faces and returns to her husband. The finale indicate that "Larry" will not again be found deficient.

Previewed in New York.—JOSEPH F. COUGHLIN.

Producer-director, Ernst Lubitsch. Distributed by United Artists. Production manager, Barney Briskin. Production assistant, John Sherwood. Assistant director, Horace Hough. Second assistant director, Lee Sholem. Director of photography, George Barnes. Art director, Alex Golitzen. Film editor, William Shea. Musical director, Werner Heymann. Gowns, Irene. P.C.A. Certificate No. 6997. Running time, 85 minutes. Release date, April 20, 1941. Adult audience classification.

CAST

Jill Baker.....Merle Oberon
Larry Baker.....Melvyn Douglas
Alexander Sebastian.....Burgess Meredith
Dr. Vengard.....Alan Mowbray
Margie Stallings.....Olive Blakeney
Attorney Jones.....Harry Davenport
Sally.....Eve Arden
Mr. Kofka.....Sig Rumann

Inspector Hornleigh Goes To It

(Twentieth Century-Fox)

Detective Comedy-Drama

The Gordon Harker-Alistair Sim team have been a popular success in the "Hornleigh" series, and it is not surprising that 20th Fox should continue their adventures. The title is, of course, a direct pull at the vast radio audience, and the two comedians are strong enough magnets to mean something at the box office. Harker has been among the leaders of the HERALD Poll for some years. On its own merits the film, though exclusively English in its comedy and situation is entertaining, briskly directed and possessed of excellent technical sheen.

Inspector Hornleigh and his dumb Scots Sergeant, sent to sleuth some Army pilfering, tumble on to a Fifth Column plot and capture a spy posing as a dentist. The chase takes them into the sort of adventures one would expect, drags in a murder and ends up on a mail train with action bringing the yarn to a crackshot climax. In between whiles there is some keenly flavoured comedy with the dour uncomprehending Sim as an unwilling dentist, with a determined patient, and the Cockney Harker posing as a history master in an evacuated school. The usual banter between the two spatters the whole.

Few of the cast are topliners but few of them fail to register tiptop performances, with Raymond Huntley's oily Fifth Columnist, Betty Jardine's barmaid, and Phyllis Calvert's siren probably best three.

Walter Forde directed competently and J. B. Orton and Val Guest did a slick script job.

A small but representative preview audience in London very obviously enjoyed the comedy flavour, with Sim getting by far the majority of the laughs.—AUBREY FLANAGAN.

Produced and distributed by Twentieth Century-Fox Film Company, Ltd. Directed by Walter Forde. Produced by Edward Black. Story by Frank Launder. Script by J. B. Orton and Val Guest. Running time, 87 minutes. General audience classification.

CAST

Inspector Hornleigh .....Gordon Harker
Sergeant Bingham .....Alastair Sim
Mrs. Wilkinson .....Phyllis Calvert
Mr. Blenkinsop .....Edward Chapman
Mr. Wilkinson .....Charles Oliver
Dr. Kerbishley .....Raymond Huntley
Inspector Blow .....Percy Walsh
Commissioner .....David Horne
Colonel .....Peter Gawthorne
Sergeant Major .....Wally Patch
Daisy .....Betty Jardine
Professor Mackensie .....O. B. Clarence
Mr. Tomboy .....John Salew

The Ghost Train

(Gainsborough - GFD)

Mystery Comedy-Drama

Arnold Ridley's thriller has done as much service, via stage, radio and screen, as "Charley's Aunt," and here it is again with radio topliner Arthur Askey the excuse for doing it again. It is a first class excuse, for Askey's star is in the ascendant—he leapt from obscurity to Number 4 in MOTION PICTURE HERALD's 1940 Poll—and his comedy here is irresistible. With the evergreen title, and the terrific box office pull of "Big Hearted" Arthur, the British exhibitor has a real honey here. It is as strong as tonic for wartime blues as could be prayed for.

Askey is cast as "Tommy Gander," seaside comicker, and his mercurial cavortions and gagging in the Fal Vale station, where the Ghost Train is said to pass at midnight, make up a great deal of the film—which is as it should be. There is a party of passengers to keep him company stranded at the lonely junction and they all take part in the 1941 climax, which exposes the whole affair as part superstition, part Fifth-Column gun-running. But its Askey's film from first to last, for there is scarce a moment when he is off the screen. Askey is a brand of electric comedy eel, as funny in figure and gesture as in speech, and though his type of humour is essentially native it is of one hundred per cent British appeal.

The supporting cast are a multiple asset to the film. Askey's own partner, Richard "Stinker" Murdoch, Kathleen Harrison in a gem of Cockney spinsterism. Morland Graham as a bibulous doctor and Betty Jardine as a plebian bride to be—all victims in turn for Askey's devastation of leg pulling.

The technical side of the film has been well cared for and the air of mystery is well textured, with the element of suspense inset effectively. The dramatic climax is of a specious flavour, but is crisply handled.

Walter Forde directed, his sense of comedy and his capacity for drama serving him well.

Seen cold in a London preview theatre.—AUBREY FLANAGAN.

A Gainsborough Picture. Distributed by General Distributors. Directed by Walter Forde. Produced by Edward Black. Scenario, J. O. C. Orton. Dialogue, Val Guest and Marriott Edgar. Photography, Jack Cox. Supervising editor, R. E. Dearing. Art director, Vetchinsky. Musical director, Louis Levy. Running time, 83 minutes. Adult audience classification.

CAST

Tommy Gander .....Arthur Askey
Teddy Deakin .....Richard Murdoch
Miss Bourne .....Kathleen Harrison
R. G. Winthrop .....Peter Murray-Hill
Jackie Winthrop .....Carole Lynne
Dr. Sterling .....Morland Graham
Edna .....Betty Jardine
Herbert .....Stuart Latham
Saul Hodgkin .....Herbert Lomas
Price .....Raymond Huntley
Julie Price .....Linden Travers
Ben Isaacs .....D. J. Williams

The Saint's Vacation

(RKO Radio British)

Crime Action Drama

With a new face—that of British actor Hugh Sinclair—but the same suave personality, Leslie Charteris's nicely tailored crook-chaser continues his adventure in this recent British production from the RKO Radio stable. Crime yarns retain their audience appeal in Britain and the "Saint" label is one which can usefully be attached in the exhibitor's shop window. The picture is not obviously a super and aims, it would seem, at an indulgent audience.

Pivot of the action—of which there is a surfeit—is a mysterious musical box which accompanies the "Saint" on his trip to pre-war France. With a positive barrage of gunplay the box takes its sponsor on a most complicated series of adventures, encounters with a sinister and slick tongued crook, Rudolph, and a young lady newspaper reporter whom he fails to shake off—so determined is she on her story. The pattern of murder and robbery becomes so involved at times it is difficult to disentangle the strands, which lead into old chateaus, underground cafes, railway stations and police stations, but end up in Scotland Yard with the musical box revealed as a cunning device for guarding the secret of the world's greatest sound detector.

Hugh Sinclair's "Saint" is teamed with Sally Gray, whose work as the inescapable reporter is far better than the role would have suggested, and with Cecil Parker as the throaty and oily Rudolph.

Technically the film is adequate, despite occasional evidence of wartime "ersatz." The customers who condone narrative defects on the grounds of action will find more than the usual compensation.

Leslie Fenton directed under the producer aegis of William Sistrom.

Seen cold in a London preview theatre.—AUBREY FLANAGAN.

Produced and distributed by RKO Radio Pictures. Directed by Leslie Fenton. Produced by William Sistrom. Screen play by Leslie Charteris & Jeffry Dell. Running time, 78 minutes. Adult audience classification.

CAST

Simon Templar ..... Hugh Sinclair
Mary Langdon ..... Sally Gray
Monty Howard ..... Arthur Macrae
Rudolph ..... Cecil Parker
Valerie .....Leueen MacGrath
Inspector Teal ..... Gordon McLeod
Gregory ..... John Warwick
Emil .....Ivor Barnard
Marko ..... Manning Whiley
Leighton ..... Felix Aylmer

Chamber of Horrors

(Monogram)

Mystery Melodrama

Mystery novel fans will remember "The Door With Seven Locks" by the late Edgar Wallace. Herein Monogram presents a British-made production based on the novel. Directed by Norman Lee the story in its transposition from the book to the screen has lost many of the elements which made it engrossing reading, and, at times, the film version fails to hold the attention of the audience.

The story concerns a group of trusted friends and servants who upon the death of their benefactor steal the keys to his tomb in which his jewels have also been placed. To open the tomb seven keys are necessary but one of the keys finds its way to a girl and her detective friend. The two arrive at the castle adjoining the tomb and begin an investigation. After

(Continued on page 40, column 3)

SKOURAS DECENTRALIZES NATIONAL'S FILM BUYING

National Circuit Officers Told at Convention of Plan for Local Booking for Divisions

by NAT TANCHUCK

in Los Angeles

Spyros Skouras, head of National Theatres, which operates more than 500 theatres in the mid-west and the west, announced last weekend at the organization's mid-winter meeting held at the Arrowhead Springs Hotel at Lake Arrowhead, California, that the decree makes it advisable for National Theatres to decentralize all film buying. All divisions will buy locally. In the former system buying was handled in New York.

The decentralization of operations is expected to result in greater revenue through buying, booking and exploitation in keeping with the particular, local situation, Mr. Skouras said. Under the consent decree separate deals must be arranged for each district, but the buying can still be handled from New York or anywhere else provided that sales to theatres in one territory are not conditioned on sales to theatres in other areas. National Theatres, however, has decided that decentralized operations will be more efficient under the decree regulations.

Retirement Plan Discussed

An old age retirement plan, the new Skouras drive, and the consent decree in general were other topics considered at the convention which opened Thursday, March 6th, and ended Saturday, March 15th. A number of divisional and home office executives attended. Spyros, and Charles Skouras, head of Fox West Coast, presided.

Opening the meeting, Spyros Skouras said: "Life . . . business, has no chance without preparedness back of them. In doing this, we must also take into mind the unexpected and prepare ourselves for any contingency. Therefore, we cannot be just average theatre men; we must be students of our business, and we must anticipate the trend."

Preliminary plans for the Third Annual Spyros Skouras Showmanship Campaign were presented. Dates, tentatively set, are from Easter, April 13th, to Saturday, July 12th. Approximately $40,000 has been earmarked for the drive.

Following his opening talk, Mr. Skouras thanked those attending for their cooperation in the Greek War Relief Campaign of which he is national chairman.

Indicating that the industry was being supplied with improved product, and helped by the national defense program, Mr. Skouras said conditions were never better than today in exhibition.

In discussing admission prices, he asserted that the increase for "Gone With the Wind" was justified as was that for such films as "Boom Town." Paramount, it was shown, was helped considerably by the intake of "North West Mounted Police," which also compensated theatres for any losses sustained on other productions.

Too many admission boosts were termed ill-advised as they might boomerang, and producers were asked to take this into consideration when asking for increased admission prices.

Plans for setting up a fund of sufficient amount for old age benefits were discussed. At present, the welfare fund is being enriched through the sale of candy at various houses and is expected to reach $100,000 this year.

Reconditioning plans for theatres were brought forward and elaborate ideas for reseating of houses at an estimated cost of $1,500,000 were considered. In addition, $2,000,000 was earmarked for the building of new houses and for the refurbishing of others during the year.

Hilliard Brooke, western district manager for American Seating, and Al Hoven, assistant general sales manager for the company, outlined theatre seating developments.

Those attending the convention included: Spyros Skouras, New York; Charles P. Skouras, Los Angeles; Harry Cox, Pete Lundgren, John Caskey, William T. Powers, Fred Pride, John Healy, Milt Hossfeld, Aubrey Schenck, Ed Zabel, and I. Barry, New York; Dave Idsel, Detroit; Harold Fitzgerald, Ed Alperson, J. Brown, Milwaukee.

Elmer C. Rhoden, Lon Cox, J. Pope, Kansas City; Frank H. Ricketson, Hall Baetz, William Woods, H. Stuart, J. Franz, Denver; Frank Newman, Al Finke, H. Schultz, Seattle; Arch M. Bowles, Charles Thall, Mike Naify, Nick Turner, Harry Seipel, Elmer Hanks, Dick Spier, Phil Phillips, San Francisco; C. A. Buckley, Mike Rosenberg, Oscar Oldknow, John Bertero, Andy Krappman, Tom Page, George Topper, W. H. Lollier, Larry Kent, Fred Stein, R. H. McCullough, Dick Dickson, Irving Epstein, Cullen Espy, B. V. Sturdivant, Thornton Sargent, George Bowser, William Lyris, George Watters, Los Angeles; Homer Gill, Bakersfield; Lou Christ, Tucson, Ariz.; L. Ownby, Al Hoven, R. Zimmerman, Hilliard Brooke, American Seating Co.; Elmer G. Hines, New York, General Theatres Corp.; Ed Klassen, Los Angeles.

Schenck Tax Trial Nears Jury Decision

Testimony continued this week in the government's case concerning Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Joseph M. Moskowitz, eastern studio representative, before Judge Grover M. Moscowitz and a jury in federal court at New York. Business and personal associates of Mr. Schenck were called by the government to testify on their transactions with him during the years 1935-36-37.

Among those called to the stand during the trial's second week were: Paul Zuckerman and Charles King, New York brokers, who testified to payment of election bets to Mr. Schenck in 1936; Joseph H. Rosenberg, vice president of the Bank of America in Los Angeles; Enrique S. Neidhart, former manager of the Agua Caliente casino once controlled by Mr. Schenck; Ruth Nolander, former personal secretary to Mr. Schenck, who testified on cash financial transactions with Willie Bioff, labor leader; Harry C. Wilson, yacht broker; Francis T. Kelly, 20th Century-Fox auditor; Dolph Schadeler, Loew's tax division head; and Al Wertheimer, of Hollywood's Clover Club.

The government was expected to call its last witness this week. The case, it was expected, might be submitted to the jury, following summations, next week.

PRODUCT REVIEWS

(*Continued form page 39*)

some adventure all the keys are recovered and the property and possessions are turned over to the rightful owner.

Heading the all-English cast is Leslie Banks as the wealthy country doctor and leader of the gang that has been robbing the estate held in trust, Romilly Lunge as the detective who unravels the complicated situation, and Richard Bird as the sleeping Inspector Sneed of Scotland Yard. John Argyle produced the film in England.

Reviewed at the New York theatre in the heart of Times Square on St. Patrick's Day where an audience of high-school age youths adlibbed and wise cracked without restraint and generally enjoyed the film for the opportunities it gave them.—GEORGE SPIRES.

Produced in England by John Argyle and distributed in the United States by Monogram. Directed by Norman Lee. Photographed by Alex Bryce and Ernest Palmer. Film editor, E. G. Richards. Sound supervisor, C. Gilbert. Based on the novel "The Door With Seven Locks" by Edgar Wallace. Release date, December 20th, 1940. Running time, 79 minutes. P.C.A. Certificate No. 02911. General audience classification.

CAST

Dr. Manette	Leslie Banks
June Lansdowne	Lilli Palmer
Dick Martin	Romilly Lunge
Glenda Baker	Gina Malo
Inspector Sneed	Richard Bird
Craig	R. Montgomery
Edward Havelock	Dave Horne
Silva	J. H. Roberts
Ann Cody	Cathleen Nesbitt
Bevan Cody	Harry Hutchinson
Crawler	Phil Ray
Lord Selford	Aubrey Mallalieu

The Mad Emperor

(World)

Historical Melodrama

Harry Baur, whom bilingual American audiences may remember as the Gallic Mr. George Arliss because of his long association with the portrayal of famous historical figures, arrives again in another history book show. This time M. Baur is cast as the demented Russian ruler and son of Catherine the Great, Paul I, whose gross misrule and carnal ways caused him to be assassinated. It is to the credit of the actor that despite vastly inadequate technical facilities and uneven directorial pacing his performance results in several moving moments.

Taken from the Albert Neumann novel, "The Patriot," which served under the same book title as screen material for Emil Jannings in 1928, the historical study is more concerned with the amorous side of the Czar's reign than with economic or political aspects. Pierre Renoir portrays the character described in the fiction work, as the patriot Pahlen who, despite his personal fondness for Paul, sacrificed friendship for his country. Suzy Prim is outstanding in the part of Pahlen's mistress.

As has been suggested in a program note issued in conjunction with the film's New York showing, American audiences may be interested in viewing the doom that befell this demented ruler of the past with the current crop of European tyrants.

Seen at the 55th St. Playhouse in New York City where a small sized early afternoon audience exhibited no noticeable reaction.—J. F. C.

Produced by Nicolas Farkas. Released in the United States by World Pictures Corp. Based on the novel by Alfred Neumann. Director, Maurice Tourneur. Screen play, Alfred Neumann and Henri Jeanson. Cameraman, Roger Forster. Music, Jacques Ibert. Design, Boris Bilinsky. No P. C. A. Certificate No. Running time, 89 minutes. Release date, March 8, 1941. Adult audience classification.

CAST

Paul I	Harry Baur
Pahlen	Pierre Renoir
Anna Osterman	Suzy Prim
Nadia	Josette Day
Czarevitch	Gerard Landry
Panine	Jacques Varrennes
Laupouchine	Colette Darfeuil
Czarina	Elmire Vautier

TRADING BY EXECUTIVES IN STOCKS OF COMPANIES HITS ALL TIME LOW

SEC Reports on Trading of 50 Officers, Directors Show Small Movement for Year; Atlas, Meehan Transfers Largest

Trading of motion picture corporation officers and directors in the stocks of their own companies was at an unprecedentedly low level during 1940, it is disclosed by an analysis of reports filed by them with the Securities and Exchange Commission.

Demonstrating that activity in film stocks is due almost entirely to "outsiders," reports filed throughout the year by 50 officers, directors and beneficial owners (holders of more than ten per cent of any class of registered securities of sixteen corporations) showed the movement of slightly less than 312,000 shares, contrasting with 325,000 shares reported by 56 officers and directors of thirteen corporations in 1939. And of this year's total 203,400 shares represented accretions by the Atlas Corporations to its holdings of Radio Keith Orpheum common and preferred stocks.

Also of interest was the continued campaign of Loew's, Inc. to round up the common stock of Loew's Boston Theatres, acquiring 17,480 shares during the year.

The reports filed with the SEC showed that few company officials both bought and sold the stock of their corporations. In one or two instances, purchases or sales were reported in one part of the year and the reverse in later months, but in no case was there any evidence of active trading in a stock for quick profits.

There were but few large transactions reported for 1940; in most cases officials bought or sold only a few hundred shares through the year. One of the largest single transactions was the disposition of 7,000 shares of Keith Albee Orpheum preferred stock by Michael J. Meehan, beneficial owner, in December. Jack Cohn, Columbia Pictures officer, disposed of 31,621 common voting trust certificates during the year, 300 of them by gift and the remainder by exchange for common stock; Abraham Schneider, another Columbia officer, acquired 1,404 shares of common during the year, 504 shares by exchange of certificates and the remainder by purchase.

J. Robert Rubin, Loew's, Inc. officer, disposed of 5,000 shares of common stock; Anson C. Goodyear, Paramount director, acquired 1,000 shares of Paramount common, doubling his holdings, and Stanton Griffis, another director, acquired 3,500 shares of common. L. Lawrence Green, director, sold 3,000 shares of Radio Keith Orpheum common stock, and Radio Corporation of America received 928 shares in August as a creditor and disposed of them in October.

In Twentieth Century-Fox, Sidney R. Kent during the year acquired 2,025 shares of common stock and sold 2,300 shares; Joseph M. Schenck disposed of 6,500 shares of the company's preferred, and Darryl F. Zanuck sold 1,000 shares of common.

24 Company Summaries For Year

The following review of film company transactions is based on the 24 summaries issued for 1940:

COLUMBIA PICTURES CORP.

Common stock without par value, authorized shares 1,000,000; *outstanding*—366,268. *Closing market price as of Friday, March 7th,* $4.87. *Preferred convertible stock without par value: authorized and outstanding,* 75,000. $22.50 *was bid for the preferred stock on the last stock transaction.*

HARRY COHN, Hollywood, Cal., officer, director, beneficial owner and voting trustee:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		74,049
Held through Joan Perry, Account, Jan. 1, 1940		1,560
June 3, purchased	100	
June 5, purchased	100	
June 10, purchased	400	
Dec. 31, 1940, Holdings		2,160

Com. voting trust certificates:	Shares	Shares
Jan. 1, 1940, Holdings		72,284
Held through Joan Perry Account, Jan. 1, 1940		7,460
Feb. 24, Purchased	100	
Dec. 31, 1940, Holdings		1,560

JACK COHN, New York, officer, director and voting trustee:

Common stock:	Shares	Shares
Jan. 1, 1940, Holdings		555
Apr. 15, acquired exchange for v.t.c.	31,321	
Dec. 31, 1940, Holdings		31,876

Com. voting trust certificates:	Shares	Shares
Holdings, Jan. 1, 1940		31,621
Feb. 6, Disposed (gift)	300	
Apr. 15 Dsposed (exchange for stock)	31,321	
Holdings, Dec. 31, 1940		0

ABRAHAM SCHNEIDER, New York, officer and director:

Common stock:	Shares	Shares
Jan. 1, 1940, Holdings		0
Apr. 23, purchased	100	
May 7, acquired in exchange for voting trust certificates	504	
May 10, purchased	100	
May 11, purchased	100	
May 13, purchased	300	
May 18, purchased	200	
May 21, purchased	100	
Dec. 31, 1940, Holdings		1,404

Com. voting trust certificates:	Shares	Shares
Jan. 1, 1940, Holdings		504
May 7, exchanged for common stock	504	
Dec. 31, 1940, Holdings		0
Option warrants for com. stock:		
Jan. 1, 1940, Holdings		7,500

▽

CONSOLIDATED FILM INDUSTRIES

Issued and outstanding of the common stock at $1 *par value*—524,973. *Preferred,* 400,000.

On Thursday, March 6th, the closing market price

(*Continued on following page*)

Universal Corporation reports disclosed that Nathan J. Blumberg, officer, acquired 10,500 common voting trust certificates and disposed of 1,500, and that he received, under an employment agreement, 10,000 voting trust certificate warrants. In the same company, Paul G. Brown, director, added 1,000 to his holdings of voting trust certificates; J. Cheever Cowdin acquired 3,850 certificates; Preston Davie, director, purchased 3,000 during the course of the year; William Freiday, director, sold 2,800; Peyton Gibson, officer, acquired 600; Charles D. Prutzman, officer, acquired 3,850 certificates through purchase and received 3,000 certificate warrants from the corporation without charge, and Daniel J. Sheaffer, director, acquired 2,000 certificates.

In Universal Pictures, Paul G. Brown, acquired 1,000 shares of common stock.

The smallest transaction reported was the purchase of three shares of Pathe Film common stock by Thomas P. Loach, officer.

The statistical review was based on reports which the Securities and Exchange Act require shall be filed with the SEC by every officer and director of every corporation whose securities are registered and by persons directly or indirectly the beneficial owner of more than ten per cent of any equity security registered on a national exchange.

These reports must be filed for every month in which such person acquires or disposes of any securities of his own company, but are not required to show his transactions in the securities of any other corporation. The purpose and effect of the reports is to enable the commission immediately to determine whether an officer, director or large stockholder is taking advantage of information available to him because of his connection with the corporation, which is not available to the general stockholders or the public.

Under the law, a corporation may sue for recovery of any profits made by an officer or director through the use of such "inside" information. Officers and directors also are prohibited from selling their corporation's securities "short."

As a basis for determining the stock activities of corporation officials, they are required to report to the commission what securities they hold in the company when they take office, and must include in their reports transactions in company securities through holding companies or other indirect "owners" of stocks.

In line with the purpose of the act to enable the general public to maintain a closer watch upon stock market activities, the reports of company officials are disclosed twice a month by the SEC in a summary of security transactions and stock holdings of company executives.

COMMISSION REPORTS ON TRADING

(Continued from preceding page)

for the common was $.63, while the preferred on the same day closed at $7.75.

E. H. Seifert, Fort Lee, N. J., director:

$2 part preferred stock:

	Shares	Shares
Jan. 1, 1940, Holdings		160
May 15, purchased	400	
Oct. 7, purchased	140	
Oct. 17, sold	200	
Oct. 26, sold	100	
Nov. 1, sold	300	
Dec. 31, 1940, Holdings		100

▽

GENERAL THEATRES EQUIPMENT CORP.

The corporation has 800,000 shares of common stock authorized with 585,712, outstanding, as of February 21st, 1941.

Walter E. Green, New York, officer:

Capital stock:

	Shares	Shares
Jan. 1, 1940, Holdings		20
Mar. 26, purchased	10	
Apr. 1, purchased	10	
Apr. 23, purchased	10	
May 14, purchased	100	
May 16, purchased	100	
May 31, purchased	10	
Dec. 31, 1940, Holdings		260

Earle G. Hines, New York, officer and director:

Capital stock:

	Shares	Shares
Jan. 1, 1940, Holdings		1,000
May 21, purchased	200	
May 23, purchased	300	
Dec. 31, 1940, Holdings		1,500

R. B. Larue, New York, officer:

Capital stock:

Jan. 1, 1940, Holdings		0
	Shares	Shares
Apr. 11, purchased	100	
Apr. 16, purchased	100	
Apr. 25, purchased	100	
Apr. 26, purchased	100	
May 16, purchased	100	
Sept. 19, purchased	100	
Dec. 31, 1940, Holdings		600

M. V. Carroll, New York, officer and director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		0
Feb. 8, purchased	100	
Dec. 31, 1940, Holdings		100

Robert L. Clarkson, New York, director:

Common stock:

Holdings, Jan. 1, 1940		0
	Shares	Shares
Jan. 29, purchased	100	
Dec. 31, 1940, Holdings		100

Edward C. Delafield, New York, director:

Capital stock:

	Shares	Shares
May 1, purchased	100	
June 7, purchased	100	
Dec. 26, purchased	200	
Holdings, Dec. 31, 1940		400

▽

KEITH-ALBEE-ORPHEUM

Of the seven per cent preferred stock, 63,586 shares are outstanding. The bid price in the preferred stocks most recent transaction was $102.25.

Michael J. Meehan, New York, beneficial owner:

7 per cent preferred:

	Shares	Shares
Jan. 1, 1940, Holdings		26,504
Jan. 5, disposed by gift	500	
Dec. 30, disposed of by gift in trust for children	2,000	
Sold	7,000	
Dec. 31, 1940, Holdings		17,004

Malcolm Kingsberg, New York, officer and director:

	Shares	Shares
7 per cent preferred stock:		
Nov. 30, 1940, Holdings		500
Dec. 20, exchanged for voting trust certificates	10	
Dec. 31, 1940, Holdings		490
7 per cent preferred voting trust certificates:		
Dec. 20, 1940, acquired by exchange		10

▽

LOEW'S BOSTON THEATRE

Of the authorized 162,900 shares of the common stock at $25 par value, 155,249½ are outstanding.

Loews Inc., New York, beneficial owner:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		100,307
Feb. 13, purchased	7	
Mar. 1, purchased	21	
Mar. 5, purchased	4	
May 2, purchased	17,058	
May 13, purchased	4	
May 21, purchased	5	
June 27, purchased	30	
Aug. 9, purchased	38	
Sept. 9, purchased	2	
Sept. 13, purchased	207	
Sept. 18, purchased	100	
Dec. 6, purchased	4	
Dec. 31, 1940, Holdings		117,787

▽

LOEW'S, INC.

Of the 4,000,000 shares authorized of the no par value common stock, 1,665,713 are outstanding. Of the authorized 300,000 shares of preferred stock at no par value there are 136,722 shares outstanding.

The closing market price as if Friday, March 7th, of the common stock was $31.62. The most recent bid price of the preferred stock was $107.50.

J. Robert Rubin, New York, officer and director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		30,015
Jan. 22, Disposed by gift	100	
May 13, sold	300	
May 15, sold	1,000	
May 17, sold	600	
May 27, sold	400	
June 13, sold	200	
June 15, sold	800	
June 17, sold	200	
June 18, sold	800	
July 29, sold	200	
July 30, sold	400	
Dec. 31, 1941, Holdings		25,015

Charles C. Moskowitz, New York, directors:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		600
Mar. 15, purchased	300	
Dec. 31, 1940, Holdings		900

Al Lichtman, New York, officer and director:

Common stock:

	Shares
Dec. 23, 1940, purchased	100
Dec. 31, 1940, Holdings	100

Joseph R. Vogel, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		100
Apr. 9, purchased	200	
Dec. 31, 1940, Holdings		300

▽

MONOGRAM PICTURES CORP.

Of the no par value common stock 360,586 shares are outstanding.

Thomas P. Loach, New York, officer and director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		400
May 17, purchased	300	
Dec. 31, 1940, Holdings		700
Option for common stock:		
Holdings, Jan. 1, 1940		6,173

▽

PARAMOUNT PICTURES, INC.

Of the 4,457,149 shares of authorized common stock at $1 par value, 2,467,275.25 are outstanding less 1,348.25 in the treasury, leaving 2,465,927 net. The following preferred stock is outstanding: first preferred, at $100 par, 134,189.6729, and the second preferred stock at $10 par, 532,470 shares.

Closing market price of the common stock as of March 7th, $11.38. The second preferred closed on the same day at $10.75.

Stanton Griffis, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		3,000
May 14, purchased	500	
May 16, purchased	500	
Oct. 9, purchased	1,000	
Oct. 31, purchased	1,500	
Dec. 31, 1940, Holdings		6,500

Adolph Zukor, New York, director:

Common stock:

	Shares	Shares
Apr. 18, purchased		200
6 per cent second preferred stock:		
Apr. 18, purchased		200

Austin C. Keough, New York, officer and director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holding		59
Apr. 8, purchased	300	
Apr. 9, purchased	200	
Dec. 31, 1940, Holdings		559
6 per cent preferred stock:		
Jan. 1, 1940, holdings		223
Apr. 19, purchased	100	
Apr. 22, purchased	100	
Dec. 31, 1940, holdings		423

Duncan G. Harris, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		200
May 2, Purchased	800	
Dec. 31, 1940, Holdings		1,000
6 per cent second preferred stock:		
Jan. 1, 1940, Holdings		200

Anson C. Goodyear, New York, director:

Common stock:

	Shares	Shares
Oct. 31, 1940, Holdings		1,000
Nov. 30, Purchased	1,000	
Dec. 31, 1940, Holdings		2,000
First preferred stock:		
Oct. 31, 1940, Holdings		300
Through trust, Holdings Oct. 31, 1940		300

▽

PATHE FILM CORP.

There are 577,051.87 shares of the common stock at $1 par value outstanding of the authorized 2,000,-

(Continued on page 45)

They'll laugh like the Devil at...




THE HAPPIEST EASTER WEEK ATTRACTION ON RECORD!
Romantic fireworks when Miss Jones—part-time angel and full-time scream—starts raising Cain . . . Jean in the gayest of all her hits. Directed by Sam Wood, director of "Kitty Foyle."
FRANK ROSS and NORMAN KRASNA present
jean arthur
The Devil AND Miss Jones
ROBERT CUMMINGS • CHARLES COBURN
EDMUND GWENN • SPRING BYINGTON
S. Z. SAKALL • WILLIAM DEMAREST
Produced by FRANK ROSS
Written by NORMAN KRASNA
Directed by SAM WOOD

SMALL YEARLY MOVEMENT SHOWN

(Continued from page 42)

000. *Of the authorized* 30,000 *of the preferred stock at no par value,* 7,469 *are outstanding.*

Closing market price as of Friday, March 7th, on the common stock, $8.38.

THOMAS P. LOACH, New York, officer:
Common stock:

	Shares	Shares
Jan. 1, 1940, Holdings		13
Jan. 17, purchased	3	
Dec. 31, 1940, Holdings		16

KENNETH M. YOUNG, New York, officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		0
Feb. 6, purchased	500	
June 3 sold	100	
Holdings, Dec. 31, 1940		400

ROBERT M. MCKINNEY, Jersey City, N. J., director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		0
Mar. 26, purchased	11	
Holdings, Dec. 31, 1940		14

▽

RADIO-KEITH-ORPHEUM

128,170 shares of the common stock at $1 *par value are outstanding, while* 128,170 *shares of the six per cent preferred are outstanding.*

On Friday, March 7th, the market closing price of the preferred stock was $40. *The bid price up to the same date of the common stock* $3.12.

ATLAS CORPORATION, Jersey City, N. J., beneficial owner:
Common stock:

		Shares	Shares
Holdings, Jan. 1, 1940			535,389
June 20, purchased		10,600	
21		8,600	
22		100	
24		200	
25		1,500	
26		200	
27		6,800	
28		500	
29		300	
July 1		500	
2		1,200	
3		200	
5		500	
6		200	
8		600	
9		1,800	
10		900	
11		300	
12		400	
13		200	
15		600	
16		2,589	
17		200	
18		8,912	
19		300	
20		200	
22		100	
23		400	
24		300	
25		1,400	
26		3,500	
27		900	
29		300	
30		300	
31		100	
Aug. 1		300	
2		200	
3		200	
5		1,600	
23	Received as creditor	928	
Dec. 7	purchased	4,300	
9		1,300	
10		1,700	
11		3,200	
12		3,900	
13		1,800	
14		2,400	
16		12,100	
17		2,600	
18		15,278	
19		3,000	
20		5,000	
21		8,100	
23		14,100	
24		2,000	
26		12,900	
27		8,400	
28		2,900	
30		19,900	
31		13,700	
Holdings, Dec. 31, 1940			732,896
Common stock held through American Company, Jan. 1, 1940			268,230
Warrants for common stock:			
Holdings, Jan. 1, 1940			327,812
6 per cent preferred stock:			
Holdings, Jan. 1, 1940			29,581
June 21, purchased		100	
25		100	
26		100	
July 2		100	
12		300	
19		100	
20		100	
26		100	
27		100	
Aug. 13		500	
14		100	
16		300	
19		100	
23		200	
27		200	
Sept. 12		100	
13		100	
27		300	
Dec. 9		100	
11		200	
14		100	
18		700	
19		200	
20		100	
23		300	
26		200	
28		700	
Holdings, Dec. 31, 1940			35,481

RADIO CORPORATION OF AMERICA, New York, beneficial owner:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		316,368
Aug. 5, received as creditor	928	
Oct. 8, sold	628	
9, sold	300	
Holdings, Dec. 31, 1940		316,328
Warrants for common stock:		
Holdings, Jan. 1, 1940		555,254
6 per cent preferred stock:		
Holdings, Jan. 1, 1940		44,757

L. LAWRENCE GREEN, New York, director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		5,250
June 24, sold	1,000	
Dec. 5, sold	2,000	
Holdings, Dec. 31, 1940		2,250

FREDERICK L. EHRMAN, New York, director:
Common stock:

	Shares	Shares
Holdings, Nov. 30, 1940		800
Dec. 5, sold	600	
Holdings, Dec. 31		200
6 per cent preferred stock:		
Holdings, Nov. 30, 1940		75
Dec. 5, sold	75	
Holdings, Dec. 31, 1940		0

▽

TRANS LUX CORP.

There are 758,860 shares of the common stock at $1 *par value outstanding of the authorized* 1,000,000.

LESLIE E. THOMPSON, New York, director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		4,000
Jan. 11, received as compensation	500	
Holdings, Dec. 31, 1940		4,500

ROBERT L. DAINE, New York, officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		3,000
May 3, sold	100	
May 6, sold	100	
July 24, sold	100	
Holdings, Dec. 31, 1940		2,700

ROBERT L. GORDON, New York, director:
Common stock:

	Shares	Shares
Holdings, Nov. 30, 1940		500
Dec. 28, sold	500	
Holdings, Dec. 31, 1940		0

WALTER SIEMERS, Jamaica, N. Y., director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		200
Feb. 3, purchased	800	
Dec. 31, purchased	200	
Holdings, Dec. 31, 1940		1,200

▽

TWENTIETH CENTURY-FOX

1,741,995 shares of the common stock at no par value are outstanding of the authorized 3,100,000 *shares. Of the* 1,500,000 *authorized preferred shares* 917,420 *are outstanding.*

The closing market price of the common stock on Friday, March 7th, was $6.13. *The preferred stock closed on the same day at* $18.

JOSEPH M. SCHENCK, Beverly Hills, Cal., director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		110,043
$1.50 preferred stock:		
Holdings, Jan. 1, 1940		15,284
April 17, sold	100	
April 18, sold	400	
July 10, sold	5,000	
July 11, sold	1,000	
Holdings, Dec. 31, 1940		8,784

SIDNEY R. KENT, New York, officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		3,455
Jan. 10, sold	300	
June 12, purchased	25	
Sept. 5, sold	1,000	
Oct. 22, sold	200	
Oct. 23, sold	100	
Oct. 29, sold	700	
Nov. 26, purchased	500	
Nov. 27, purchased	500	
Dec. 30, purchased	1,000	
Holdings, Dec. 31, 1940		3,180

DARRYL F. ZANUCK, Beverly Hills, Cal., officer:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940		93,130
May 22, sold	1,000	

(Continued on following page)

OFFICER STOCK DEALINGS DROP

(Continued from preceding page)

Holdings, Dec. 31, 1940..... 92,130

$1.50 preferred stock:
Holdings, Jan. 1, 1940..... 21,946

SETON PORTER, New York, director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940.....		876
Sept. 4, sold.....	300	
Sept. 5, sold.....	400	
Holdings, Dec. 31, 1940.....		176

▽

UNIVERSAL CORPORATION

Of the common stock at $1 par value 525,681 shares are outstanding of the authorized 2,000,000 shares. On the preferred with no par value none of the stock is outstanding of the authorized 100,000 shares.

On Friday, March 7th, the closing price of the common stock was $6.75.

J CHEEVER COWDIN, New York, director and voting trustee:

	Shares	Shares
Com. voting trust certificates:		
Holdings, Jan. 1, 1940.....		1,000
Mar. 8, purchased.....	3,500	
Aug. 13, purchased.....	350	
Holdings, Dec. 31, 1940.....		4,850

NATHAN J. BLUMBERG, New York, officer and director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		4,000
Mar. 8, purchased.....	10,500	
Mar. 30, sold.....	1,000	
May 6, sold.....	500	
Holdings, Dec. 31, 1940.....		13,000

Com. voting tr. cert. warrants:

	Shares	Shares
Holdings, Jan. 1, 1940.....		0
Jan. 1, received under employment agreement.....	10,000	
Holdings, Dec. 31, 1940.....		10,000

CHARLES D. PRUTZMAN, New York, officer and director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		900
Mar. 8, purchased.....	3,500	
Aug. 14, purchased.....	330	
Holdings, Dec. 31, 1940.....		4,730

Com. voting tr. cert. warrants:

	Shares	Shares
Holdings, Jan. 1, 1940.....		0
Mar. 13, received from corporation without charge.....	3,000	
Holdings, Dec. 31, 1940.....		3,000

PRESTON DAVIE, New York, director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		0
Mar. 14, purchased.....	100	
15	400	
19	200	
20	300	
23	500	
27	200	
Apr. 10	100	
23	100	
29	100	
May 15	200	
Oct. 31	200	
Nov. 4	100	
13	100	
Dec. 9	100	
11	100	
12	100	
14	100	
Holdings, Dec. 31, 1940.....		3,000

WILLIAM FREIDAY, New York, director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		2,900
Jan. 24, sold.....	600	
25	600	
26	1,000	
27	300	
29	300	
Holdings, Dec. 31, 1940.....		100

PEYTON GIBSON, New York, officer:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		800
Mar. 30, purchased.....	500	
Dec. 30, purchased.....	100	
Holdings, Dec. 31, 1940.....		1,400

DANIEL M. SHEAFFER, Phladelphia, director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		18,500
Mar. 4, purchased.....	2,000	
Holdings, Dec. 31, 1940.....		20,500

PAUL G. BROWN, Boca Raton, Fla., director:
Com. voting trust certificates:

	Shares	Shares
Holdings, Jan. 1, 1940.....		12,600
May 16, purchased.....	500	
17	100	
18	400	
Holdings, Dec. 31, 1940.....		13,600

▽

UNIVERSAL PICTURES COMPANY

Of the common stock at $1 par value no shares are outstanding of the authorized 250,000 shares. On the first preferred at $100 par, 10,700 are outstanding. The second preferred at seven per cent has 20,000 shares outstanding of the authorized 40,000.

On Friday, March 7th, the common stock closed at $19. On Saturday, March 8th, the first preferred closed at $154.

SAMUEL I. POSEN, New York, director:
Common stock:

	Shares
June 18, purchased.....	100

8 per cent first preferred stock:

Holdings, June 30, 1940.....	50

PRESTON DAVIE, New York, director:
8 per cent preferred stock:

	Shares	Shares
Holdings, Jan. 1, 1940.....		120
Feb. 7, sold.....	30	
14	20	
Mar.15	20	
26	10	
27	40	
Nov. 29, purchased.....	20	
30	10	
Holdings, Dec. 31, 1940.....		30

Common stock:

Holdings, Jan. 1, 1940.....		0
Mar. 26, purchased.....	100	
Holdings, Dec. 31, 1940.....		100

PAUL G. BROWN, Philadelphia, Pa., director:
Common stock:

	Shares	Shares
May 16, purchased.....	500	
17	100	
18	400	
Holdings, Dec. 31, 1940.....		1,000

▽

WARNER BROTHERS

On the common stock of which 7,500,000 shares have been authorized at $5 par value, 3,801,344.55 are outstanding, with 100,254.55 held in the treasury. Of the preferred stock at no par value 103,107 shares are authorized with all outstanding and 3,490 shares in the treasury.

The common stock on Friday, March 7th closed in the market at $3. The preferred closed at $55.25.

SAMUEL CARLISLE, New York, officer and director:
Common stock:

	Shares	Shares
Holdings, Jan. 1, 1940.....		700
Apr. 11, purchased.....	300	
Holdings, Dec. 1, 1940.....		1,000

Joelson Leases 25 Houses in Consolidated N. Y. Circuit

The 18 theatres owned by Consolidated Amusement Enterprises in New York were taken over last Saturday by Julius Joelson, former New York and New England exhibitor, on a 25-year lease. Neither Mr. Joelson nor Louis Nizer, attorney, who represented him in the negotiations, would disclose the purchase price.

Laurence S. Bolognino, who has operated the theatres for the past 20 years, will operate a new theatre under construction at 19th Street and Eighth Avenue in New York City and will continue to book pictures for the Chelsea, Square and Morningside theatres in the city, which were not included in the deal.

Mr. Joelson has renamed the circuit the J.J. Theatres. They are Bryant, Times, Arena and the Tivoli in Manhattan, and the Earl, Kent, Luxor, Surrey, Mount, Eden, Oxford, Jerome, Ascot, Kingsbridge, Fleetwood, Ogden, Forum, Casino and Avalon in the Bronx. Headquarters will be maintained in the Bryant theatre. Paul Josephs, a New Jersey exhibitor, has been appointed manager of the circuit under Mr. Joelson, and Harold Klein, former head booker and buyer for the Cocalis Circuit, has been given the same post with J.J. Theatres. He succeeds Al Suchman, who is reported to be joining National Screen Service.

All film contracts of the Consolidated houses are being assumed by the new company. Mr. Joelson said there will be no radical changes in policy but that he believes a "new day for exhibitors has arrived with the consent decree, and that there is room for new methods of operation to fit the times."

Rowland, Morros Set Production Schedules

Richard Rowland's next release for United Artists will be "Chins Up," the producer announced in Chicago this week en route to New York to confer with Maurice Silverstone. The picture will have a British background and will concern the current European situation.

Boris Morros, Paramount producer, also en route to New York, said he expects to return to Hollywood in mid-May to start on a new musical film for the company, "Tales of Manhattan." While in Chicago Mr. Morros visited John Balaban, head of Balaban & Katz, and Maurice Leonard.

BRITISH OWNERS THREATEN CLOSINGS TO FORCE SUNDAY TAX MODIFICATION

Exhibitors Attack Levy Which Gives Other Entertainment "Unfair Advantage"; Heavy Weekend Business Threatened

by AUBREY FLANAGAN
in London

With the wartime concession of special permission for theatres and vaudeville houses to open on Sunday, British picture house exhibitors have come swiftly to realize that what is for their entertainment brothers a benison is for them a direct and indirect, "kick in the pants."

The extension of the principle of Sunday opening to a wider section is accepted with a good grace, is, in fact, admitted as a reinforcement of an essential commercial principle. The fact that picture houses alone are to continue to bear an exclusive charity tax colors the situation in less pleasant hues.

British exhibitors then, are, in the immediate future, to press, through legislative channels, for some adjustment of the regulations as they affect them, particularly in regard to the tax. No effort will be made to plead against the Sunday opening of legitimate theatres, music halls, etcetera. An amendment of the Act is unlikely, Home Secretary Herbert Morrison having stated categorically that he would not amend existing legislation; would not do anything to repeal the clauses of the Sunday Entertainments Act, which insist on cinemas giving a percentage to charity.

Twofold Effort

Exhibitor efforts, as a result, will be twofold. The national body will press the Home Secretary, or his minions, to use influence to persuade licensing authorities to interpret the charity clause in a beneficent spirit, meaning "to tip them off" to cut down the percentages. The London group, representing the most "blitzed" area of the country, will directly ask their licensing authority to reduce the London charity tax for Sunday opening from 12½ per cent to 5 per cent.

Back of all these movements is the established fact that Sunday is, thanks to the changing conditions of trade, and the changing habits of the picture going public, with Saturday, the "bread and butter" period of the week. For a vast body of exhibitors, particularly in bombed and war affected areas, the weekend has come to mean the difference between survival and extinction.

The circuit houses, of course, with the wide geographical range of their activities, are enabled to balance their budget by making up on the swings what they may be losing on the roundabouts.

The independent exhibitors, whose houses may be situated in Southampton, Portsmouth, Coventry, Birmingham, Liverpool and London, have a vastly different situation. If they do not survive on Sunday they do not survive at all.

Trade reception of the Morrison proposal to create machinery for extending the range of Sunday entertainments was not cordial. There was general animosity that virtually nothing had been done to assist the picture houses, that something more than kind words had been offered to the competitive entertainments of the theatre, music halls, and the whole field of showmanship outside boxing, wrestling and communal dancing. It is still being realized generally that the concession is indeed a good one; that it is likely to result in such a stimulus to the show business that it may well mean a boom in entertainment; that Sunday, previously taboo as a day of recreation, is likely to become the key day of the whole week.

Resentment was, and is still, strong that picture houses should remain burdened with the charity tax, which is forced upon them by the Sunday Entertainments Act of 1932. The tax varies according to local decision, but is in general onerous and, in the opinion of exhibitors, iniquitous.

Exhibitors would be content with a lead from the Home Office to the licensing bodies suggesting an interpretation of the Act's charity clauses. It is not likely that the Home Office would instruct licensing bodies on how to interpret legislation. They might, however, benevolently if informally, suggest a less stringent application of the law.

The alternative would seem to be the multiple process of district applications for new licensing conditions. The London exhibitors' group has already taken the lead in this respect.

Exhibitors, of course, whether in London or elsewhere, have within their hands a drastic reply to any indifference or antipathy on the part of the authorities. They can easily close their cinemas and refuse to open whether competent military authority, or industrial authority, prescribed in the new order, declares it advisable that the Forces, or the industrial workers, should have Sunday entertainment. Many cinemas have from public spirit remained open during the war at a loss. They take ill a recent Home Office gesture which puts their competitors in a privileged position. They do not want the imposition of the charity tax on theatres and music halls, realizing that Sunday opening is either right or wrong, irrespective of whether it is taxed or not.

What will be the net effect in the near future, with an extra hour added to Summer time, which means an extra hour of daylight, and dusk not occurring until 11.30 on the Summer evenings, it is difficult to foretell. Exhibitors have not decided whether people will prefer during weekdays to go to the parks and the tennis courts, or to the swimming pools. They realize there is all the difference between an evening in the blitzed areas in East and Northeast London, and the comparatively blitz-free regions of West and Southwest London. Unable to differentiate regionally, they will seek a definite geographical ruling throughout the London and Home Counties' area and will ask that Sunday, the key of the whole week, be brought into line with Monday to Saturday.

British Government Asks Realignment Of Industry, May Change Restrictions

Changes in the present restrictions on monetary withdrawals by American companies were seen as one possible result to come from a request this week by the British Board of Trade, official Government agency, to the Cinematograph Exhibitors Association and the Kinematograph Renters Society to consider overhauling jointly the whole physical process of the distribution and exhibition of British films. The effect of such revision of trade processes was not evidently evident but it was thought by observers that the Government aim was to increase the availability of product to English independent houses, possibly by offering increased inducement to American companies to produce in England or to provide product.

The KRS met twice this week to study the project and was confident, it was said, that a satisfactory formula could be evolved.

The Government request came as a consequence of the CEA plea for a reduction of exhibitors' quota percentages. It is understood to be the Board of Trade belief that greater playing time would be possible for quota pictures in independent theatres if restrictions were limited and single features and weekly program changes brought about.

The whole plan is seen in trade circles as in line with the Government intention of taking a closer interest in industry affairs, with the Ministry of Information playing a dominant part.

Eire Censorship Strict

Twenty-six films were rejected out of hand last year by the Eire Film Censor. The figure represents 2.1 per cent of the total. Of these 22 were rejected under the Emergency Powers Act as prejudicial to the interests of the State. Cuts were made in 64 feature films and in 73 shorts on similar grounds.

The figures betoken an intense censor interest in war subjects and propaganda. Films like "The Great Dictator" and "The Lion Has Wings" are still banned in Eire.

The Government attitude was voiced recently by Frank Aiken, Minister for the Co-ordination of the Defence measures. In the Senate he said:

"It has been agreed that newsreels showing war pictures will be stopped for the duration of the war. The reason is that we do not want any trouble in picture houses. If a newsreel is shown in which one belligerent or the other is prominent, somebody may start to 'boo' and somebody may start to cheer, and we do not want that sort of competition to start.

"We allow war pictures to appear in the newspapers simply because they are in cold print and if a man gets a newspaper in the morning he will not start either cheering or booing the paper."

Senator Frank MacDermot had asked why the commentator's remarks in the newsreel showing bomb damage in the South Circular Road, Dublin, had been prohibited.

'JUKE-BOXES' JAMMED IN BOTTLENECK OF INSUFFICIENT PRODUCT BACKLOG

Projector Companies Waiting for Films, While Producers Await Outlets; Cost, Lack of Subject Choice, Obstacles

With all the problems of a burgeoning industry confronting them, coin-operated automatic projectors, announced more than a year ago with great fanfare, have encountered the bottleneck of an insufficient product backlog to keep the machines running long enough to test public reaction as to entertainment wants in the new field.

Automatic projector manufacturers are waiting for films to supply their machines before distributing them widely and possible producers are in turn waiting for sufficient machines to be distributed in order to make production profitable. That, plus the fact that projectors now placed do not enable the patrons of the locations in which they are to choose individual subjects thus giving at least a hint as to what will meet public favor, are the great problems confronting the new "industry."

Some Machines In Use

However, several companies are proceeding with plans, notably Soundies Distributing Corp., combination of Mills Novelty Co. and James Roosevelt's Globe Productions, Inc.; Phonofilms, Inc., of Hollywood, which is acquiring from libraries and elsewhere various types of shorts; and various other film production companies such as Neil McGuire Productions, Inc., Sam Coslow's outfit, and the like in Hollywood; Cinemasters, Inc., in New York, and others.

According to Mills Novelty Co.'s Maurice Mummert, sales manager for the western division of the United States, there are about 300 Mills machines placed about the country. John Rough of Phonofilms, Inc., says his company has 50 machines scattered throughout the United States in an experimental way. Vis-o-graph Corp. of America at the start headed by Rudy Vallee, has approximately 100 placed through franchise holders. Other companies have been formed and are seeking to place their machines.

Not originally reckoned with in the plans of the individual companies making machines was their gigantic maw for films, it appears. Every machine thus far put on the market has a capacity of showing, on a continuous reel, eight subjects, each of which lasts three minutes more or less. The subjects are diversified but generally they are first appealing to the ear, and only secondarily to the eye.

There is no set formula developed for the presentations. Songs old and new are used, but for the most part, it is generally conceded by the producers of the short subjects, the first appeal should be to the ear, with the visual approach a little more than incidental.

Despite all sorts of glowing prospectuses from the various companies having projectors to sell, there is much uncertainty in the field of "operators," the men who buy the boxes, pay rent for the films, and set them up in "locations," be they cocktail lounges, saloons, cafes, or hotels and the like. The uncertainties, according to William H. Price, Jr., general sales manager for Rock-ola, nation-wide distributor of automatic phonographs, who recently made a national survey of the field, include:

Whether the motion pictures on a box screen are a "fad";

The high cost of the film projector, as compared to a record playing coin-operated phonograph;

The high operating cost of a film projector, with the rental of eight subjects running up to as high as $25 a week for the first week;

The lack of supply of the films to keep the machines running;

The fact that there are no past performances to gauge public acceptance of the new entertainment medium; and

The fact that the show is over after eight subjects are run, while the record playing machines have from 24 records for the common machines to about 2,500 for "wired music," with a central station operating to play almost any number that is requested.

350,000 Locations

Mr. Price, in Los Angeles last week after a nation-wide tour of addressing approximately 2,000 "operators," the men who place coin operated machines in locations, said there were approximately 350,000 locations in the United States where coin operated record playing devices were operating. The average "take" of the machines is $10 weekly, he said. The cost of the records is the market price, available to anyone. Phonofilms' Mr. Rough says the average take of his machines is $40 a week, at 10 cents per subject. Globe's Mr. Mummert says his machines are getting an average of $50 a week, with the "high" in some spots of $110 weekly.

All the projectors are of a console type with the screens in front of the boxes at virtually eye level. Phonofilms, however, has one type of projector which uses a screen approximately five feet by six feet for locations demanding that type of showing. Old and new songs are used in the numbers and various types of visual effects are employed, from montage sequences to straight musical numbers similar to those of theatrical entertainment films.

Mills Novelty Co., or Soundies Distributing Corp., has two reels of eight subjects each in release. They are:

Release No. 2:

(Federick Feher Productions of Hollywood and Cinemasters, Inc., of New York contributing):

"Shoeshiners and Headliners" (Feher)—musical number featuring Florence Pepper leading a group of dancers and singing a solo. Part of it is devoted to four colored youths rhythmically shining shoes.

"Overnight" (Cinemasters), with Sonny Skyler singing and Vincent Lopez and his orchestra. No appeal to the eye.

"Jazz Etude" (Feher), with Billy Burt, tap dancer. A large symphonic orchestra furnishes a medley of jazz tunes done in symphonic style. The dancing does not require much attention.

"Ana Lani" (Cinemasters), with Ray Kinney and his orchestra and the four Aloha Maids in a Hawaiian dance. The dance seems authentic, and is not the jazzed up American version of the Hawaiian dance.

"Rhumba Serenade" (Fehrer), with 70 piece combined rhumba-regular orchestra and Nico and Charrise as a dance team. The music is good, the dancing is not compelling.

"Boardwalk Boogie" (Cinemasters), Ray McKinley singing and Will Bradley and his orchestra playing. It has no visual interest.

"Blue Danube" (Feher), with Mills Philharmonic orchestra of 102 pieces and singers. The number will go virtually anywhere, being of top notch classical music quality and, according to Mills executives, their most popular to date. This has been given the top production value.

"Jitterbug Senorita" (Cinemasters), with Vincent Lopez and his orchestra, and Anne Barrett singing. This is not too well done.

Mills Release No. 3

"Grand Pianos and Gals," with Mills Piano Quartet. This subject shows a parade of chorines on a stage set with piano players at various levels. The dance team of David Raksin and Dorothy Janice perform, but the entire subject does not compel visual attention.

"Don't Cry," with Vincent Lopez and his orchestra. The sound is poor.

"Romance," opera singers Tandy McKenzie and Alice Avakim in operatic costume singing, and Frederick Feher conducting a symphonic orchestra. While ear appeal is definitely there, eye appeal is not, due to the stiff poses of the singers trained in opera.

"Barnyard Bounce," with Ray McKinley singing and Will Bradley and his orchestra playing. The number has little appeal.

"Congo La Maize," with David Raksin and Dorothy Janice dancing a rhumba to Feher's conducting of an orchestra. The music is acceptable.

"Kona Moon," with Ray Kinney and his orchestra and the Aloha Maids. The "Aloha Maids" dance what appears to be an authentic Hawaiian dance, not the "jazzed up" American type, but without great effect.

"Jeanie with the Light Brown Hair," Cliff Edwards singing against a background of a philharmonic orchestra of about 100 pieces. Edwards, who is considerably noted as a comedy singer, strikes an incongruous note by appearing in tails and singing "Jeanie with the Light Brown Hair." There is no visual compulsion, and the song, because of its being overplayed on the radio due to the BMI-ASCAP fight, is likely to evoke snickers.

"Turn Out the Lights," with Anne Barrett singing and Vincent Lopez and his orchestra playing. This does not hold attention in any category.

Papalini Films, formed recently in Hollywood, has two offerings for the slot machine movie projectors. They are:

"Music Box," an original subject in which a doll appears to turn into a dancer and does a ballet. The makeup of the dancer resembles the mechanical features of the doll, and, while sight compelling as a novelty, the short has technical faults in editing that make it very jerky.

"Yoo Hoo," presenting Al Jackson, novice cowboy singer of good voice and guitar playing. He sings to a girl at a ranch house, and in the slowly moving song skit which ends in

(Continued on page 50)

DARTMOUTH FILM WORKSHOP PLANNED

A motion picture workshop has been established for students at Dartmouth College in Hanover, N. H., as a non-credit part of the educational program in the extra-curricular field. The workshop has been inaugurated by Dartmouth College Films.

Students of the workshop will take motion pictures for the college and will re-edit some of the films produced in past years by Dartmouth College Films. Instructions in the fundamentals of motion picture photography and training in advanced techniques will be available.



FLASH! FLASH! FLASH!

"ADAM HAD FOUR SONS"

ELD OVER SECOND WEEK LAFAYETTE, BUFFALO;

BIJOU, SPRINGFIELD, MASS; E. M. LOEW'S, HARTFORD;

RIALTO, ATLANTA! TOP GROSSES AT FOX,

DETROIT; PALACE, CANTON; MALCO, MEMPHIS;

PALACE, YOUNGSTOWN; ORPHEUM, NEW ORLEANS;

EARLE & AMBASSADOR, WASHINGTON; LINCOLN,

MIAMI BEACH; HILL ST.

& PANTAGES, LOS ANGELES!

INGRID BERGMAN · WARNER BAXTER

Adam Had Four Sons

SUSAN HAYWARD · FAY WRAY · HELEN WESTLEY · RICHARD DENNING · JOHNNY DOWNS · ROBERT SHAW

Based upon "LEGACY", the best-selling novel by Charles Bonner

Screen play by William Hurlbut, Michael Blankfort

A ROBERT SHERWOOD PRODUCTION · Directed by GREGORY RATOFF

COLUMBIA

'Juke-Box' Films Await Outlets

(Continued from page 48)

a clinch, does well auricularly, but there is nothing of interest for the eyes.

Phonofilms, with a background of approximately 100 subjects, has various films scattered about the country, culled from libraries, Neil McGuire's studio and other sources.

Some of them are:

"The Temperance Lecturer," with Charles Murray. Apparently made some years ago, this subject which is all dialogue deals with Murray's heckling of a temperance lecturer. The sound is very bad.

"Hawaiian Songs," montage effect which gives various scenes of Island dancers and songs.

"Andazula," rhumba dance team of not too compulsory visual quality.

Princess Luana in an undulating dance which is in bounds.

"Say Si Si," Techniprocess production of very compelling auricular attention. It features a boy and girl song team singing the popular song and is pictorially attractive.

"Vanta Negro" consists of Conga rhythm montage, musically and pictorially well done.

"Love Song of Renaldo," novelty piece by Techniprocess which has in its short running time scenes of dancing and seaside. The subject is one of the best as far as singing is concerned.

"Dark Eyes," "jitterbug" version of the famed Russian song. It is sung and played by a Negress pianist whose antics command attention.

Navy Background

"Time on My Hands," song by the same artist. Her antics here likewise attract attention for their novelty.

"Sailors and Sirens." This is a subject made up of travelogue shots of Hawaii and Hawaiian girls dancing before sailors of the U. S. Battle Fleet, some of the shots apparently having been made on shipboard. The music, a Hawaiian song, is not synchronized with the action, nor does it pretend to be.

Techniprocess, now producing exclusively for Vis-o-Graph Corp. from whose presidency Rudy Vallee recently resigned, is headed by Mario Castegnaro who has a complete studio for his work.

There are two songs featuring Vallee in the Vis-o-Graph lineup. They are:

"Lydia." The popular song is given a production background, with Vallee singing in front of a circus tent as a barker. The novelty offering shows off Vallee in good voice, and various entertainers walk in and out of camera range. The Vallee singing is good, but there is no attraction for the eyes.

"Take Me Back to My Boots and Saddles." Vallee sings the popular song against a background resembling Central Park in New York.

Other Vis-o-Graph numbers include:

"I'd like to See Samoa of Samoa," featuring the two Shadrack Boys, Vallee discoveries featured at his nightclub, the Pirate's Den in Hollywood. (Incidentally in this and the one following, the Pirate's Den gets pictorial billing.) The two colored performers go through their club act as given almost nightly at the club, one of them doing comedy gyrations on the floor, the other playing the piano.

Another Shadrack number is more interesting, visually, because of the antics of one of the partners.

Reinhardt Elected E.C.U. Head

Harry Reinhardt, of the Twentieth Century-Fox home office domestic distribution department, has been elected president of the Employes Credit Union for the forthcoming year succeeding Edwin S. Fraser.

SHORT PRODUCT PLAYING BROADWAY

Week of March 15

CAPITOL

Old New Orleans	MGM
The Happiest Man on Earth	MGM
Information, Please, No. 3	RKO Radio
Feature: Andy Hardy's Private Secretary	MGM

CRITERION

Men of the Lightship	20th Cent.-Fox
Feature: The Round-Up	Paramount

MUSIC HALL

Goofy's Glider	RKO Radio
Eyes on Brazil	RKO Radio
Feature: Cheers for Miss Bishop	United Artists

PARAMOUNT

My Pop, My Pop	Paramount
Power for Defense	U. S. Government
Feature: The Lady Eve	Paramount

RIALTO

The Trouble with Husbands	Paramount
Doing Impossible Stunts	Paramount
Feature: Man-Made Monster	Universal

RIVOLI

The Tortoise Beats the Hare	Vitaphone
Feature: Meet John Doe	Warner Bros.

ROXY

Fishing Made Easy	20th Cent.-Fox
Playing with Neptune	20th Cent.-Fox
Feature: That Night in Rio	20th Cent.-Fox

STRAND

The Fighting 69½	Vitaphone
Meet the Fleet	Vitaphone
American Saddle Horses	Vitaphone
Feature: Footsteps in the Dark	Warner Bros.

SMPE Convention Program in Work

Film engineers, on May 7th, are to take the latest stereophonic sound mechanics from the laboratories, for private demonstration before the Society of Motion Picture Engineers, on the occasion of the SMPE's 1941 spring convention, at the Sagamore Hotel, Rochester, N. Y.

The convention will open Monday morning, May 5th, with technical sessions commencing immediately after registration, and continuing that afternoon and evening, and on Tuesday and Thursday mornings and on Thursday afternoon.

Apparently significant of the importance attached to stereophonic sound developments to come, the Society, on Wednesday will devote the entire afternoon's session to a discussion of the subject, preceding the demonstration that evening. The semi-annual banquet will be held Tuesday evening.

William C. Kunzman, vice president, is in charge of the convention, Sylvan Harris is handling the arrangement of technical papers, and Julius Haber is in charge of publicity and promotion. Other convention chairmen include G. A. Blair, reception and local arrangements; Mr. Kunzman, registration and information; F. E. Altman, hotel and transportation; I. L. Nixon, banquet and dance; Mrs. C. M. Tuttle, ladies' reception, and H. F. Heidegger, projection.

6,000 Theatres In Greek Drive

Approximately 6,000 theatres shortly will be participants in the Greek War Relief campaign, and some 800 of them will hold special benefit midnight shows during the period from next Tuesday through March 30th, according to John H. Harris, chairman of the exhibitors' committee of the motion picture section of the relief campaign, and Gradwell Sears, chairman of the distributors' committee. Response to the Greek appeal from the film industry exceeded all expectations, it was said.

One of the first benefit shows will be staged at the Fox Theatre, Detroit, next Monday, with the cooperation of city officials. Top price will be $5. Four hundred theatres pledged cooperation last week in Philadelphia, at a meeting at which Jay Emanuel, Ted Schlanger, and Bill Mansel presided. More than 100 theatres of the Atlanta area will hold the benefit shows, it is anticipated.

Short Distributed

The special March of Time short subject, "Greece Fights Back" is now being distributed by Paramount, for the film industry, after a special showing at a cocktail reception Thursday, March 14th, in New York, to industry executives and the press. All rentals will be contributed by the distributor to the Greek War Relief Association. Eastman Kodak contributed the film stock. There are 740 prints.

Fifty-five theatres in and near the District of Columbia have joined the relief drive. Their effort will culminate in a special "National Capitol Festival of Freedom" midnight, March 29th, at the Loew's Capitol, with the combined stage shows of that theatre and the Earle, and tickets at $1.

Salt Lake City will have its special midnight show at the Utah, March 28th. Cooperating houses in the Kansas City area total about 300, most of whom will use the special Melvyn Douglas trailer, an appeal by a local speaker, and a collection.

The Grand Theatre, Chicago, will hold its special benefit April 2nd, according to John Balaban, committee chairman. Tickets will be $3.50 to $10, and Hollywood stars will appear. In the same area, the Alliance circuit is scheduled to hold a series of benefits.

The Albany area benefit will be at the Fabian Palace Saturday. There will be an all-star show. Most theatre managers are asking patrons to attend. Committee chairman is M. A. Silver, Warner circuit zone manager.

About 1,600 persons attended the midnight benefit show Saturday at the Shea's Great Lakes Theatre, Saturday night.

Martin Mullins, of the Mullins and Pinanski circuit, Boston, is chairman of exhibitor activities in the Greek relief campaign in that territory.

The New Haven midnight benefit will be at the Loew-Poli Theatre, captained by Robert Russell, on March 29th, with all houses cooperating by running trailers, and collections. There will also be midnight shows the same night in the same circuit's houses at Bridgeport, Hartford, Meriden, Waterbury, and Worcester, and at the Paramount, Springfield, with all houses of other operators also cooperating.

The British Relief Fund netted $25,000 from the premiere last week of Paramount's "The Hardboiled Canary" at the Auditorium, Dallas.

"This Is England," British propaganda film being released in this country by Columbia Pictures, is to be shown simultaneously in 200 Greater New York theatres the week beginning next Thursday. Proceeds go to the British Royal Air Force's "Spitfire Fund."

As ever, "Motion Picture Herald" stands dominant in the service of the field of exhibition, where films are bought, and retailed, where equipment is bought and operated in presentation of the product to box office patrons

The ratio of circulation in this field of exhibition is:

"The Herald"* 80.2%

Paper "B" 75.5%

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Every subscriber receives Motion Picture Herald complete, identical with this issue you have in hand—carrying to each and every reader the whole story of the week in this industry, and all service departments. Subscriptions are on the basic price of $5 a year, for which every subscriber gets the whole book, each week, and every fourth week Better Theatres, authoritative journal of the physical theatre.

MOTION PICTURE HERALD

LEGION CONDEMNS 10 CRITICIZES 47 IN YEAR

539 Features Reviewed in Period Ended November, 1940; "B's" Increase 3 Per Cent

The Legion of Decency condemned ten films and classified 47 as objectionable in part after reviewing 539 feature motion pictures during the year ending November 1940, according to the annual compilation of Legion reviews published in New York this week. Of the total number of films, 271 were placed in Class A I as "Unobjectionable for general patronage," and 210 were listed as Class A II, "Unobjectionable for adults" by the Legion.

Of the 47 pictures in Class B, "Objectionable in part," 45 were produced by American companies and two were foreign product. Six out of the four condemned pictures were imports.

Preface Cites Increase

A preface to the report cites the increased number of annual productions since 1937 and declares that there has been an accompanying increase in the number of indecencies in films. The preface, signed by the Reverend John J. McClafferty, executive director, and Mrs. James F. Looram, and Mrs. William F. Mullay, members of the International Federation of Catholic Alumnae, states:

"From November, 1937, to November, 1940, there has been an increase of 3 per cent in the number of B pictures; an increase of 5 per cent in the number of A-II pictures. Correlatively there has been a decline of 9 per cent in the number of A-I films.

"This increase of indecencies in films is perceived not only quantitatively in terms of the above statistics but qualitatively in terms of the growing boldness of producers in choice of film treatment and story material."

The number of Class B pictures (objectionable in part) for each company with the total reviewed from each follows:

	1940	*1939*	*1938*
Columbia	5(51)	2(54)	1(50)
Monogram	2(38)	....	....
MGM	3(48)	5(50)	2(45)
Paramount	4(47)	2(65)	3(49)
Republic	1(44)	1(45)	2(37)
RKO	6(53)	2(47)	2(44)
20th-Fox	3(54)	2(52)	....
United Artists	4(20)	3(20)	1(19)
Universal	5(54)	1(49)	4(46)
Warner Bros.	6(45)	6(54)	4(54)

Totals in each classification and the percentage in each for the three years:

	1940	*1939*	*1938*
Films Reviewed	539	573	535
Class A(I)*	271(50%)	312(54%)	332(62%)
Class A(II)*	210(39%)	200(35%)	164(31%)
Class B*	47(9%)	50(9%)	32(6%)
Class C*	10(2%)	9(1 2/3%)	5(1%)
Separately Classified	1	2	2

*Class A, Section I—Unobjectionable for General Patronage. Class A, Section II—Unobjectionable for Adults. Class B—Objectionable in Part. Class C—Condemned.

Fifty per cent of the total domestic and foreign product reviewed received Class A, Section I, or "general" rating; 39 per cent were Class A, Section II; nine per cent Class B; and two per cent, Class C, "condemned." Domestic producers made 497 of the total of 539 pictures, and 42 were produced by foreign companies in 7 languages.

One picture, "The Fight for Life," documentary film produced by the United States Film Service, was separately classified by the Legion because of special problems involved.

The ten pictures condemned by the Legion in 1940, their producers, and distributors are: "Daybreak" (French), Sigma Production, A.F.E. Corporation; "Human Beast" (French), Paris Film, Hakim-Juno Films; "Last Desire" (French), Lumen Film, Transatlantic Distributors, Inc.; "Rasputin" (French), Max Glass, Concord Films; "Reefer Madness ('Tell Your Children')", G & H Production, George Hirliman; "Sinful Daughters," Del Frazier, Bracher & Jones; "Smashing the Vice Racket," John Melville; "Souls in Pawn," Willis Kent; "Time in the Sun," Eisenstein-Marie Seton, World Pictures, and "Whirlpool" (French), Mayer Burstyn.

MGM Answers Roach Suit in $500,000 Counter Claim

Loew's, Inc., and MGM Distributing Corp. answered Hal Roach Studios, Inc.'s $1,263,993 breach of contract suit on Tuesday by filing a counter claim in the United States District Court at New York for $500,000 damages. The answer denies all substantial charges in the Roach suit filed last January and asks that four of the six Roach causes of action on three contracts made prior to 1934 be outlawed under the statute of limitations. The counter action further charges Roach with violating five distributing contracts by charging excessive production costs and cost of items prohibited by the pacts. Loew's seek an examination of the Roach books.

Nugent Stays at Fox

After completing a screen play of "The Golden Touch" Frank S. Nugent last week received a new one-year contract "at a salary increase" from Twentieth Century-Fox. When Mr. Nugent joined the film company as a script writer a year ago it was reported that he had been given a six months' leave of absence from his post as motion picture critic for the New York *Times*.

Cut "John Doe" Prices

Afternoon prices for "Meet John Doe" at the Rivoli and Hollywood theatres, New York, were reduced on Monday to the Rivoli's regular matinee scale. Admissions were cut from 55 to 40 cents up to 1 P.M., and from 77 to 65 cents up to 6 P.M. Evening admission remains at 99 cents.

Brock Resigns from RKO

Producer Lou Brock, having completed the film musical "They Met in Argentine," has resigned from RKO to complete plans for an outside deal. Mr. Brock produced "Flying Down to Rio," eight years ago.

Rogers Contract Extended

Republic has extended the contracts of Roy Rogers and his film partner, George "Gabby" Hayes. The two are featured in a series of eight western productions annually.

THEATRES AFFECTED BY COLD WEATHER

The cold wave which swept from west to east across the northern United States this week seriously affected theatre business. Theatres, hotels and stores in the populated centers in the storm area in the northwest remained open all night to accommodate farmers and their families marooned. In many of the theatres managers served hot coffee and doughnuts.

United Booking Faces Competition

Relations between New York stage producers and the United Booking Office, the Shubert-Erlanger combine which controls most stage road tours, are in jeopardy, again, with a number of stage producers reviving talk of an independent booking organization. Discussion this time mentions more than the usual number of names in connection with the perennial revolt against the Shubert control of road placings. It is considered possible that an effort to book shows cooperatively will be carried through next year, with the independents undertaking to reopen dark houses in some cities and in others to date theatres which are currently playing motion pictures.

Prominent in the tentative discussions are Oscar Serlin, Howard Lindsay, and Russell Crouse, who this year booked their "Life With Father" independently in Chicago, Philadelphia and Boston, and the Playwright's Company. Among others reportedly interested in the project are Guthrie McClintic, manager for Katharine Cornell, George Abbott, and Herman Shumlin. A spokesman for Gilbert Miller, mentioned prominently in connection with the plan, denied that Mr. Miller was interested in severing his United Booking connections.

Nucleus of Three Theatres

The "Life With Father" backers, dissatisfied with road terms offered by United Booking took their play to Chicago a year ago and opened it independently at the Blackstone. The play has run for over a year at the Loop theatre. Following the success of the independent Chicago operation the Serlin group took over management of the Civic Repertory theatre in Boston for the opening of a second "Life With Father" road company. Still unable to come to terms with United they reopened the Walnut theatre to bring the Boston company to Philadelphia.

With three theatres in their hands in Boston, Chicago, and Philadelphia the group opened discussions with other independent producers seeking support for the projected independent circuit. The plan calls for operation of the three houses next season with the productions of cooperating producers and such outside units as they can secure. Where it is possible to conclude contracts with independent houses in other cities, the tours will be extended. It is understood that several independent motion picture circuits are interested in trying Broadway stage successes in some of their houses. They may be signed for a trial tour throughout the east and midwest. A few independent exhibitors, and real estate men with dark houses on their hands have also approached the group, it is reported.

IN COURTS

Court Approval Sought For Fox Accounting

A notice of application was filed in the New York supreme court on Thursday, March 13th, for approval of an accounting of Fox Theatres for the year ending December 31st, 1940, by Kenneth P. Steinreich and Leopold Porrino as trustees of Fox Theatres Corp. The report reveals $87,187 available last December 31st, for distribution to certificate holders and for payment of taxes and allowances to trustees and attorneys.

The application, which will be heard by Justice Edward B. McLaughlin on March 31st, asks in addition for approval of a plan of operation for 1941 and for authorization to sell certain land located in the Bronx held by the trustees. Fees and allowances are sought for services rendered in 1940.

A sum of $80,000, the report says, is being held as a reserve for the possible distribution to William Fox on his claim, estimated at $8,000,000. Mr. Fox's claim is subject to litigation, and the trustees have interposed a cross-claim against him.

"Carson" Suit Dismissed

Magistrate William Ringel of the West Side Court in New York on Friday, March 14th, dismissed a criminal libel case against Paul Murphy, manager of Loew's Ziegfeld theatre, on the complaint of Captain John C. Fremont and Jesse Fremont, grandchildren of General John C. Fremont. The complainants had charged the defendant with exhibition the United Artists' film "Kit Carson," which they claimed libelled the character of their grandfather by allegedly depicting him as a bigamist and as stupid and stubborn. The Magistrate ruled that the film fairly depicted Mr. Fremont's character after seeing it at a special screening.

Conspiracy Suit Brought

The Baker's Wife, Inc., in New York on Monday instituted a suit against Raphael Hakim and Raymond Hakim for $100,000 for damages alleging conspiracy for unlawful and unwarranted attempts to interfere with the exhibition and distribution of the motion picture "The Baker's Wife." O'Brien, Driscoll and Raftery are handling the case for the company.

Comedian's Tax Affirmed

The Board of Tax Appeals in Washington, D. C., last Thursday, March 13th, affirmed deficiency taxes of $75,755 against Oliver Hardy, for the years 1934 to 1937, inclusive, holding a property settlement between the actor and his wife in 1933 was in force even though they had become reconciled.

Compensation Award Made

The Michigan supreme court in Detroit has ruled that six weeks' workmen's compensation should be paid to Lawrence Appleford, assistant manager of the Royal Oak theatre, who was injured by persons he had ejected from the theatre.

Winchell Suit Dismissed

Justice Edward B. McLaughlin, of the New York supreme court on Thursday, March 13th, dismissed the $1,000,000 libel suit of Joseph Curran, as president of the National Maritime Union of America against Walter Winchell, RCA, NBC, The Daily Mirror, Inc., and the Andrew Jergens Co., with leave to amend the complaint. The plaintiff charged Mr. Winchell with broadcasting over station WJZ and others of the network, that the union was subversive.

OBITUARIES

Harold Wilkes, Paramount District Manager, Dies

Funeral services for Harold F. Wilkes, former Paramount southern district manager, were held in New Orleans, La., on Friday, following his death late Thursday night, March 13th. He was 48 years old.

Mr. Wilkes joined Paramount in 1913 as a booker of the Southern Paramount Picture Company. In 1916 he became executive manager for S. A. Lynch Enterprises until 1923 when he became Paramount branch manager in New Orleans. In 1939 he was made Paramount southern district manager.

F. B. Austin

F. Britten Austin, author and playwright, died Wednesday, March 12th, in Somersetshire, England. Besides writing many novels Mr. Austin was for some time a motion picture scenario writer in Hollywood

F. Howard Schnebbe

F. Howard Schnebbe, 54, manager of the Hudson theatre, a playhouse, in New York City, died in Freehold, N. J., Wednesday, March 12th. He was co-producer of "The Cat and the Canary," which was later brought to the screen twice by Paramount.

Stuart Walker, Producer, Dies

Stuart Walker, 53, director and producer, died Thursday, March 13th, of a heart attack after two months illness at his home in Beverly Hills, Cal.

It was the desire of Mr. Walker to establish a chain of art theatres with each theatre a self-sufficient unit subsidized by a particular city and a contributor to the prosperity of all members of the chain through the interchange of plays and players.

This never materialized, but Mr. Walker made a notable contribution to the vitality of the American theatre through the establishment of the Portmanteau theatre and his repertory and summer theatres.

In 1931, after twenty-two years in the legitimate theatre, Mr. Walker went to Hollywood. He worked for Paramount from 1931 to 1934, transferred to Universal the next year and went back to Paramount in 1936, and remained with that company until his retirement last fall. Among his productions were "Tonight Is Ours," "The Eagle and the Hawk," "Great Expectations," "The Mystery of Edwin Drood," "The Werewolf of London," "Bulldog Drummond's Peril," and others.

Mrs. Hal Roach Dies

Funeral services were held Wednesday morning for Mrs. Hal Roach, wife of Hal Roach, who died Monday, March 17th, in Hollywood. Mrs. Roach was taken ill about ten days ago upon the return from a vacation in Honolulu, later developing into pneumonia.

Lowell T. Moore

Lowell T. Moore, 46, owner and operator of the Orpheum theatre in Mitchell, Ind., died at his home Sunday, March 16th. He was chairman of a local drive to care for Ohio River flood refugees in 1937.



FILMS PAY PART OF ASCAP TRUST FINES

Six Publishing Affiliates of Warners, MGM Penalized; Peace Negotiations Pressed

Three music publishing firms affiliated with Warner Brothers and three affiliated with Metro-Goldwyn-Mayer were among the 19 corporate members of the American Society of Composers, Authors and Publishers which entered pleas of nolo contendere to the charge of violating the anti-trusts laws and were fined $750 each by Judge F. Ryan Duffy last week in the Federal court in Milwaukee.

Fines levied against the Society and its members totalled $35,250 with ASCAP itself paying $5,000 and Gene Buck, president; E. C. Mills, chairman of the administrative committee and John G. Paine, general manager, each required to pay $1,500. Twenty-three other officers and directors were assessed $500.

Charles Poletti, lieutenant governor of New York and special ASCAP counsel entered the nolo contendere plea and when Mr. Buck was called forward Judge Duffy turned to Victor O. Waters, special assistant to the attorney general, and asked whether the guilt in the case was flagrant enough to demand imposition of a jail term. Mr. Waters was reported to have replied, "There is not moral turpitude sufficient to require a prison sentence. As far as ASCAP itself is concerned the maximum sentence should be imposed."

Judge Goddard also pointed out that the defendants were found guilty and fined "for the purpose of this case only."

Nineteen Members Fined

ASCAP member corporations fined were: Shapiro, Bernstein & Co., Inc.; Irving Berlin, Inc.; Bregman, Vocco & Conn, Inc.; Chappell & Co., Inc.; T. B. Harms Company; J. Fischer & Bros.; Carl Fischer, Inc.; Mills Music, Inc.; Words and Music, Inc.; the Robbins Music Corporation; Leo Feist, Inc.; Miller Music, Inc.; G. Schirmer, Inc.; the Boston Music Company, the Willis Music Company, Harms, Inc.; M. Witmark & Sons; the Remick Music Corporation and the Harry Von Tilzer Music Publishing Company.

Harms, Witmark and Remick are affiliated with Warners and Leo Feist, Inc., Miller and Robbins, affiliated with MGM were included in the list. The Paramount music affiliates, Famous Music and Paramount Music, were not fined because the Government named and had fined only the member companies which had representatives on the ASCAP board of directors. Irving Berlin, Inc., and Mills Music also publish regularly songs from certain of the major companies' pictures.

Broadcast Music, Inc., the radio industry's organization formed as a supply of music outside ASCAP, gave indications this week that it would continue and expand its licensing and probably include theatres. In a long statement to the press last week it was pointed out "For the first time in the history of the licensing of music for performance, the music user has a choice between two agencies either of which has available and can produce ample music to meet the needs of the occasion."

The conclusion of the BMI statement was, "BMI feels that the goodwill attained through its effective efforts in this field is a genuine asset and will fortify it in the active and highly competitive situation which will prevail when ASCAP music returns to the air."

Further indication that peace would be made quickly in the radio music war was given this week when the National Association of Broadcasters selected a committee to negotiate with ASCAP over a new contract and talks were scheduled. Two weeks ago ASCAP selected its negotiating group. Mutual has informed ASCAP that it intends to negotiate or have its members negotiate directly and not through the NAB. The NAB board met Monday and Tuesday in New York.

The broadcasters' committee is headed by Neville Miller, president of the N.A.B. and BMI. Others named were: Edwin W. Craig, WSM, Nashville; Walter J. Damm, WTMJ, Milwaukee; John Elmer, WCBN, Baltimore; Mark Ethridge, WHAS, Louisville; John Gillin, Jr., WOW, Omaha; Harold Hough, WBAP, Fort Worth; Herbert Hollister, KANS, Wichita; Edward Klauber, CBS; Paul W. Mornecy, WTIC, Hartford; Samuel R. Rosenbaum, WFIL, Philadelphia; John Shepard III, Yankee network; Theodore C. Streibert, Mutual; Niles Trammell, NBC, and William West, WTMV, East St. Louis.

Wisconsin Taxes Voted

Last week the Wisconsin Senate passed by a unanimous vote a measure authorizing the state to collect license fees from ASCAP agents operating within the state. The state's anti-ASCAP law was passed back in 1937 but no provision has been made for enforcing the $25 annual license fee and collecting the 25 per cent gross tax on revenue made in the state. Senator John E. Cashman, author of the enabling bill, predicted the measure would yield the state $100,000 annually, if passed. The measure must be passed by the Assembly before it becomes a law.

With the New Jersey State legislature returning to session this week, Assemblyman H. Stanley Herbert, of Monmouth, who sponsored anti-ASCAP legislation, served notice he would move to force his bills from committee. Similar to the anti-ASCAP measure that failed to pass last year, his bill imposes a five per cent tax on receipts from use of copyrighted compositions, at the same time prohibiting organizations being formed to collect fees on such works unless performing licenses are based on "per piece" usage.

Last week the judiciary committee of the Connecticut legislature heard arguments on three proposed anti-ASCAP bills. Those speaking for the measures said they were a legitimate use of the state's police power; others said the bills were unconstitutional.

Illinois Legislation

Legislation introduced in the Illinois general assembly this week would outlaw the operation of any group of music writers or composers in the state as being in the restraint of trade and operating an unlawful monopoly. Aimed directly at ASCAP, the bill was introduced by Rep. Leo M. Crowley (Rep. Peoria), and sent to the house committee on judiciary.

The anti-ASCAP bill in Oregon has been withdrawn by its sponsor, Senator Cor McKenna, on the grounds that the judiciary committee had failed to act on the measure. The judiciary committee claimed that it failed to understand the proposed law.

Edward K. Ellsworth, attorney for a group of Michigan exhibitors, appeared this week before the private corporations committee of the state legislature to oppose the anti-ASCAP bill which has been proposed. It was argued that any fees charged ASCAP by the state would be passed on to exhibitors.

IN NEWSREELS

MOVIETONE NEWS—No. 54, Vol. 23.—Lend-lease bill passed....Greeks push on in Albania....French wounded are decorated....King George welcomes Winant....London firemen on job....Kids model for Queen....Plane factories rush output....Troops arrive in Newfoundland....Azalea Queen chosen in Florida ....Sports.

MOVIETONE NEWS—No. 55, Vol. 23.—Roosevelt asks all-out effort....Army engineers in action....Cadets in snow ride....Miss Miami Chosen....Petain meets Franco....Britain trains armies....Destroyers for England....Windsor referees golf match....King and Queen in Scotland....Sports.

NEWS OF THE DAY—No. 252, Vol. 12.—Queen holds court....King receives Winant....Roosevelt signs aid bill....Navy instructs civilians....Troops at Newfoundland....Sports.

NEWS OF THE DAY—No. 253, Vol. 12.—Roosevelt urges defense effort....Army learns war methods....King and Queen in Scotland....Tommy-gun defenses in Britain....Train wreck in Ohio River....Flower festival in Washington....Sports.

PARAMOUNT NEWS—No. 57.—Roosevelt signs aid bill....King receives Winant....Planes for Britain....Boy's Club boxing match....U. S. defense bases....Battle of Eritrea.

PARAMOUNT NEWS—No. 58.—Roosevelt asks all-out....U. S. in action....Petain, Franco confer....Saboteurs wreck train....Sports.

RKO PATHE NEWS—No. 57, Vol. 12.—British enter Eritrea....English rehearse for war....King greets Winant....Lend-lease bill signed....Martin plant to be world's largest....U. S. troops in Newfoundland ....Greeks mourn Metaxas....Gas mask drill....Dali paints a picture....“Spindizzies” race....Sports.

RKO PATHE NEWS—No. 58, Vol. 12.—Roosevelt calls democracy into action....New powder plant dedicated ....Nazi ship crosses ocean....Australian troops off for Singapore....War creates boom for bulb growers....National pistol title....Windsor referees golf match....Sports.

UNIVERSAL NEWSREEL—No. 962, Vol. 13.—Roosevelt signs aid bill....U. S. to mobilize labor....British take Libyan stronghold....King welcomes Winant....Gas mask drills....Troops in Newfoundland....Bombers for Britain....Sports.

UNIVERSAL NEWSREEL—No. 963, Vol 13.—President asks all-out aid....Warehouse fire....Dedicate new powder plant....St. Patrick's parade in New York....Troops practice....Cadets ride in snow....Flower fete hails spring....Sports.

Herron to Army, MPPDA Shifts

Lieutenant-Colonel Frederick L. Herron, treasurer of the Motion Picture Producers and Distributors of America, and director of its foreign activities in New York, was called on Tuesday from the U. S. Army reserve officers' list to serve in the Adjutant General's office in Washington.

During his leave of absence, presumably "for the duration," Carl E. Milliken, Hays organization secretary in charge of church, club and other organizational contacts, will additionally assume Col. Herron's foreign duties. Mr. Milliken will be assisted by Harold L. Smith, formerly MPPDA representative in Paris, who succeeded in leaving France, for New York, just before the Nazis arrived.

George Borthwick, assistant treasurer, will assume the Herron duties of treasurer. The Herron titles will not be transferred.

Fayette L. Allport, who has been representative in England, assumes Hays representation for all of Europe—continuing to base in London.

In World War I, Colonel Herron was decorated with the British Military Cross, the French Croix de Guerre with citation, the French Legion of Honor, the Spanish Order of Isabella the Catholic, the Commendatori delia Corona a'Italia. His brother is Lieutenant-General Charles D. Herron, last in charge of Regular Army troops in Hawaii, and now in the U. S.

Browne to Act for Coast Locals on Wages-Hours

George Browne's International Alliance of Theatrical Stage Employees will represent its Hollywood locals at hearings in Los Angeles next Tuesday on disputed points in the Wages and Hours Administration's classification of all of Hollywood's studio workers. The decision to do so was announced by Mr. Browne, IATSE president, last Friday, and it was taken, he said, after numerous appeals from the Hollywood locals, who have also, in the past several weeks, been asking their international officers to speed producers' reaction to proposals for changes in the wages and working conditions in the studio basic labor agreement. Joseph Padway, American Federation of Labor counsel, will represent the Alliance at the Wages and Hours hearing.

Meanwhile, the producers' labor committee declared that employment conditions in all IATSE classifications changed March 10th because of tentative exemptions by the Wages and Hours Act administrator, would have to revert this week to their former status, pending the outcome of next Tuesday's hearings.

Sound Men Ask Aid

Most recent of the appeals by locals to their international officers for aid in negotiations with producers was that of Sound Technicians' Local 695, which said, in part:

"We have waited a long time for your assistance in negotiating an agreement between the locals and major producers. We have, as you know, arrived at agreements with 47 independent producers, which are operating to the satisfaction of all concerned. Now, we believe, is the most opportune time for the weight of the international to be thrown behind our local to negotiate and complete a contract with the major producers."

The American Newspaper Guild's New York unit last week pledged support to the Screen Publicists Guild Eastern unit, which is seeking certification from the National Labor Relations Board as the proper bargaining agency for the advertising and publicity workers in the majors' New York home offices.

Monroe Stern, president of the newspaper union, was guest speaker at the publicists' unit's membership meeting Thursday night, March 13th. At the meeting, also, a five man negotiating committeee was named for anticipated deals with the majors when the NLRB shall give its decision.

The last of the hearings before the New York section of the NLRB, on the SPG certification, was held last Wednesday. Testimony of Warner Brothers and Loew's representatives was taken. It was claimed by the Guild this week that the producers made "important concessions" at the hearings in admissions of their representatives that the members of their publicity and advertising staffs were "properly represented" by the guild.

In the undecided struggle between the American Federation of Musicians and the American Guild of Musical Artists, whose instrumentalists are claimed by the former, the Guild last week claimed its instrumentalist members were standing firm despite the setback suffered by the Guild two weeks ago, when New York Supreme Court Justice Aron Steuer ruled the dispute was inter-union, not a court matter; and despite the AFM "deadline" of March 1st.

The "deadline," up to this week, was not enforced. The AFM can now order its members not to appear on the same radio platform, concert stage, recording studio, and theatre stage, with members of the Guild but it has not done so.

Local 802, the New York AFM unit, said last week numerous Guild members had joined. Alfred Spalding, violinist, announced two weeks ago his resignation from the Guild, his adherence to the AFM. The Guild retorted:

"Mr. Spalding's resignation, and the resignations of a few others, have caused no serious deletions in the instrumentalist ranks of AGMA" and it added that the claims of James Caesar Petrillo, president of the AFM, that most of the Guild's membership had come over to him were "ridiculous."

Pending in the New York State Court of Appeals, is the Guild's appeal from the New York Supreme Court dismissal of its plea for an injunction to prevent Mr. Petrillo from affecting employment of Guild members.

That the annual income of actors and actresses in their prime is approximately $4,700 per year, was indicated by a survey of earnings of "Class A" members, made public last week by the Screen Actors Guild, in Hollywood. Th earnings of 300 members of the above class, for the years 1937 through 1939 were surveyed, it being also disclosed that the average yearly income for the group was $14,867, but that this large average was induced by the very high salaries of a few. It was pointed out that only 6.1 per cent earned more than $2,000 weekly.

The American Guild of Variety Artists will elect national officers April 17th, in New York. The election is special, former officers having resigned, and administration of the vaudeville performers' union being under a special committee of the Associated Actors and Artistes.

The League of New York Theatres is endeavoring to settle a conflict between the wage scales of Actors Equity and the American Federation of Radio Artists, so that producers may contract for the broadcasting of their plays or portions thereof. At present, the League is asking producers not to enter such contracts.

CONSIDER BILL TO CURB MUSICIANS

To prevent musicians employed by tax-supported institutions of Pennsylvania from competing with musicians employed by other sources, a bill has been introduced into that state's legislature by Adie Rush, representative from Chester, extending restrictions to all tax-free institutions. It is supported by the Philadelphia musicians' local, and it amplifies a present agreement between the State Conference of American Federation of Musicians' locals and the Board of Education.

National Decency Legion Classifies Ten Pictures

Of the ten motion pictures classified by the National Legion of Decency in its listing for the current week two were found unobjectionable for general patronage, six were classified as unobjectionable for adults, one was objectionable in part and one was condemned. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Dead Men Tell" and "Mr. Dynamite." Class A-2, Unobjectionable for Adults: "Adam Had Four Sons," "Footsteps in the Dark," "Meet John Doe," "The Penalty," "The Sea Wolf" and "Sleepers West." Class B, Objectionable in Part: "Sins of Youth." Class C, Condemned: "Pepe Le Moko" (French).



WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—Had our patrons rolling in the aisles. Running time 67 minutes. Played February 9-12.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

DOCTOR TAKES A WIFE, THE: Loretta Young, Ray Milland, Gail Patrick—Everyone well pleased. Played February 20-22.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

GOLDEN BOY: Barbara Stanwyck, Adolphe Menjou, William Holden—I think this was one of the best shows we played in a long while and would go out of my way to recommend it to anybody even though it is old. This boy Holden sure can act as he stole the show from the others. Running time, 101 minutes. Played February 3-5.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

U-BOAT 29: Conrad Veidt—Excellent in every point of view. Patrons well pleased. Running time, 78 minutes. Played February 27-March 1.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

First National

EACH DAWN I DIE: James Cagney, George Raft, Jane Bryan—Good acting, but rotten dialogue. Gangsters don't go over here. Running time, 91 minutes. Played March 6-8.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Very good action picture and good business. This picture compares favorably with "They Drive By Night," though cast is not as strong. Running time, 100 minutes. Played March 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LETTER, THE: Bette Davis, Herbert Marshall—This is a well done dramatic film but not what my crowd is looking for lately. Boxoffice was just passable. "The Letter" attracts the ladies more than it does the "male-men." Running time, 97 minutes. Played March 6.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—An excellent good picture, and excellently played by an excellent cast. We thought that Rita Hayworth was the leading lady, but we were mistaken, and it was Olivia, the demure friend of Rita's that through thick and thin stood by her man. It's the same old Cagney, in the same old way, and he was a scrapper of both the old and the new school and many were the leeches put on his black eyes, caused by the other fellow's fists. Others in the cast were Alan Hale, Jack Carson, George Tobias, with Raoul Walsh, director. Running time, 97 minutes. Played March 6-12.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart—This is still a good western, with plenty of action and a very good cast. Bad weather hurt the draw but we still did better than we would have with the one we traded for it. A rerun on bargain nights does better for us and comes nearer satisfying our patronage. Played March 5-6.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Metro-Goldwyn-Mayer

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—Usual picture from this pair that was poison at the box office. The color was the best part of it. Gave us the poorest Sunday-Monday receipts we have had in over a year. Patrons frankly told us they were tired of these two and would not patronize their pictures, so we will refuse them in the future. Played February 16-17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—A good picture that did average business on our best days. James Stewart is creating quite a following and with a few more like this one to help build him up still more, we might come under the wire with a winner. It's a little spicy in one spot but handled discreetly and created some word of mouth that helped on the following nights. Don't be afraid of it but watch the allocation.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—This picture was a big surprise. We had a good crowd and they all liked it. The public nowadays seems to like anything connected with the Navy or Army, and I only hope that they make more pictures of this type. Plenty of action. Played February 16-17.—Lionel Irwin, Jr., Palace Theatre, Penacook, N. H. General patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres, Maureen O'Sullivan—This is a very good comedy and will please all. Business was good. Running time, 80 minutes. Played February 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHILADELPHIA STORY, THE: Katharine Hepburn, Cary Grant, James Stewart—Good picture and good business. This is a good comedy with a very strong cast. One of the best pictures of the year. Running time, 112 minutes. Played March 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone, William Gargan—Good picture. Business not up to average. Young and Gargan fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

20 MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Lost money on this, just like I did with "Thunder Afloat." My folks will not come to see Beery.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—Very much enjoyed by my patrons. A very good performance by all the cast and a very timely story. Would recommend this one. Running time, 100 minutes. Played March 8.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Monogram

HUMAN MONSTER, THE: Bela Lugosi—This is an average horror picture and I did a nice business on it, probably due to the swell trailer furnished me by National Screen Service. Even snow and a Kiwanis play didn't keep them away. Play it. Running time, 73 minutes. Played March 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

FARMER'S DAUGHTER, THE: Martha Raye, Charlie Ruggles—Very good. Running time, 59 minutes. Played March 6-8.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

HIDDEN GOLD: William Boyd, Russell Hayden—Did very nice business on single bill weekend. Farmers seem satisfied.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LIFE WITH HENRY: Jackie Cooper, Leila Ernst—We thought this rather poor entertainment but the customers seemed to like it, so that's what counts. It brought out more kids than we have had for a long time and the adults also seemed to enjoy it. Played February 28-March 1.—S. L. George, Mountain Home Theatre, Mountain Home, Ida. Rural patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester," (Eddie Anderson)—This drew quite well doubled with "Chad Hanna." This has some very good moments but, in the opinion of my crowd, it is not quite up to Benny's other films. They certainly should have had a dance by "Rochester." Everyone commented on that. He certainly can't sing! However, the Benny-Allen-"Rochester" combination certainly has some drawing power. A bad blizzard did not help matters, of course. Running time, 82 minutes. Played March 7-8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NIGHT OF NIGHTS, THE: Pat O'Brien, Roland Young, Olympe Bradna—One of the saddest pictures shown here in a long time. Patrons well pleased. Running time, 85 minutes. Played February 13-15.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston—Very good superwestern in color. Business was good. This is a small town natural. Running time, 120 minutes. Played February 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood—A good historical picture but did not turn over so good here. Running time, 95 minutes. Played February 23-26.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Artie Shaw and his Band—This was a good picture, nothing extra, but just good. Although we ran this on Prize Night, we did very poor business. Paulette and Fred are very good dancing together, and the picture would have been better if they had done more dancing. Played March 5.—Lionel Irwin, Jr., Palace Theatre, Penacook, N. H. General patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Akim Tamiroff, May Robson—Rather indifferent western that was somewhat refreshing in that it was more modern and up to date. Not the usual slaughter, and more comedy. Less than average business, as it is too weak for a single bill. Played February 21-22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—Not one of Lamour's best, but still has a good story. Running time, 71 minutes. Played March 9-12.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—A very good picture that drew better than average. We played it late, in fact, the tanks even had a date on their Merchant Night before our date and we still did all right with it. The color was good in spots, the cast did very well and the patrons were pleased. Worth a week-end date even at this late time. Played March 7-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Puritan

MAN FROM GUNTOWN: Tim McCoy, Billie Seward—Good western. Old, but good print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

HEROES OF THE SADDLE: The Three Mesquiteers—A fair western to average business. Running time, 56 minutes. Played February 14-15.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

HIT PARADE OF 1941, THE: Kenny Baker, Frances Langford, Mary Boland, Ann Miller—Very disappointing. Did no business. Story very weak.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, Mary Lee—Fine. Mary Lee is sure headed places. Republic, what about giving us the Delmore Bros. in an Autry western?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

DAY THE BOOKIES WEPT, THE: Joe Penner, Betty Grable—So far, Joe Penner's best in jokes and stunts. Running time, 63 minutes. Played March 2-5.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—The day after I played this one, Ginger Rogers won the award on her acting. I should have been a day later. It is a splendid picture and all who read the book should turn out for it. I really expected business to be better but it certainly was not bad either. Many good comments by the patrons and a boxoffice that I wish I could maintain. As far as I am concerned, Kitty's Foyle has grown up to be a Cat's Whisker. Running time, 105 minutes. Played February 27th.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

ADVENTURES OF SHERLOCK HOLMES, THE: Basil Rathbone, Nigel Bruce, Ida Lupino—This picture has everything. Running time, 79 minutes. Played February 27-March 1.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

CHAD HANNA: Henry Fonda, Linda Darnell, Dorothy Lamour—Good picture, fine color, excellent cast, but very poor title. It drew average business, which was better than we expected. It pleased and we class it as better than average. There just arn't any better actors than Henry Fonda. Played March 2-4.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

CHAD HANNA: Henry Fonda, Dorothy Lamour, Linda Darnell—Remarkably excellent color gives life to this story of small-time circus people. Some good humor also adds its share. It is a good picture but misses fire a little somewhere along the line. In spite of a bad blizzard, this drew quite well when doubled with "Love Thy Neighbor." I would have been surprised if it hadn't. In your ads, you had better explain that it is a circus picture. The title certainly doesn't mean anything. Running time, 88 minutes. Played March 7-8.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Binnie Barnes, Joan Davis—A picture loaded with laughs and suspense. Running time, 72 minutes. Played February 9-12.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce—Was a marvelous picture, pleasing some and then disagreeing with some. Running time, 101 minutes. Played February 16-19.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull—An excellent show that stood up well for three days. It had beautiful scenery photographed in color that added to the picture. Running time, 92 minutes. Played February 27-29.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

ROMANCE OF THE RIO GRANDE: Cesar Romero, Patricia Morison—This western pleased. Good business on Friday and Saturday. Running time, 73 minutes. Played February 28-March 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Milton Berle, Virginia Gilmore—Good picture and good business. This comedy gangster picture will please any day in the week. Running time, 78 minutes. Played March 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOO BUSY TO WORK: Jed Prouty, Spring Byington—Jones Family series. The Jones's best by far. Running time, 64 minutes. Played March 9-12.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, June Lang—Not even half as good as the title, if that means anything. Running time, 89 minutes. Played March 2-5.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

CHUMP AT OXFORD, A: Stan Laurel, Oliver Hardy—Although not their best picture by any means, they still mean box office. Business very satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—This spectacular color film got them out in droves. The trailer had a lot to do with it. The photography, both color and trick, is amazing. There is no difficulty with any accent and my patrons were warm in their praise. Plenty of action and thrilling suspense woven into weird fantasy should satisfy all types of movie patrons. I suppose this will appear in conjunction with someone's comment saying how terrible this picture is. Take your choice until you see it and then make up your own mind. Running time, 109 minutes. Played February 28-March 1.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—One of Bob Burns clever small town pictures which was excellent. Running time, 71 minutes. Played February 20-22.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

DOUBLE ALIBI: Wayne Morris, Margaret Lindsay, William Gargan—The best murder-mystery picture I have ever seen. Running time, 59 minutes. Played February 23-26.—P. S. Caporal, Mayflower Theatre, Oklahoma, City, Okla. General and neighborhood patronage.

I STOLE A MILLION: George Raft, Claire Trevor, Dick Foran—A good show that was well liked here. Raft takes well here so we had nothing to worry about. Running time, 80 minutes. Played February 23-25.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

MAN FROM MONTREAL: Richard Arlen. Andy Devine—A fair picture of this series. Running time, 59 minutes. Played February 16-19.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

MISSING EVIDENCE: Preston Foster, Irene Hervey—The usual type picture of governmental agents at work. Not so hot. Running time, 64 minutes. Played February 13-15.—P. S. Caporal, Mayflower Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Warner Brothers

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Charlie Ruggles—While not a big picture, this is a pleasing comedy drama. However, it did only average business. Running time, 75 minutes. Played March 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY WITH RED HAIR: Miriam Hopkins, Claude Rains—There are a lot of expressions that would describe this picture. The story is terrible, and at all times very boring. Played February 14-15.—Lionel Irwin, Jr., Palace Theatre, Penacook, N. H. General patronage.

Short Features

Columbia

ALI THE GIANT KILLER: Sport Reels—Professional wrestling reel that is interesting but not as funny as some. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BLONDES AND BLUNDERS: All Star Comedies—Play it, showmen, even if your face may get a little red. Good for a few laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BOOBS IN ARMS: Three Stooges—Your Three Stooges fans will like this a lot. It is one of their funniest, especially when Curly gets his head caught in the mouth of a cannon when it is set to go off. It is very apropos of the draft situation. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

COMMUNITY SING, NO. 12: Scotch Songs—This Community Sing consisted of Scotch Songs. These shorts are well received by our patrons. Running time, 10 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

GREYHOUND AND THE RABBIT, THE: Color Rhapsodies—A very average cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SAVED BY THE BELLE: Three Stooges—The Three Stooges are well liked here and this one was very good. Running time, 18 minutes.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland, Can. Small town patronage.

SAVOY IN THE ALPS: Tours—Here is a nice scenic about a part of Europe that is not often shown. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STREAMLINED DONKEY, THE: Fables—The audience laughed hysterically because they were so disappointed. They thought they were going to see a good cartoon. It has a couple of good moments, but moments don't last long in my dictionary. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op

(*Continued on following page*)



"M-m! THAT'S WORTH REAL THOUGHT!"

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(Continued from preceding page)
Theatre, Alfred, N. Y. Small college town and rural patronage.

TAKE IT OR LEAVE IT SERIES: This is all right but the things have been rehearsed and it is evident. I'll stick to "Information Please." A quiz reel just can't be good unless it is unrehearsed. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TAKE IT OR LEAVE IT: Quiz Reels—Exceptionally good. Give us more, Columbia.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNUSUAL CRAFTS: Cinescopes—Just a filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WISE OWL: Color Rhapsodies—This Color Rhapsody went over quite well. The rhythm and dancing is very infectious and there is some good humor in it. It is definitely queer but the crowd liked it. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

ROMEO IN RHYTHM: MGM Cartoons—Very entertaining colored reel. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SEA FOR YOURSELF: Pete Smith Specialties—Entertaining picture of swimmers under water. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.
(KkWF

YOU, THE PEOPLE: Crime Does Not Pay Series—This is one of the best of the Crime Does Not Pay Series. It tells in plain ordinary language why everyone should vote at every election. Would be worth saving to run just before the next election. It would probably do some good right at that time. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

FOUL BALL PLAYER: Stone Age Cartoons—This cartoon got a lot of laughs and it was funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—We thought this was a right nice band act, with two very good vocalists. Worth a spot on any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MARINE ROUND-UP: Sportlights—Interesting reel on the capture of large fish specimens for that famous Florida aquarium. Ted Husing narrates. Those men don't have to worry about anyone envying them their jobs. Runnining time, 10 minutes—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SNUBBED BY A SNOB: Color Classics. Seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO OF A KIND: Grantland Rice Sportlights—Very interesting sport reel showing the brother and sister acts in the world of sports.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

UNUSUAL OCCUPATIONS: No. 6—Very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

DONALD'S PENGUIN: Walt Disney Cartoons—Very good cartoon in color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

INFORMATION PLEASE: No. 5—This is the second issue to feature Wendell Willkie and the sound shows it. It is very noticeable that this was taken before the sound was improved. However, the material is good and the subject should be enjoyed where this series is liked. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 6—Jan Struther is the guest and does a good job of it. Sound is excellent and the reel is one of the best of the series for out-and-out entertainmnt. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE, NO. 13: Elmer Davis—Very amusing and entertaining. Running time, eight minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

MARCH OF TIME, NO. 6: We advertised the uncensored German pictures and got quite a few extra customers. A very good subject that will stand some extra boosting and back up the advertising.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Robert Ripley's "Believe It or Not"—The first Ripley "Believe It or Not" that we have run for a long time, but a very interesting short; good on any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOME GUARD, THE: Terry-Toons — Exciting. Fight with fowl home guards and two vultures, also very foul. The feathers flew, but all ended very happily. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LURE OF THE TROUT: Sports Reviews—Some excellent color shots of trout streams and their inmates. It is pretty in its own right and, of course, will be especially interesting to fish and fishermen. Don't expect any fried fish. They throw them all back to be caught again the next day. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SENTINELS OF THE CARIBBEAN: Magic Carpet—Scenery around Puerto Rico. The defense of Uncle Sam and both land and air protection to the Panama Canal. Very interesting. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SPOTLIGHT ON INDO-CHINA: Magic Carpet—As this territory is in the news lately, it is a timely release. However, there is nothing extraordinary about the reel itself. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TRAINING POLICE HORSES: Adventures of the Newsreel Camerman—Entertaining one reeler showing how horses are trained for police use in New York City. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT A LITTLE SNEEZE WILL DO: Terrytoons—After taking a large number of cold remedies, a pig falls asleep and has a nightmare. It has a good idea back of it but turns out to be a very ordinary black and white cartoon. Running time, 6 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Vitaphone

CLIFF EDWARDS AND HIS BUCKAROOS: Melody Masters Bands—Good one reel musical with cowboys singing sage brush melodies. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING 69TH½, THE: Merrie Melodies—Good color cartoon which pleased all. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING 69½, THE: Merrie Melodies—A red and a black ant army, fighting the wars like the present war is being fought. Very interesting and entertaining. Both old and young will like this one. Running time, seven minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

HAUNTED MOUSE, THE: Merrie Melodies—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JAN GARBER & ORCHESTRA: Melody Masters Bands—One of the best orchestra reels in a long time. Watch the boy and girl who do the jitter-bug dance and the lady who sings "Ma, He's Making Eyes at Me." Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JAN GARBER & ORCHESTRA: Melody Masters Bands—Very clerverly done musical reel. It is well worth playing. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MEXICAN JUMPING BEANS: Hollywood Novelties. Acrobatics. Entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ROYAL RODEO, THE: Broadway Brevities—A real treat, I would say. Many very favorable comments. Really lovely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TAKE THE AIR: Broadway Brevities—Good two-reel comedy of life in a radio station. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Columbia

DEADWOOD DICK: Don Douglas, Lorna Gray—Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

DRUMS OF FU MANCHU: Henry Brandon—An excellent serial. Don't miss booking this serial. It's a humdinger. Plenty of action, many thrills which the public like.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

LONE RANGER, THE: Serial No. 7—They seemed to enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SALESMEN WANTED

If you are now selling theatre equipment, or if you believe you can sell equipment to theatres, this old-established company would like to hear from you.

The advertiser distributes theatre equipment of the highest quality and invites applications from experienced men who can qualify for permanent salaried positions.

Interviews will be arranged at a convenient and early date. Write in confidence telling us all about yourself, your experience, etc.

Our own organization knows of this advertisement. Box 1390, MOTION PICTURE HERALD, Rockefeller Center, New York.

Fox Theatres Reduce Prices in Wisconsin

A reduced price policy has been inaugurated in a number of theatres in and around the State of Wisconsin by Fox. At its Orpheum theatre in Green Bay, a "shopper's bargain matinee" of 20 cents until 2 P.M. is being offered daily while at the Fox in Stevens Point, the 20-cent admission until 6 P.M. has been established on the last four days of the week.

At Beaver Dam, Fox is now operating its Odeon theatre all day from 2 P.M. on with a 20-cent admission policy prevailing to 6 P.M. on Tuesdays, Wednesdays, Thursdays and Fridays and 20 cents to 4 P.M. on Saturdays and 30 cents to 2 P.M. on Sundays. Matinee shows have also been instituted by the circuit at its Venetian and Zenith theatre in Milwaukee with a 15-cent admission to 2 P.M. and 20 cents to close at the former house on the first three days of the week.

MGM Presents Awards

William Saxton and George Avis, of Loew's Century in Baltimore, Md., have been cited a second time by Metro-Goldwyn-Mayer for an exploitation campaign—this time for "Flight Command." The company has also awarded Honor Roll Buttons to Elihu Glass of the Paramount theatre in Staten Island, N. Y., for their promotion of "The Land of Liberty"; Robert Kilgore of Loew's Palace in Memphis for "The Trial of Mary Dugan," and Ted Emerson and Don Allen of the Omaha theatre in Omaha for their promotion of "The Philadelphia Story."

"Butterfly" to Key Cities

Esperia Films, distributors of the Italian-made production, "The Dream of the Butterfly," have announced that the picture will open at the World Playhouse in Chicago on March 15th, and will open at the California theatre in Los Angeles sometime in April. Engagements are also being set for Boston, Pittsburgh and Detroit, the company said.

Milligan Tours Country

M. A. Milligan, former general sales manager in Canada for Paramount, who resigned recently because of ill health, has left Toronto for an extended tour of the United States.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

A MEMBER ASKS

It is a longtime member and valued friend who sits down to get it off his chest in asking a number of "whys" having to do with his part of the industry and where it is getting him.

The Round Tabler is doing an ace publicity job in his situation for a group of houses. To an extent, he is happy. Conditions are pleasant. His job is interesting and stimulating, he admits. But, writes the plaintiff, "Is it really important work? Is the effort put in by us in the campaigns that put over pictures recognized at all by industry heads outside our immediate superiors?

"Is this all there is to my life," he continues, "wracking my brains to produce, outdo my competition, hold on for all I am worth to a job? I know it is good to be itchy and impatient to go ahead and this ambition puts a few of us on the top. But in another ten years, if I am not on the top or near enough to see my goal—what then? . . ."

DEAR ITCHY AND IMPATIENT PAL:

Your name is legion. Never knew a publicity man who was worth two hoots in a holler who ever was less than that. Itchiness goes with the job, or how else could you birds keep knocking off those big-time promotions?

You ask, "What then?" How about revising that to read, "What now?"—and let "then" take care of itself? It usually does, as this greying dome has painfully discovered over too long a stretch of years. Whether or not they worry about it, the boys tabbed to go ahead eventually do so. In the meantime, they concentrate on doing an everyday job.

Is your work important? Answer that one yourself. Suppose you stopped doing your job and there was no one else around to do it. Don't let "important" bother you. Rather figure any job that needs doing, in essence is about as important as the next. That way of figuring—and doing—incidentally, leads to promotion a durned sight quicker than most any other way we know of.

* * *

The theatreman is a funny kind of a bird anyhow. Because of his hard, continuous labors, creative demands and quick results, he expects faster returns for himself than workers in less turbulent endeavors. His mind reaches for something new because the business is gaited that way. Since the showman's work is largely individualistic, he feels he can do a bang-up job in a bigger post. What he really yearns for is new pasture, new scenery. Quite a few theatremen, if pressed, will agree that it would be a good thing if men who wanted to were transferred at regular intervals.

A big reason for restlessness, the "itchiness and impatience" you mention, comes from the theatreman's dissatisfaction with his own work, even when the bossman is completely satisfied. The best showman usually is his own severest critic. That, of course, is ego—an always vital component of every ace showman's equipment.

The answer, in short, is: there are few new worlds to conquer, and it is best not to weep because of it. Be glad that this world of yours continues to be "interesting and stimulating".

It is not to be expected, good friend, that these advices will be the means of relieving your state of mind. The hope is that you will accept some of these findings, based on years of trial-and-error, in trying to rationalize your situation, in building a philosophy of living to meet the daily grind until whatever you choose to term your "big break" comes along.

△ △ △

"It actually happened during the run of 'Gone With the Wind'," according to Round Tabler Arnold Gates at Loew's Park, Cleveland (who also admits that it could be arranged). A local woman, it seems, has a telephone number quite similar to the theatre's. After receiving many calls asking the time of the feature, the beleaguered female finally requested that Arnold supply her with a copy of the schedule.

A-Mike Vogel

With a proper splurge, photo and all, the Canton, Ohio, press comes out with the extra-swell news that Round Tabler Bill Harwell, for the past three years manager of Warners' Ohio in that spot, has been moved up to City Manager of the circuit's operations in Mansfield. Cheers are in order.

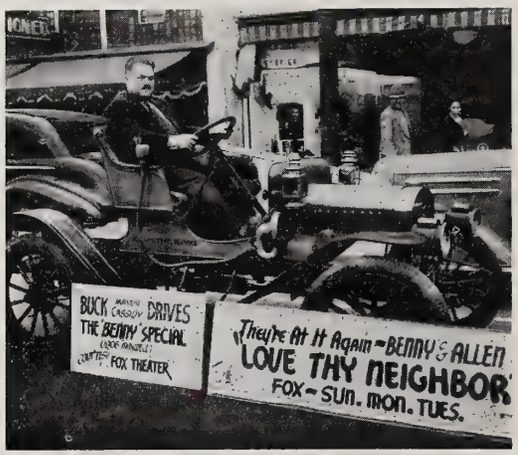
In there every day, Harwell has been breaking through to keep his situation indelibly in the consciousness of the movie-minded and many who are not. That would be recommendation enough to be desired by any theatreman.

Round Table In Pictures



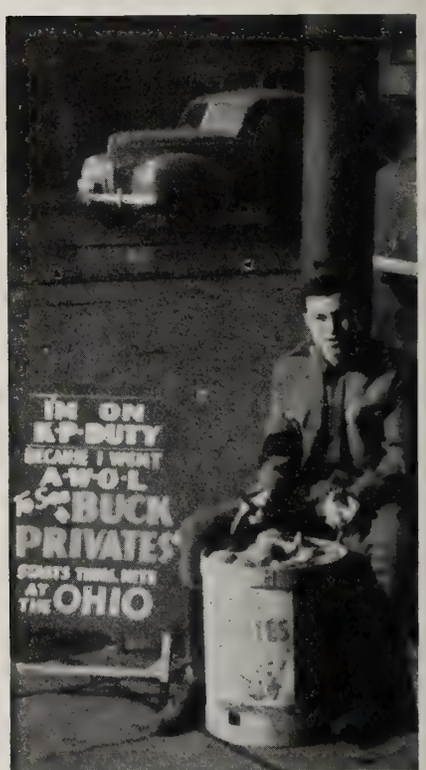
Blowup star and scene stills graced the front of the New York World Theatre for opening of "Pepe Le Moko." Picture stars the noted French actor, Jean Gabin, now in this country to fulfill a Hollywood contract.





(Above) Mayor Cassidy of Hanford, Cal., rides to the Fox to purchase the first "Neighbor" ticket from Manager M. McAlexander.

Doc Twedt at the Lido, Manly, Ia., dresses his twin sons, Pat and Mike, in cowboy suits to help exploit "Go West."



Ahead of "Buck Privates" at the Ohio, Mansfield, Warner city manager Bill Harwell planted lad in uniform on busy street intersections peeling spuds. Sign alongside read: "I'm on K.P. duty, because I went A.W.O.L. to see," etc.



Promoting stage coach and horses, Carmon Phillips at the Onate, Belen, N. M., for "Arizona" dressed staff in western style for street bally. Highlight was arranging to transport teachers to schools.



(Right) When Gov. O'Conor of Maryland recently proclaimed "Poland Day," Bob Mahrenke at the Broadway arranged for newsreel shots to be made of the ceremony. Attending showing, left to right, were Mahrenke, Delegate Chester Kosakowski, Gov. O'Conor, Delegate John A. Novak and Judge John Prinz.

Wheeler, Callow Receive Awards

(*Continued from page* 12)

We must not under-estimate the intelligence of these millions of patrons. We cannot limit our activity to any arbitrary, all-inclusive budget plan. We must not be content with a minimum audience, but must exhaust every avenue of approach to assure better pictures the maximum audience they deserve.

"Our publicity and exploitation must not only be unique and attractive, it must be convincing. The showmanship which advances a good picture into a theatre must be, at least, as novel and intriguing as the picture itself and it must have enthusiasm and invitation.

"We cannot approach the future looking backward or with only a half interest in our business. Either it consumes you and you live it intensely or the parade passes by. The future of this industry depends upon men and women with an insatiable desire to make showbusiness a great institution. There must be an eagerness for public service as well as a desire for box office success. Careful planning and study and vitality must be given every phase of our business. We must take stock of our qualifications. We cannot be petty or greedy or selfish.

"Those who respect motion pictures and work for their advancement will find plenty to reward them. Those who are unwilling to advance should get out."

Freeman, Crisp Present Plaques

Mr. Wanger then introduced Donald Crisp, who said: "In representing Warner Brothers here today I understand that this is the fifth time out of seven Warner Brothers have had the honor of taking this award. Mr. Callow, please accept this tribute from Quigley Publications.

Mr. Callow said: "I am very proud to be the recipient of the Quigley Award for a good many reasons. First of all, the Quigley Award to the men in the field has the same significant importance as the Academy Award has to you people on the coast. It is an emblem symbolic of the efforts which have been put forth for the industry of which we all consider ourselves a part. I think that as long as Martin Quigley continues to award those trophies, the men in the field who try to sell motion pictures will keep on plugging them and that this enthusiasm will maintain the motion picture as the greatest entertainment."

Introduced by Mr. Wanger, Mr. Freeman said: "I have spent most of my life in exhibition. I have been out here only two years and have a great deal to learn. In our field of work to honor any man for achievement is a pleasure. It gives me double pleasure to give this award because the young man is associated with a company in which Paramount is interested. It is an honor to present this award to Mr. Wheeler."

Mr. Wheeler said: "I've been in show business for about 16 years and this is definitely the highlight of those years. It has been a pleasure being here and a thrill to discover that Hollywood is not just a city of bright lights and broken fenders, but a community of hard workers with which I am proud to be associated. We are going to attempt to do our part in the field and I know from what I have seen that the workers here are doing their part also."

Brief remarks by the Guild executives and Dr. Giannini followed, after which Mr. Wanger called upon E. J. Mannix, Harry Raff, Jesse L. Lasky, Herman Wobber, Sol Lesser, Kenneth Thomson, Gloria Jean, Jane Darwell, Harold Lloyd, Nancy Kelly, Edmund O'Brien, Tex Ritter, Martha O'Driscoll, Glen Ford, and the past winners of Quigley Awards.

Tribute to the awards was paid in telegrams from the Associated Motion Picture Advertisers and by John Ballaban, who said: "The consistent efforts by your publication to promote sound theatre merchandising are worthy of repeated congratulations. Needless to say, Balaban and Katz, as well as David Wallerstein and myself personally, are proud that Ray Wheeler, Granada Theatre, South Bend, was adjudged a grand prize winner. All good wishes for the continued success of the Round Table exploitation endeavors."

At the speaker's table were Walter Wanger, E. J. Mannix, Jesse Lasky, Herman Wobber, Harold Lloyd, Harry Rapf, and awards winners.

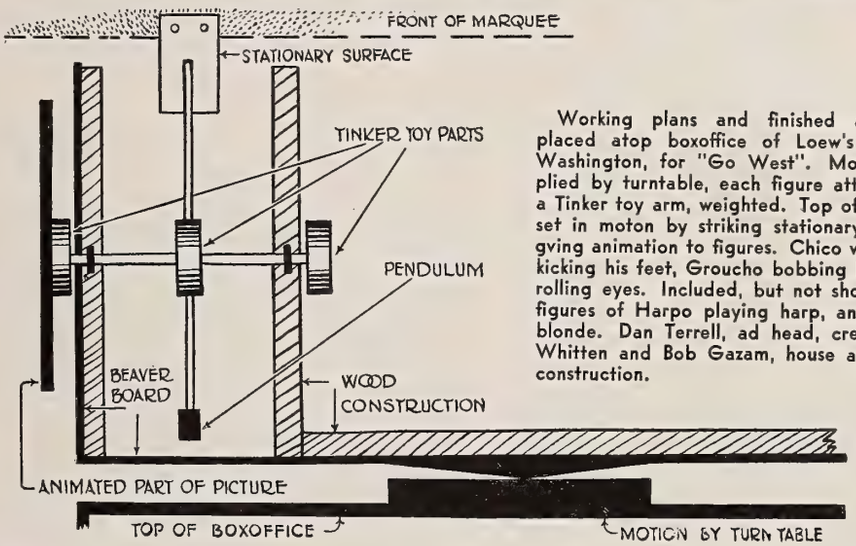
Other guests were J. P. McGowan, Billy Leyser, Henry Rogers, Blake McVeigh, Robert Speers, Scoop Conlon, Lincoln Quarberg, Robin Coons, Mort Goodman, Walter Compton, Bill Hendricks, George Brown, Martha O'Driscoll, Fred S. Meyer, William Raynor, Jr., Lou Lifton, Tex Ritter, William Stephens, Ted Loeff, Jack Warner, Jr., Donald Gledhill, Julian Lesser, Irving Asher, Fred Pelton, William Pine, William Thomas, John Roger, William Pierce, Charles Ackerman, W. R. Sheehan, Sheridan Gibney, Kenneth Thomson, Harry Sherman, Edward Arnold.

Fred Stanley, Gabe York, Jock Lawrence, Jack Chertok, Carey Wilson, Richard Goldstone, Dema Harshberger, Hedda Hopper, Ida Koverman, Fred Beetson, Myron Lustig, John Peere Miles, George Glass, Al Vaughan, Jules Seltzer, John LeRoy Johnston, Edmund O'Brien, Nancy Kelly, Mrs. Ferman Schoonover, John Joseph, Gloria Jean, Jane Darwell, Frank Seltzer, Lou Smith, Rose Josephs, Don McElwaine, Richard Condon, Margaret Ettinger, Janet Martin, Jack Jungmeyer, Jr., Robert S. Taplinger, Douglas Churchill, Charles Koerner, Eliston Vinson, Perry Lieber, Russel Moon, Barret McCormick, Terry Turner, Glenn Ford, Bob Doman, John Campbell, Albert A. Galston, Victor M. Shapiro, Tom S. Pettey, Phil Gersdorf, Joe Reddy, Ben Wallerstein, Lou Halper, George Weiss, Ira Genet, Gordon Hollingshead, Ed Finney, Julius Evans, Danel T. O'Shea, Carl J. Walker, Leo Miller.

A TERRELL ANIMATION







Working plans and finished animation placed atop boxoffice of Loew's Capitol, Washington, for "Go West". Motion supplied by turntable, each figure attached to a Tinker toy arm, weighted. Top of arm was set in moton by striking stationary surface, gving animation to figures. Chico was shown kicking his feet, Groucho bobbing head and rolling eyes. Included, but not shown, were figures of Harpo playing harp, and kicking blonde. Dan Terrell, ad head, credits Tom Whitten and Bob Gazam, house artists, for construction.

Music Contest Run by Wheeler

With "The Hard Boiled Canary" dealing for the most part with the National High School Music Camp at Interlochen, Mich., about 150 miles north of South Bend, where Ray Wheeler holds forth at the Granada, the Round Tabler struck upon the idea of conducting a series of voice recordings from the local high school music department. These recordings which could be made any time between March 1st and 20th were rushed to Wheeler at the Coast, where he is a guest of Quigley Publications as a 1940 Grand Awards winner.

Since Allan Jones, star of the picture, was making a personal appearance in South Bend prior to picture's opening, Wheeler prevailed upon him to visit the local high school, where a general assembly of all music students was called and explain the details of the contest. When the recordings reach the theatreman in Hollywood, he will proceed with them to the Paramount Studios where Allan Jones and a group of talent scouts will select the winners. At this time Jones will also make a recording, telling just why a certain voice was selected as outstanding.

Upon his return to South Bend from the Quigley Awards ceremonies, Wheeler will play the outstanding recordings on stage opening day of picture while the winner will be presented with the Jones' recording, plus an all-expense trip for himself and chaperon to the National High School Music Camp sometime this summer.

Local schools an dnewspapers gave Ray complete coperation.

STAGE SHOWS PROVE AID TO BOXOFFICE

Managers Hook Dates to Merchants, Schools, Clubs; Contests Found Successful

Stage shows attracting boxoffice notice in combination houses are being favorably promoted as witness campaigns received on Sally Rand, Vincent Lopez, Major Bowes' Sixth Anniversary Revue and Gene Krupa. On the first, Harvey Cocks, general manager of the Quimby Circuit in Fort Wayne, Ind., aided by James Clapper, started his newspaper barrage well in advance of the Rand personal, which the theatremen tied directly to a style show sponsored by local merchant, members of the cast doing the modelling. Numerous other merchants were tied in, stores coming through with ads which included cut of the star and copy to the effect that Miss Rand chose that particular car, store, hotel, etc. during the week's stay. Also featured was a giant sale in leading dress shop at which Miss Rand made an appearance at noon. Store noted this with co-op ad and storewide attention.

Mayor Gives Lopez Key to City

Highlight of Seymour Morris' campaign for Lopez at Schine's Palace, in Lockport, N. Y., was climaxed with a luncheon on day of arrival at which the Mayor presented the maestro with the key to the city. Also present was secretary of the Chamber of Commerce and president of the merchants' association. Press photographer covered the event as did reporters who interviewed the band leader.

Advance coverage included promotion of record player and Lopez records which was used in lobby ahead with sign plugging the appearance. Store also gave window with records and machine using head of Lopez with copy that he would appear there to autograph records. All music stores were tied in with announcements, hotel where Lopez stayed taking co-op ad and musicians' local cooperating by reserving block of seats for opening. High schools were included through offer of special discount to students attending the four o'clock performance. Since the leader is a Kiwanian, a special committee from that organization was appointed to welcome him.

Curtis Lauds Bowes Auditions

Local Chrysler dealers were tied by Gene Curtis at Schine's Strand, Syracuse, for an amateur contest in connection with Major Bowes' Sixth Anniversary Revue. Entire cost was met by the agency, including cost of newspaper ads, radio, audition blanks, audition hall and grand prize which was an all-expense trip to New York and return for two people, with an audition guaranteed by Major Bowes.

Opening gun was two column ad run in dailies headed "amateurs wanted" and giving details on the contest. Spot announcements were planted on the three local stations plugging the contest and engagement of the unit. Applications were taken at the showrooms of the Chrysler agencies, where the first auditions were held. Three of the winners were presented at each show on Friday and Saturday; three additional at each of the first two Sunday shows, the winner of each of these going into the semi-finals on the third show Sunday with the final winner picked at the last show. All selections were made by audience applause.

Lambert Features Drumming Contest

An amateur drumming contest with four of the finalists appearing on the stage of the Venetian, Racine, Wis., during Gene Krupa's personal, was arranged by Manager Stan Lambert with the aid of his assistant Ed Friedwald. Milking the stunt for all it was worth, arrangements were made to present promoted set of drums in connection with a lucky number drawing Saturday following Krupa's appearance. In addition to the above, a promoted late model juke box with 20 Krupa recordings was used in lobby with card reading "You are listening to a Gene Krupa recording. See Gene Krupa and his band here in person on our stage, one day only," followed by date.

"LET'S HEAR FROM YOU"

McBride Sells "Ends Night" To College Students

Since Providence, R. I., is strongly collegiate, as the home of Brown University and Pembroke College, Eddie McBride aimed the heaviest guns of his campaign on "So Ends the Night" at Loew's State for attention of the students. Widely distributed was a herald addressed to the Harvard Lampoon refuting that publication's recent burlesquing of the various motion picture polls. Copy said that since the college publication had set itself up as judge and jury on motion pictures, "What's your verdict here?"

For the girl students at Pembroke, McBride contrived a die cut Valentine, copy inviting the women to be a guest of the stars of the picture in a lucky number tiein. Valentines were numbered and those corresponding with figures on lobby board were admitted free of charge.

KATZ FORMS BRIGADE TO LESSEN FIRES

Following a proposal by New York City Fire Commissioner McElligott for the establishment of an auxiliary division to combat fires in and about theatres, Mel Katz of the Lane, in the Washington Heights section, hooked with the circuit's nearby Gem, has organized a fire brigade among the personnel.

Katz let this be known in the neighborhood through publicity and exploitation media, as an additional prestige builder for his situation.

Holland Arranges Breakfast Prevue

What he chose to advertise as "an event of distinction," was the breakfast prevue arranged by Sid Holland for the opening of "Back Street" at the Palace, in Akron, Ohio, and to which representatives of city's most important women's organizations were invited. Reception and breakfast was held at cooperating restaurant, one of the nicer spots in town, at 9 a.m., after which the women were escorted to the theatre for the showing. Reaction cards were distributed, and permission solicited for their advertising and publicity uses.

Purchasing sufficient copies of the cheap edition of the book, Holland ripped the covers off and overprinted each page in red with copy to the effect that holders should read each side of the page. If a situation therein described was illustrated in scene stills on display in theatre lobby, the sheet was accepted for admission. Some 6,000 of these pages were used as stuffers by local chain and food stores, clerks receiving courtesy ticket for their cooperation.

Going after additional business, Sid arranged with Western Union at a reduced rate, for the delivery by uniformed boys of wires to the secretaries of various clubs while meetings were in session. Messages expressed the hope that the particular group would arrange a theatre party to see the picture. For his street bally, Holland unearthed a 1901 model car which, appropriately bannered, offered "gratis rides to see Back Street at the Palace."

"LET'S HEAR FROM YOU"

Window Displays Exploit "Back Street" for Stadler

Numerous merchant tieups were effected by Art Stadler at Schine's Auburn, in Auburn, N. Y., in connection with "Back Street." Druggist distributed lucky number bags with guest tickets involved, book store featured Fannie Hurst novels, in addition to running ad in papers, beauty shop came through with five permanents and dress shop featured window displays. Through tieup with important bowling alleys in town, Art offered guest tickets to high scorers. All displayed signs plugging the picture and contest.

For "Western Union" miniature and jumbo wires were featured, entire staff dressed as Western Union boys during run and ballyhoo consisted of giant wire addressed to the Mayor, toted through streets for all to see. Indians in complete regalia came in from nearby reservation for personal appearance on stage and personal letters were sent to the heads and teachers of local and rural schools in addition to displaying study charts at high school.

"LET'S HEAR FROM YOU"

Erects Statue of Liberty Display

In addition to getting a Mayoral proclamation on "Land of Liberty," Nate Gould, Orpheum, St. Joseph, Mo., arranged for a giant replica of the Statue of Liberty to be displayed with appropriate stills and copy in a leading window.

Plays Dan Cupid On "Love" Date

When several boys at the local colleges asked Bert Leighton at the Grand, Lancaster, Pa., for stills or other material on "This Thing Called Love," to hang in their rooms, the Round Tabler got up attractive displays with theatre and playdate copy and presented them to the students.

In addition, Leighton sponsored contests at two of the colleges in which entrants were requested to write a letter of not more than 200 words on "What Is This Thing Called Love?" For the best five letters, guest tickets were awarded. Leighton also played the role of Dan Cupid on opening day, running story in newspapers to effect that all couples taking out licenses on that day would be admitted gratis.

Street broadcast was used week ahead with all participating queried on "this thing called love"; guest tickets went here too. Merchant tieups included window displays of sheet music and records with appropriate tiein copy; department store featured fashion stills of Rosalind Russell in their various departments and 11 by 14 cards mounted in frames were featured in downtown section.

"LET'S HEAR FROM YOU"

Local Movie Slant Arranged by Kidwell

Reported as attracting considerable attention locally is the stunt engaged in by Round Tabler Ed Kidwell at Schine's Kent, in Kent, Ohio, whereby motion pictures are taken at local schools and later shown at the theatre. To usher in the novelty, Kidwell distributed handbills and planted announcements in grade schools to the effect that motion pictures would be made of youngsters attending a specified matinee show.

As an added attractor, a special cartoon show was arranged for the occasion, and movies were made of the contestants in the stage activities. Screen trailer publicized the showing of these films for the following Saturday matinee. With this as a starter, the theatreman plans to cover every grade school making movies of the youngsters during recess period. Each following Saturday will be dedicated to a particular school.

"LET'S HEAR FROM YOU"

Indian Street Ballyhoo Plugs "White Eagle" Serial

Sid Munter, manager of Warners' Grand Opera House, Wilmington, Del., recruited a live display for his "White Eagle" serial, bally walking through the town in Indian regalia. Neat window display consisting of Indian relics was planted and heralds distributed at schools and house-to-house.

For "Chambers of Horrors," Sid fashioned a large display board with 11 by 14 teasers, which included wool stockings for people who get cold feet, smelling salts for people who might faint, hot water bottle for people susceptible to chills, "rubber gloves" to keep patrons from biting their nails, and a "candle" for those afraid to go home in the dark after seeing the picture. Sid also built a show-case displaying the remains of the last victim of the "Chambers of Horrors" and a torture chamber for lobby.

STATION SIGNS OFF WITH "NIGHT" TITLE

One of the highlights of Round Tabler Bill Elder's campaign for the engagement of "So Ends Our Night" at Loew's, in Harrisburg, Pa., was his arrangement with Station WHP for a nightly sign-off: "This is Station WHP in Harrisburg signing off . . . So Ends Our Night". Spot announcements were also arranged for.

Additional radio coverage included address by leading clergyman to student body of Lebanon Valley College, with a later discussion of the picture over WKBO. Clergyman also used the theme as his text for a lecture from the pulpit.

Taylor Holds "Flight" Screening For Newspapermen and Pilots

Good for plenty of stories and art breaks was the special screening of "Flight Command" for newspapermen and famous test pilots held by Charles Taylor, advertising and publicity director for Shea's Great Lakes Theatre, in Buffalo. Arrangements were also made for a demonstration of powerful anti-aircraft searchlights of a local battalion.

School cooperation was obtained and cards posted on all bulletin boards in educational centers. Outstanding display of model airplanes was placed in lobby 10 days ahead and radio announcements used on two local stations at frequent intervals one week ahead. Special front was built with airplane action featuring large sign placed over boxoffice.

"LET'S HEAR FROM YOU"

Querrie Publishes Anniversary Paper

Unusual newspaper issue, bound in cardboard covers with cartoon head of Manager C. L. Querrie, was used by the Famous Players Canadian theatreman to publicize the twentieth anniversary of the circuit's Palace, in Toronto.

Four-page spread inside carried background material and a personal message from Querrie to his patrons. Merchants' ads on inside paid entire cost of printing and distribution of the special edition.

Local "Foyle" Foils Public

Working on the premise that "you can fool some of the people, some of the time," Roy Prytz, went into cahoots with local radio station man-on-the-street announcer and arranged an interview with one of his cashiers, in connection with opening of "Kitty Foyle." Girl was foisted on the unsuspecting public as possessing the same name as the picture title, and having travelled in from one of the rural districts for the express purpose of seeing the picture that so recklessly used her name for a title.

Telegram addressed to the president of the local business girls' club called attention to the picture's opening, and numerous window displays were arranged.

For "Li'l Abner," Prytz contacted doughnut shop which featured an "Abner" doughnut and gave away a quarter dozen free with each purchase. Round Tabler also made arrangements with regular Sunday morning comic page commentator to make special announcements to kids about the showing. Newspaper coverage included strip on comic page, with readers and art planted elsewhere in the paper.

"LET'S HEAR FROM YOU"

Bole Seeks Audience Recruit On "A Girl, a Guy and a Gob"

Obtaining cooperation from the 12th Naval District, San Francisco, for his engagement of "A Girl, A Guy and a Gob," manager George Bole at the Golden Gate Theatre promoted a display of miniature battleships for his mezzanine and a recruiting booth with gobs in attendance. Volunteer was sought from and secured in theatre audience, with recruiting officer on hand to sign him up.

Producer Harold Lloyd, Lucille Ball, George Murphy and Edmond O'Brien, stars of the picture appeared on stage, the recruiting following Lloyd's speech. In addition, same aggregation visited Commander S. S. Reynolds, witnessing additional recruits being sworn in, this being good for photographs and stories in local newspapers.

Since Bole found that the number of letters in his upright electric signs devoted to the theatre's name correspondent with the number of letters in the picture title, the theatreman used neon lights for the title and placed these over the regular theatre signs, which are 77 feet high.

Fitzpatrick Sells Public Library On Motion Picture Exhibit

Working on the idea for the past year, Ed Fitzpatrick at Loew's Poli in Waterbury, Conn., has finally sold the local library to give over the entire wing of the ground floor to a motion picture and theatrical section. News of pictures in production, latest releases, newest stage plays, etc., will be featured, as will display matter in keeping, supplied by the Round Tabler. In exchange, playdate announcements and theatre credits on the different attractions at the Poli will be carried.

Furthermore, on plays and books adapted for the screen, the personnel of the new section will telephone patrons on their mailing list, stressing that the pictures are playing at the Loew house. To keep the service up to par, Fitzpatrick is allowing the girls house privileges.

EXPLOITATION BRIEFS FROM A-FIELD

A novel gag, and one that excited plenty of word-of-mouth publicity, was that used for "Go West" by Bill Reisinger, Loew's Poli, New Haven. He ran a series of old trailers upside down and followed them with another trailer stating: "If you think this is nuts, wait till you see the Marx Bros. in 'Go West'."

▽

A contest for a local "Miss Anniversary," with a season pass as first prize, was one of the highlights of the "Gone With The Wind" campaign put over by Paul O. Klingler, Rialto, Lewiston, Pa.

▽

Records made by local film critics endorsing the picture were run just before the trailer for "Philadelphia Story" as highlights of the campaigns for the film put over by F. J. Sorenson, Grand, Esterville, and M. J. Blair, Regent, Cedar Falls, both Iowa.

▽

Patrons writing the cleverest and most complimentary comments about "Come Live With Me" were awarded guest tickets good for a month, to the Strand, Muncie, Ind., as part of the campaign put over by Ivan Heche. Winning entries were used in an ad.

▽

For "Gone With the Wind" at Loew's Capitol, Washington, Dan Terrell promoted local jeweler for full four column ad carrying cut of Gable and Leigh tied directly to the picture. In addition, jeweler devoted entire window to display of wedding rings, background featuring blowup of the cooperative ad, and scene stills.

▽

An extra break was landed in the Houston Press recently, when Francis Deering at Loew's in connection with the anniversary showing of "Gone With The Wind" offered a complimentary ticket to patron number 50,000. Three column art together with story was run.

▽

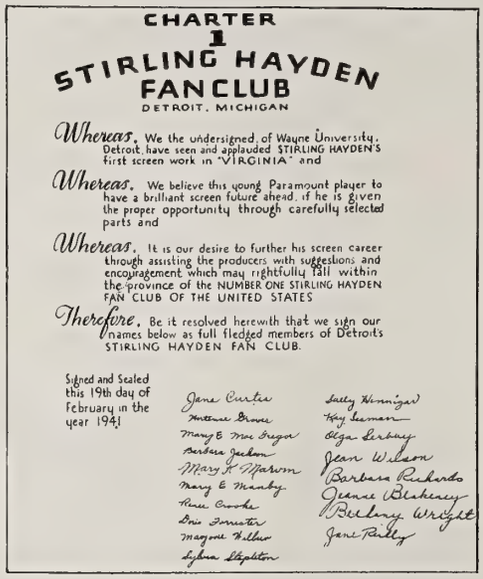
Teaser ahead of "Four Mothers" was distributed by George Sullivan, Clifton Theatre, Huntingdon, Pa., in the form of an envelope, copy on front reading "Your Invitation to a Blessed Event." Inside carried card with copy "The 'Four Mothers' invite you to the premiere showing of their new You-Know-Whats at the" etc. etc.

▽

Through tieup effected with local restaurant, James Crawley at the Palace, Chillicothe, Ill., for his date on "Li'l Abner" promoted a luncheon special which was dedicated to the picture. In addition store paid for printing and distribution of tinted heralds in connection therewith. Scene stills with appropriate tiein cards were also featured in display in restaurant window.

▽

In order to get the women to attend the early matinees of "Back Street" at the Fisher and Riviera Theatres, Detroit, management offered autographs of the story from Charles Boyer to the first 50 attending opening day and Monday following opening.



CHARTER
1
STIRLING HAYDEN
FANCLUB
DETROIT, MICHIGAN

Whereas, We the undersigned, of Wayne University, Detroit, have seen and applauded STIRLING HAYDEN'S first screen work in "VIRGINIA" and

Whereas, We believe this young Paramount player to have a brilliant screen future ahead, if he is given the proper opportunity through carefully selected parts and

Whereas, It is our desire to further his screen career through assisting the producers with suggestions and encouragement which may rightfully fall within the province of the NUMBER ONE STIRLING HAYDEN FAN CLUB OF THE UNITED STATES

Therefore, Be it resolved herewith that we sign our names below as full fledged members of Detroit's STIRLING HAYDEN FAN CLUB.

Signed and Sealed this 19th day of February in the year 1941

Jane Curtis
Marianne Brown
Mary E. McTague
Barbara Jackson
Mary K. Marvin
Mary E. Mawby
Rose Crooks
Eric Forester
Maynie Miller
Sylvia Stapleton
Sally Hemingway
Kay Lemon
Olga Serbey
Jean Wilson
Barbara Richards
Janice Blakeney
Bulany Wright
Jane Bailey

Arranged by Ralph Stitt, advertising head of the United Detroit Theatres, in Detroit, for advance on "Virginia" was the formation of a Stirling Hayden Fan Club to honor the player in his first screen work.

Reproduced above is Charter Number One, which was drawn up by Stitt for the local Wayne University girls, signed by each and then forwarded to Hayden in Hollywood. Blowup of the resolution was on display in lobby and picked up by local dailies for further breaks.

Six columns of art on Fay Holden in character as Mother Hardy in the Hardy Family series, were planted by Dan Terrell, Loew's Washington publicist, on the woman's page of the local *Times Herald*.

▽

A throwaway using the line: "Fellows, are you looking for a thrill?" and followed by the theatre's phone number, was used as part of the "Trial of Mary Dugan" campaign put over by E. Yarbrough, Keeney, Elmira, N. Y. He also had a radio contest to select the ten best thrill pictures of 1940 and named "Dugan" as the thrill picture of 1941.

▽

Adding an unusual twist to the candid camera stunt as part of his "Philadelphia Story" campaign, Roscoe Drissel, Loew's, Norfolk, arranged with the local Ledger to take pictures around town of service men attached to the Naval Base there. Those identifying their photos received cash and guest tickets. The Ledger devoted plenty of space in art and stories to the idea.

▽

Setting aside a special performance for Junior High School classes, Leo Peterson, Strand, Fort Dodge, Iowa, had the students march to the theatre in a body as part of his "Land of Liberty" campaign.

Serialization of "Kitty Foyle" was planted ahead of run by Frank Shaffer at the Dixie, Staunton, Va. To create further interest, Frank planted his ad atop the last three chapters. Local book store devoted window to display of the picture version of the novel with appropriate credit cards.

▽

In conjunction with the opening of his serial "Sky Raiders," Clayton Cornell at Schine's State, in Tupper Lake, N. Y., tied in with the Boy Scout Anniversary Week celebration, members of which were invited opening day. Giant parade was held, aeroplane modelling contest was held through cooperation of five and dime store which featured window displays and tieup was made with book store tying in with Flying Aces magazine. Additional publicity was garnered by Cornell since he acted as chairman of the arrangements committee in connection with Boy Scout Week.

▽

Ahead of his date on "Star Dust" at the Granada, in Napanee, Ontario, Frank Miley, Jr., distributed cards on which was printed picture title. In small box at bottom of card, Miley sprinkled flitter, to represent stardust.

▽

To sell his date on "Barnyard Follies" at the Opera House, in Waterville, Maine, Round Tabler Ed Harrison addressed personal letters to all local members of the 4-H Clubs calling attention to the date. In addition, Ed distributed tinted cards attached to which were old fashioned corn cob pipes, promoted locally.

▽

Made from log slabs was the simulated log cabin front erected by A. E. Crowder, Jr., for his date on "Hudson's Bay" at the Dixie Theatre, in Ashdown, Ark. Title letters were spelled out across entire front. While for "Strike Up the Band," Crowder built an entire new compo front which was covered with character cutouts of the stars.

▽

A tab-sized herald with a giant "Extra!" across the top was distributed to tell the public about "The Trial of Mary Dugan" as one of the highlights of the campaign for the film put over by Henry Hall, Jefferson, Charlottesville, Va.

▽

To the first one hundred ladies who attended the opening performance of the return engagement of "Gone With the Wind," Bert Wild, Butler, Butler, Pa., presented miniature bouquets.

▽

A model airplane contest and posting of Navy "A" boards were highlights of the "Flight Command" campaign executed by J. V. Minton, Shea's, Erie, Pa.

▽

An invitation bearing the seal of the State of Montana, and sent out in the name of the Governor of the state, went to all members of the Senate and the House of Representatives as part of the campaign staged on "Land of Liberty" by Jack Edwards, Marlow, Helena.

Flag Routing Aids "Convoy"

Robert Kilgore of the Palace Theatre, Memphis, reached more than 50,000 school children in his campaign on "Convoy" through the routing of a set of British flags, including Scotland and all the empire units, to the various schools. A speaker explained to the history classes the part the flags had played in England's history, a reported first-time school promotion of this nature.

Heralds were distributed from house-to-house, special screenings held for British relief associations and special ads were used in all papers, the ad theme being "Will the British win the war?"

Battleship float was used for ballyhoo angle and was manned by British seamen in uniforms. A second novelty was a display in the lobby of knitting turned out by local members of British relief agencies. Members of the British War Relief sold emblems in the lobby and telephoned all members to come in and see "Convoy" and buy emblems.

Following the use of the British flags in schools they were spotted around the marquee in the day time and at night patrons entered the theatre through an avenue of flags. In addition to the flags an anti-aircraft gun was mounted on the marquee. Commentator from station WMC went on the air in the interest of the picture.

"LET'S HEAR FROM YOU"

Kids Help Exploit "Thief of Bagdad"

Sid Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., arranged for music tie-ups for "I Want to Be a Sailor" from "Thief of Bagdad." In addition bicycle rigged up with colors on wheels was used for a free ballyhoo, kids invited to ride the bike in front of the theatre.

On "Li'l Abner," Sid worked out a Sadie Hawkins Day in co-operation with Gettysburg College, also promoting a sandwich tie-up with the college grill. "Flight Command" got a start with local aviator dropping heralds from the sky. During recent Scout Week, passes were awarded to Scouts bringing in best plane models.

"LET'S HEAR FROM YOU"

Schultz Lucky Number Gag

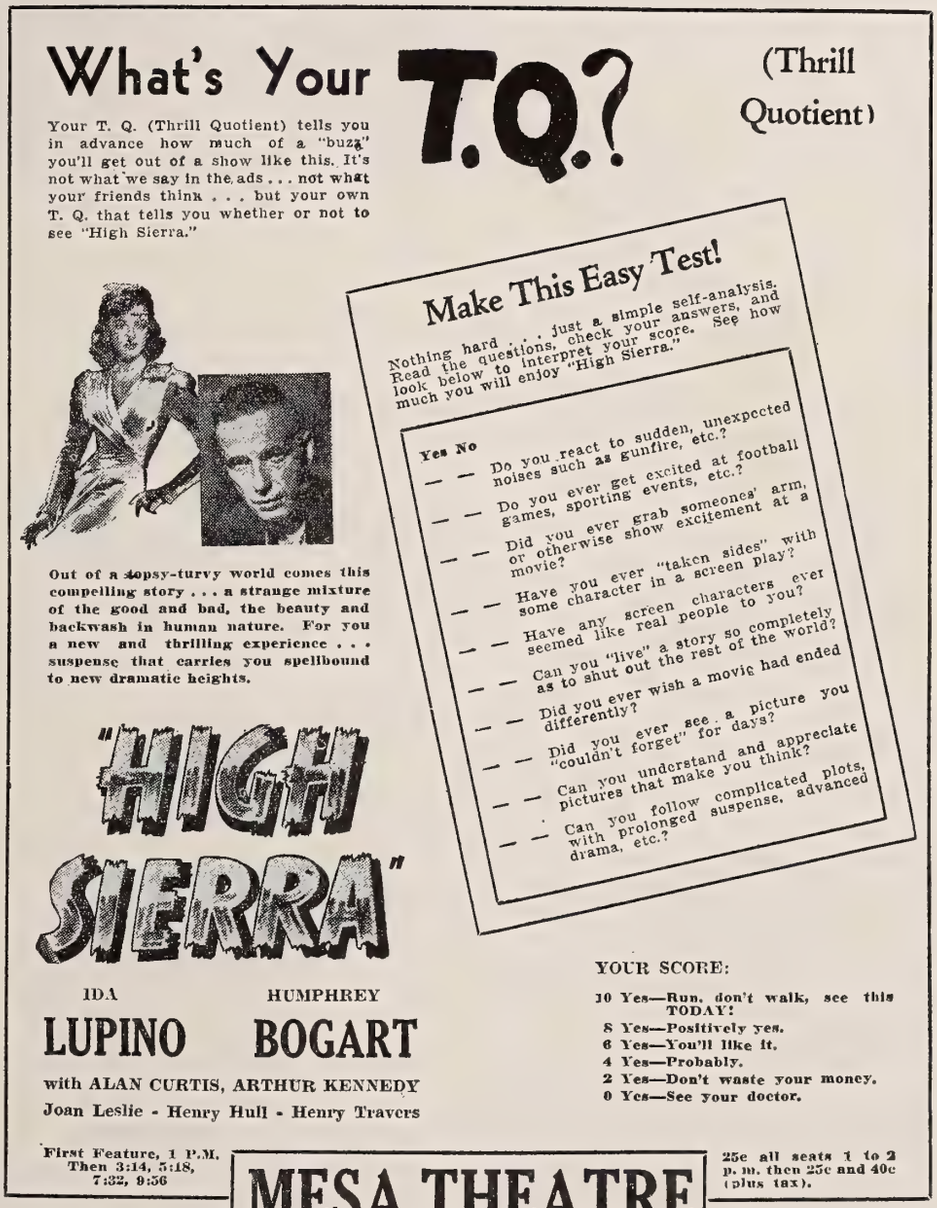
In connection with the date of "Lucky Partners" at the Princess, in Milwaukee, assistant Larry Schultz erected a lucky number game in the lobby. Game consisted of a wheel with stills from the picture used instead of numbers. Patrons were each given an opportunity to spin the sheet. If the pointer stopped on a still of Ginger Rogers or Ronald Colman, guest tickets were awarded.

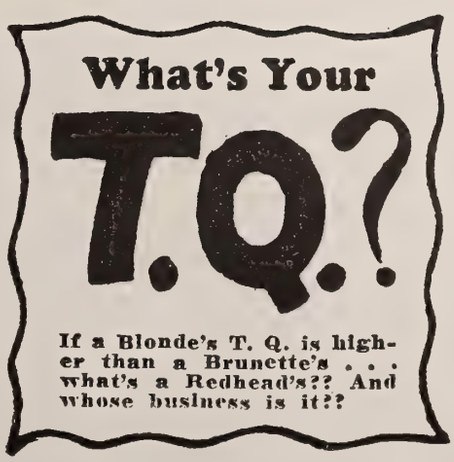
"LET'S HEAR FROM YOU"

Excuse It, Please

Through an inadvertence, the draftee breakfast commented on in the March 8 issue in connection with showing of "Buck Privates" at the Roxy, in Atlanta, was credited to Tommy Read. Pardon, the honors go to Jack Hodges, who arranged the stunt at that spot.

PATCHEN TEASER ADS





A series of one-column teasers, all asking "What's Your 'T.Q.'?" but with rest of copy different in each, made up the advance campaign conceived by "Pat" Patchen, Westland city manager in Grand Junction, Colo., for "High Sierra" at the Mesa. The "what" was explained on opening day in a four-column (above) stressing Patchen's "thrill" test and answers. The teaser "T.Q.'s" and borders are chalk plates which the Round Tabler makes up himself, since engraving facilities in that sector are limited.

personalities

HERBERT L. COPELAN
who recently resigned as general manger of Warner theatres in Atlantic City, will head his own circuit in Florida.

▽

PAUL KETCHUM
manager of Schine's Paramount, Glens Falls, N. Y., resigned that post to return to his home in Oklahoma City where he will take over a house for himself. He is succeeded by GEORGE CAMERON of Geneva.

▽

LEONARD TUTTLE
is now managing the Embassy Theatre, in Bayonne, N. J.

▽

ROBERT PEFFLEY
manager of the Northio Sorg theatre, in Middletown, Ohio, has been transferred to the Strand succeeding JAMES STEMPER, who takes over the Sorg.

▽

H. R. WAGNER
has resigned as manager of the Majestic, in Seymour, Ind., to become manager of the Playhouse, in Edinburg, Ind.

▽

J. L. HANES
has reopened the Capitol Theatre, Reading, Pa.

▽

H. D. BENDIGO
has opened his new Bendigo Theatre, at Heggino, Pa.

▽

JAMES KEEFE
has returned to his post as assistant to city manager E. W. BAKER of the Evergreen theatres, Spokane, Wash. FRED HOOPER, assistant manager at the State, took over the same position at the Fox and MEL HABERMAN, assistant manager at the Fox, took a similar post at the Orpheum.

▽

L. D. PARROTT
auditor for Commonwealth Amusement Corp., Kansas City, has been shifted to Creston, Ia., as manager of the Commonwealth houses there. Other circuit changes include: MERL HILLYER of Creston goes to Kansas City to manage the suburban Benton; HOWARD WOLF is transferred from the Benton to the Varsity at Lawrence, Kan., as manager under STANLEY SCHWAHN, city manager. HAZEL RALPH becomes auditor for the city in Kansas City.

▽

T. GRAYSON POATS
for the past several manager of the Ritz Theatre, Columbia, S. C., has been transferred to Rockingham, N. C., as city manager. CURTIS H. MEES succeeds Poats, and succeeding Mees at the Strand, in Columbia, is JACK JORDAN, formerly assistant manager at the Palmetto. TOM ALLEN, former assistant at the Ritz, succeeds Jordan and the Allen post goes to FRANK D. BRYANT of Marion, S. C.

▽

A. J. SONASKY
has been transferred from the Minnesota Amusement Co. staff at Virginia, Minn., to become manager of the Loring Theatre, in Minneapolis.



DOROTHY IRENE, on February 27th, to Mr. and Mrs. H. Paul Fasshauer. Father manages the Newtown Theatre, Flushing, L. I.

▽

GERALD, to Mr. and Mrs. Manny Pearlstein. Dad heads Warners' Cleveland ad department.

▽

ROBERT PEFFLEY
manager of the Northio Sorg, Middleton, Ohio, has been transferred to the Strand, succeeding JAMES STAMPER, who takes over the Sorg.

Showmen's Calendar

APRIL

1st	All Fools' Day
	Wallace Beery's Birthday
	U. S. Mint Established—1792
3rd	Washington Irving Born—1783
	Leslie Howard's Birthday
4th	Rosemary Lane's Birthday
5th	Elihu Yale Born—1649
	Bette Davis' Birthday
	Spencer Tracy's Birthday
	Melvin Douglas' Birthday
6th	Palm Sunday
8th	Louisiana Admitted into Union—1812
	Sonja Henie's Birthday
11th	Good Friday
12th–19th	Passover (Jewish Holy Days)
13th	Easter Sunday
16th	Charlie Chaplin's Birthday
17th	Ann Shirley's Birthday
	William Holden's Birthday
18th	Paul Revere's Famous Ride—1775
19th	May Robson's Birthday
20th–26th	Be Kind to Animals Week (Sponsored by American Humane Association, Albany, N. Y.)
23rd	Shakespeare Born—1564
	Shirley Temple's Birthday
26th–May 3rd	National Boys and Girls Week (Sponsored by Boys and Girls Week Committee, Chicago, Ill.)
27th	Samuel F. Morse, Telegrapher, Born—1791
	Ulysses S. Grant (18th President) Born—1822
	Daylight Saving Time Begins
28th	James Monroe (5th President) Born—1758
	Lionel Barrymore's Birthday
30th	George Washington Became First President—1789

WILLIAM DWORSKI
will manage Warner's Palace, in Lorain, Ohio and BILL HARWELL of the Ohio, Canton, succeeds Dworski at the Warner, in Mansfield.

▽

WALTER B. SHUTTEE
general manager of Standard Theatres, Oklahoma City has resigned that post, as has BERT STERN, circuit's advertising director, who will book legit attractions for the Shrine Auditorium there. Other Standard changes include: JOHNNY JONES, assistant manager of the Criterion has resigned to return to Shawnee to operate his father's Ritz Theatre, MATHEW TROTER steps up from chief of service to succeed Jones. ROBERT BUSCH has resigned as manager of the Midwest to become manager of the Uptown Theatre, just opened by Charles Ferris. JULIUS KRISCH, shorts booker has been transferred to manager of the Midwest. FRANK ROBERTS has succeeded Krisch. W. C. LEWELLEN, formerly with Joe Cooper Enterprises in Lincoln, is now supervisor in charge of downtown houses, and FORREST SWIGER is in charge of all suburban houses in a supervisory capacity.

▽

JOSEPH KINSKY
has been appointed district manager in the Omaha area territory for Tri-States Theatres. H. D. GROVE, manager of the Fort, in Rock Island, Ill., is promoted to district manager of the Davenport territory succeeding EVERT R. CUMMINGS, who resigned to handle his own exhibition interests.

▽

BILL HENDRICKS
has been placed in charge of publicity and advertising for the United Detroit West Side theatres; CLIFF BROWN of East Side and ALICE GORHAM will handle special publicity.

▽

THURMAN LUMPKIN
has been named assistant manager of the Camp Bowie Theatre, Brownwood, Tex.

▽

MARTY LEVINE
associated with the Brand circuit in New York, has taken over the Lake, in Cleveland, from Warners.

▽

OTIS B. KYGER
is managing the new Ritz, in Reading, Pa.

▽

BILL KEATING
is holding down the fort at the Roosevelt, Seattle, succeeding MAT NIGHTON, who becomes city manager for the Sterling chain at the Dallas, Oregon.

▽

WILMER B. HUFFMAN
replaces J. LESTER STALLMAN as manager of the Stanley-Warner theatres in Reading, Pa.; the latter will manage the Astor in that town.

▽

TED GAMBLE
has reported the acquisition of the Rialto and Cascadian Theatres, at Hood River, Ore., from ART S. KOLSTAD. ROY GAMBLE, brother of the purchaser will manage the Hood River houses.

1940-41 PRODUCT AT A GLANCE

On the page opposite the inside back cover of this issue appears the cumulative alphabetical index to MOTION PICTURE HERALD'S new and valuable exhibitor service section

PRODUCT DIGEST

It is a master index to all information available to date on 1940-41 product. Simply check the title of any feature you want to look up, turn to the designated page, or pages, and you have all buying and booking information up to this very minute. This is the sixth issue of the section published in MOTION PICTURE HERALD. To get the fullest value from this new service, keep all issues of PRODUCT DIGEST.

PRODUCT DIGEST is published every other week alternately with the regular release chart. The next issue of PRODUCT DIGEST will appear in MOTION PICTURE HERALD dated April 5, 1941.

The continuity of PRODUCT DIGEST information is important. Every issue will carry a cumulative index of all 1940-41 product and the section, as it accumulates, will give you synopses, casts, release dates, review dates, audience classification, Legion of Decency ratings, running time, production numbers and other valuable information.



Use **PRODUCT DIGEST**

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commssion. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

FOR SALE, TWO SMALL TOWN THEATRES IN Michigan. Now running. Write EDWIN DALTON, Flushing, Mich.

WANTED, MOVIE THEATRE, VICINITY NEW York City. Box 1387, MOTION PICTURE HERALD.

FOR SALE, THEATRES IN SEVERAL STATES now operating. Have several listed for lease as well. Let me know what size and where you desire to operate. Box 1217A MOTION PICTURE HERALD.

HELP WANTED

WANTED, MANAGER FOR INDEPENDENT motion picture theatre, capable, must understand booking, send photo, experience, recommendations, and salary expected. BOX 1388, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS, MOVIE CIRcuits. ROSHON, Gulf States Bldg., Dallas, Tex.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS OPPORTUNITY

FOREIGN PRODUCER NOW IN AMERICA SETting up new roadshow company will consider reliable experienced roadshowmen. Must have sufficient capital, car and contracts to insure territory. Box 1209A MOTION PICTURE HERALD.

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase stage franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. Box 1212A MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

COMPLETE HIGH CLASS EQUIPMENT FOR 500-seat theatre, purchased at auction. For sale cheap. MOVIE SUPPLY COMPANY, 1318 So. Wabash Ave., Chicago, Ill.

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

BARGAIN, USED PEERLESS LAMPS AND Powers projectors, Mazda equipment. BOX 1381, MOTION PICTURE HERALD, Chicago, Ill.

CLOSING OUT LIGHTING EQUIPMENT. SPOTlamps 500 watt, $2.95; 1,000 watt, $7.95; 2,000 watt $10.95; Footlights, Borderlights, $1.95; Heavy Spotstands, $3.95; Hanging four cluster worklights, $5.95; Sixhole colorwheel, $2.95; General Electric Mazda bulbs. std. pkgs. 25% discount. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE, PEERLESS LOW INTENSITY lamps at a real bargain, for cash. Box 1386, MOTION PICTURE HERALD, Chicago, Ill.

THEATRE CHAIRS, CUSHIONS, PARTS, METAL backs and metal bottoms at lowest prices. Large stock, satisfaction guaranteed. ALLIED SEATING CO., Inc., 36-38 West 13th Street, New York City.

LARGE 3 MANUAL ORGAN IN GOOD CONDItion. Will sell reasonable. VICTOR THEATRE, 1112 Harrison Avenue, Cincinnati, O.

NEW GENERAL EQUIPMENT

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton St., Atlanta, Ga.

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. Box 1208A MOTION PICTURE HERALD.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED! 1941 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1940-41 INTERNATIONAL MOTION PICture Almanac edited by Terry Ramsaye is available. The most comprehensive reference annual of the amusement industry. More than 12,000 industry personalities are listed and it contains 57 divisions in its 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

TRAINING INSTITUTE

BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U.S.A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis

Cast

Background facts and special data of exploitation value.

(Release dates are subject to change)

THE OUTLAW (Twentieth Century-Fox)

The Story of Billy the Kid

Produced and directed by Howard Hughes.

SYNOPSIS

Doc Holliday (Walter Huston), famed as a handy man with a gun, rides into Lincoln, New Mexico, on the stage. His horse, Jimmy, has been stolen. In Lincoln he runs into Pat Garrett (Thomas Mitchell), the sheriff, an old friend of Doc's. Outside of a dentist's office Doc finds his horse. Jimmy's new owner is a mere boy, hardly out of his teens. He is Billy the Kid (Jack Buetel).

Billy has bought the horse from a man in Sante Fe Springs and refuses to give him up. Pat Garrett, attempting by a ruse to disarm the Kid, is knocked down. Garrett is apoplectic with rage but can't do anything about it. Doc is secretly amused and he and the Kid leave Garrett nursing his jaw. Later, the Kid, preparing to bed down for the night, is shot at. He grapples with his assailant and is amazed to discover that his would-be murderer is a girl, Rio McDonald (Jane Russell), part Mexican and sister of a boy Billy had killed.

Next morning Doc rounds up another horse, finds Billy and the two of them head for a ranch near Fort Sommer. They stop in a saloon for a bite to eat, decide to play poker. There is an argument, a man is killed and Billy is wounded. Doc takes the wounded Kid to the home of Rio and her aunt.

Garrett and his posse chase Doc for days while Billy lies in a serious condition. When it appears that Billy will die, Rio summons a priest and marries Billy. The Kid gets better but he doesn't know he is married to Rio. Doc returns and learns of the marriage. Rio swears him to secrecy. Doc and Billy ride off after Billy has insulted Rio by preferring the horse, Jimmy, to her when Doc asked him to take his pick. Camping in the desert they find Rio has filled their canteens with sand.

Enraged Billy returns to Rio and forces her to accompany him. Garrett discovers a woman's footprints, follows them to where Rio is hung by wet raw-hide, her wrists lashed to the limb of a tree. Billy is captured by Garrett. They are attacked by Indians and Billy once again is wounded. At the fadeout Billy and Doc are bickering over Jimmy.

CAST

Pat Garrett.....Thomas Mitchell
Doc Holliday.....Walter Huston
Billy the Kid.....Jack Buetel
Rio McDonald.....Jane Russell
Bartender.....Pat West

SPECIAL REMARKS

This marks Howard Hughes first production since 1932, when he produced "Scarface" and "Sky Devils." Mr. Hughes was the producer of "The Front Page" and "Hell's Angels."

Release date, March 21, 1941.

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VIVACIOUS LADY (Reissue) (RKO Radio)

Comedy-Romance

Produced and directed by George Stevens.

SYNOPSIS

Peter Morgan (James Stewart) is in New York to look for his cousin, Keith (James Ellison), who is on his bi-annual binge. After a round of the night clubs, Peter finally finds him listening to the singing of Francey Brent (Ginger Rogers). Forgetting all about Keith, Peter falls for Francey. She falls for him, too, and they get married. Keith wonders gloomily what Peter's father, straight-laced President Morgan (Charles Coburn) of the college at Old Sharon, will say.

When the train pulls in at Old Sharon, Mr. Morgan and Helen (Frances Mercer) are waiting. Because Peter doesn't believe it would be a good time to explain about his marriage, he has Keith lead Francey off to his apartment. Every time that he does try to explain something interferes and finally, Francey has to enroll in one of the classes to see him.

Francey is convinced she should leave Peter, who is an instructor at the college, but he persuades her to stay. Helen sees Peter leaving Francey's room by fire escape and reports her findings to Mrs. Morgan (Beulah Bondi). Mrs. Morgan interviews Francey and hears the truth of the marriage. Meanwhile, Peter has told his father. The father and the mother, who is on Francey's side, argue over the marriage. Both women find themselves leaving their husbands. They are on the train when Peter and his father arrive hurriedly and things are patched up.

CAST

Francey ..... Ginger Rogers
Peter ..... James Stewart
Keith ..... James Ellison
Mrs. Morgan ..... Beulah Bondi
Mr. Morgan ..... Charles Coburn
Helen ..... Frances Mercer
Jenny ..... Phyllis Kennedy
Apt. Manager .....Franklin Panghorn
Culpepper ..... Grady Sutton

SPECIAL REMARKS

First released in May of 1938, this production is being re-issued because its stars, Ginger Rogers and James Stewart, are the 1940 Academy Award winners. It was reviewed in MOTION PICTURE HERALD, issue of May 7, 1938.

Release date, March 28, 1941

MAJOR BARBARA (United Artists)

Romantic Drama

Produced and directed by Gabriel Pascal. Scenario and dialogue by George Bernard Shaw.

SYNOPSIS

Adolphus Cusins (Rex Harrison), a young professor, idly attending a Salvation Army meeting, is attracted to Barbara Undershaft (Wendy Hiller), a Salvation Army major who is conducting the meeting. By pretending to be a repentant sinner he meets her. Barbara takes Cusins home to meet her family and to his surprise, he discovers she is the daughter of Andrew Undershaft, powerful armaments manufacturer. Cusins joins the Salvation Army to be near Major Barbara. Several months later they become engaged.

Lady Britomart (Marie Lohr), Barbara's mother, disapproves of both her daughter's devotion to the Salvation Army and her engagement to the penniless Cusins. Another daughter, Sarah (Penelope Dudley-Ward), is engaged to an equally impecunious young man, Charles Lomax (David Tree). In addition, her son Stephen (Walter Hudd) lacks interest in his father's business. She asks her husband, from whom she has been separated for many years, to come to her house to meet his grownup children.

Undershaft (Robert Morley) is happy to renew acquaintance with his family, particularly Barbara, with whom he strikes up a warm friendship although they have opposite convictions. Undershaft promises to visit the Salvation Army shelter if Barbara will visit her father's munitions factory. Undershaft arrives at the shelter in time to see Barbara deal cleverly with Bill Walker (Robert Newton), a bully. Barbara has almost won him over to the cause of right and justice when her father, at the request of the Army General, gives her a check for fifty thousand pounds, although Bill's offer of a single pound note has been turned down.

Barbara visits the munitions factory and is surprised to find the workers living happily in a bright community. Undershaft, meanwhile, has taken a liking to Cusins and suggests he become his successor as head of the factory. Cusins accepts and he and Barbara start in search of a house in the village.

CAST

Major Barbara Undershaft.....Wendy Hiller
Adolphus Cusins.....Rex Harrison
Andrew Undershaft.....Robert Morley
Bill Walker.....Robert Newton
Snobby Price.....Emlyn Williams
Mrs. Baines.....Sybil Thorndike
Lomax .....David Tree
Sarah .....Penelope Dudley-Ward
Lady Britomart.....Marie Lohr
Stephen .....Walter Hudd

UNDER AGE (Columbia)

Drama

Directed by Edward Dmytryk.

SYNOPSIS

Jane Baird (Nan Grey) and her younger sister, Edie (Mary Anderson), homeless and friendless, are released from the county detention home. As they leave they are accosted by Tap Manton (Alan Baxter), gangster, who promises them employment with the House By the Side of the Road, Inc., a system of tourist camps, operated by the Widow (Leona Maricle), ostensibly a clubwoman but actually a racketeer. After days of fruitless job-hunting, Jane accedes to Edie's persuasion and they meet the Widow who assigns them to House 42, located in the middle west. It is a combination tourist camp, bar and restaurant.

Their job is to flag expensive cars on the road and get the men to spend their money at the tourist camp. Jane's first pick-up is wealthy Rocky Stone (Tom Neal). Rocky is wise to the racket but gives Jane a ride and they stop at the camp. Tap, learning that Rocky is carrying $60,000 in jewelry, steals it. Rocky, suspecting Jane, calls the Widow and threatens her with a court action. The Widow is not impressed. Rocky in anger runs Jane to earth in another camp. When Edie is killed by Tap for knowing too much, Jane turns to Rocky for help. He has Tap taken to a lonely house and turned over to the girls he has wronged. Tap confesses, implicating the Widow and the police close in.

CAST

Jane Baird.....Nan Grey
Tap .....Alan Baxter
Rocky .....Tom Neal
Edie .....Mary Anderson
Minnie .....Patti McCarty
Albert .....Don Beddoe
Widow .....Leona Maricle
Rhoda .....Wilmer Francis
Jackie .....Barbara Kent

Release date, April 24, 1941

THEY MET IN ARGENTINA (RKO Radio)

Romance and Music

Produced by Lou Brock. Directed by Leslie Goodwins and Jack Hively.

SYNOPSIS

It is Pan-American Day at the race track in Buenos Aires. Tim Kelly (James Ellison), North American, meets Lolita O'Shea (Maureen O'Hara), tempestuous Argentine heiress, in the grandstand where she is selling cigarettes for the Inter-national Good Will Fund. An old friend of Lolita's is Alberto Delmonte (Alberto Vila), young Argentine, who proposes every time they meet. Near the grandstand Tim meets Duke Farrel (Buddy Ebsen). Both work for George Hastings (Robert Middlemas), wealthy Texas oil man.

Duke has a string of Hastings' race horses under his care and Tim is seeking to obtain one of the horses owned by the haughty Don Enrique de los Santos O'Shea (Robert Barrat), Lolita's father. Santiago (Joseph Buloff), an old gaucho, is befriended by Tim. Santiago arranges for Tim and Duke to stay at the O'Shea estancia on the pretext of buying prize bulls. Lolita is angered when she learns that Tim is more interested in obtaining a horse rather than in making love to her and plans to spoil Tim's game.

Santiago, in an effort to impress Don Enrique with Tim's bravery, arranges for a ferocious gaucho, Pedro (Fortunio Bonanova), to stage a knife fight with Tim. Pedro, by mistake, picks on Duke and nearly frightens him to death. Tim is forced to bid at the auction for the champion bull and finds himself the owner. A gay fiesta follows the auction.

Following a game of El Pato, the long forbidden gaucho game, in which Tim rescues Alberto after he had been attacked by one of the contestants, Don Enrique tells Tim he will give the horse, Lucero, to him on condition that Tim leaves for the States at once. Tim agrees, believing Lolita despises him. Lolita follows Tim and they return to the estancia where matters are straightened out.

CAST

Lolita O'Shea.....Maureen O'Hara
Tim Kelly.....James Ellison
Alberto Delmonte.....Alberto Vila
Duke .....Buddy Ebsen
Don Enrique.....Robert Barrat
Santiago .....Joseph Buloff
Panchita .....Diosa Costello
Nina Maria.....Victoria Cordova
Pedro .....Fortunio Bonanova
George Hastings.....Robert Middlemas

SPECIAL REMARKS

Richard Rodgers and Lorenz Hart wrote 10 songs for this picture. They are "North America Meets South America," "We're on the Track," "Contrapunto," "Simpatica," "You've Got the Best of Me," "Carefree Carretero," "Amarillo," "Lolita," "Cutting the Cane" and "Never Go to Argentina If You Don't Dance." The production also serves to introduce Alberto Vila, South American screen, stage and radio star.

Release date, April 25, 1941

STRANGE ALIBI (Warners-First National)

Melodrama

Associate producer, William Jacobs. Directed by D. Ross Lederman.

SYNOPSIS.

Joe Geary (Arthur Kennedy), young sergeant of detectives, is accused by Chief Sprague (Jonathan Hale) of putting in a false report regarding one Crips Vosson (Paul Phillips), a collector for a gambling ring, in front of Captain Reddick (Cliff Clark), in charge of the North Bay precinct, and his lieutenant, Pagle (Stanley Andrews). Joe is removed from the force. Later, in a hideaway apartment, Joe meets Chief Sprague and it becomes clear that the fight between them had been staged so Joe would have reason for joining the gambling ring. Joe doesn't even tell his sweetheart, Alice (Joan Perry), the truth.

Joe forces Durkin (Ben Welden), owner of a tough saloon, to pay off to the gambling syndicate, a move which results in the Big Shot sending for him. To Joe's surprise, he finds that the Big Shot is actually Captain Reddick and his assistant, Pagle. Joe reports to Chief Sprague but Pagle, who has trailed Joe, kills Sprague and wounds Joe. Joe is convicted of Sprague's murder. Joe and another convict, Tex (John Ridgely), manage to escape in an ambulance. Joe's ambition is to find Benny McKay (Joe Downing), who witnessed the murder. Benny is dead when Joe finds him.

Joe props the body of Benny in a car outside of Governor Phelps' (Charles Trowbridge) apartment and forces the Governor to disguise his voice and call Reddick and say that Benny is sitting in a car in front of the apartment. Soon Pagle approaches and fires at the body of Benny. The Governor has his proof. Joe is freed and Pagle is caught. He confesses.

CAST

Joe Geary.....Arthur Kennedy
Alice Devlin.....Joan Perry
Chief Sprague.....Jonathan Hale
Tex.....John Ridgely
Katie.....Florence Bates
Governor Phelps.....Charles Trowbridge
Captain Reddick.....Cliff Clark
Lieut. Pagle.....Stanley Andrews
Monson.....Howard da Silva
Captain Allen.....Wade Boteler
Durkin.....Ben Welden
Benny McKaye.....Joe Downing
Crips Vosson.....Paul Phillips

Release date, April 19, 1941

MAN-MADE MONSTER (Universal)

Melodrama

Associate producer, Jack Bernhard. Directed by George Waggner.

SYNOPSIS

Big Dan McCormick (Lon Chaney, Jr.) is the sole survivor of an electric train crash. Intrigued by Dan's apparent immunity to electricity, Dr. John Lawrence (Samuel S. Hinds), electro-biologist, asks Dan to visit his laboratory where Lawrence's assistant, Dr. Rigas (Lionel Atwill) is conducting experiments to prove human life can be motivated and controlled by electricity. Dan lends himself to tests and he becomes a superman, a human robot controlled by Rigas. Lawrence tries to stop the experiment but Rigas orders Dan to kill him.

Rigas then removes the electricity and Dan becomes a walking shell. Despite efforts of June Meredith (Anne Nagel), Lawrence's niece, and reporter Mark Adams (Frank Albertson) to help him, Dan is sentenced to the electric chair. The electricity returns him to superhuman status and he escapes. He kills Rigas and then, donning a rubber suit to encase his electric energy, Dan picks up June and is carrying her off when the suit catches on a wire fence. The electricity passes from his body into the wire.

CAST

Dr. Rigas ..... Lionel Atwell
Dan McCormick.....Lon Chaney, Jr.
June Meredith.....Anne Nagel
Mark Adams ..... Frank Albertson
Dr. Lawrence.....Samuel S. Hinds
District Attorney .....William Davidson
Detective Sergeant ..... Ben Taggart

Release date, March 28, 1941

BORDER VIGILANTES (Paramount)

Western

A Harry Sherman Production. Directed by Derwin Abrahams. Based on characters created by Clarence E. Mulford.

SYNOPSIS

The miners of Silver City are robbed frequently despite the Border Vigilantes because Henry Logan (Victor Jory), leader of the Vigilantes, also is leader of the bandits. He seeks control of the mines for himself and his lieutenants, Jim Yager (Tom Tyler) and Lafe Willis (Britt Wood). Dan Forbes (Morris Ankrum), a miner, sends for "Hopalong" Cassidy of the Bar 20 ranch in Arizona to come to Silver City.

Logan sends his henchman Stone (Hal Taliaferro) out to prevent Cassidy from reaching town. Stone ambushes Cassidy and his pals, "Lucky" (Russell Hayden) and "California" (Andy Clyde), but they shoot their way out. Cassidy arrives at the Forbes home. Forbes, meanwhile, has been wounded by Yager in a street fight. After a talk with Forbes, "Hoppy" becomes convinced Logan is the tip-off man. He decides to set a trap.

A shipment of silver from the miners is sent to the railroads, convoyed by Cassidy. When the expected hold-up occurs, it is discovered that the shipment contains iron bars. Logan, Yager and Willis begin to suspect each other of treachery and fight it out. As they fight Cassidy rushes them, followed by the embittered miners.

CAST

"Hopalong" Cassidy.....William Boyd
"Lucky" Jenkins ..... Russell Hayden
"California" Carlson ..... Andy Clyde
Henry Logan ..... Victor Jory
Dan Forbes ..... Morris Ankrum
Helen Forbes ..... Frances Gifford
Jim Yager ..... Tom Tyler
Ed Stone ..... Hal Taliaferro
Lafe Willis ..... Britt Wood

Release date, April 18, 1941

SIS HOPKINS (Republic)

Comedy

Associate producer, Robert North. Directed by Joseph Santley.

SYNOPSIS

Horace Hopkins (Charles Butterworth) retires from active business and newspapers whimsically caption his portrait: "Jobless after thirty years." Back in the hillbilly country, his niece, Sis Hopkins (Judy Canova), reading the caption believes her uncle broke. She invites him to come and live on the farm until he gets on his feet again. Horace, fed up with his socially ambitious wife (Katherine Alexander) and his selfish daughter, Carol (Susan Hayward) accepts. He arrives at the farm just in time to see it burn to the ground. Horace, in turn, invites Sis to his home.

Sis finds it difficult to understand city ways, and she becomes a thorn in the flsh of her cousin Carol, who is trying to land the musically inclined socialite Jeff Farnsworth (Bob Crosby). Sent to college, Sis makes a hit with Jeff and the music professor (Jerry Colonna). She is a success in the college musical production. Consumed by jealousy Carol plots her revenge. She takes Sis to a burlesque theatre and sends her out on the stage to sing. Carol has tipped off the police and the theatre is raided.

With the aid of Vera de Vere (Mary Ainsley), dancer, Sis escapes to the Hopkins home, where Horace drapes his wife's fur coat around Vera. Vera gives the coat to Sis to return to her aunt. The police close in and arrest her. Branded as a thief and a strip-tease artist, Sis is ousted from college. Horace makes the necessary explanations in time for Sis to be reinstated and appear in the play.

CAST

Sis Hopkins.....Judy Canova
Jeff Farnsworth.....Bob Crosby
Horace Hopkins.....Charles Butterworth
Professor .....Jerry Colonna
Carol Hopkins.....Susan Hayward
Clara Hopkins.....Katherine Alexander
Ripple .....Elvia Allman
Cynthia .....Carol Adams
Phyllis .....Lynn Merrick
Vera de Vere.....Mary Ainsley

SPECIAL REMARKS

Mabel Normand, favorite comedienne of the silent screen, played the role of "Sis Hopkins" in 1919. Songs by Jule Styne and Frank Loesser are "That Ain't Hay," "Well! Well!" "Cracker Barrel County," "Look at You, Look at Me" and "If You're in Love." Old songs include "Wait for the Wagon," "Some of These Days" and "Flow Gently, Sweet Afton."

Release date, April 12, 1941

REPENT AT LEISURE (RKO Radio)

Comedy Drama

Produced by Cliff Reid. Directed by Frank Woodruff.

SYNOPSIS

Emily Baldwin (Wendy Barrie), although dressed for her wedding to Prince Paul (Rafael Storm), a titled foreigner, finds that she cannot marry a man she does not love. Encouraged by her father, R. C. Baldwin (George Barbier), she flees from the house in her bridal attire. A block from her house she boards a Fifth Avenue (New York) bus, and by chance seats herself beside Richard Hughes (Kent Taylor), a young man employed in a minor capacity in her father's store. He loans her a dime for bus fare and Emily tells him she is a model. He makes a date with her.

Emily secretly returns home, packs a suit case and arranges with her father to inform Prince Paul and her mother (Nella Walker) that she has gone to friends in California. She keeps her date with Richard, and because he thinks she has no money, he turns over his apartment to her and bunks in with a friend. Reporting for work next day, Richard learns that all single men are to be discharged. He explains his plight to Emily and they get married. She informs her father.

Invited to the home of Mr. Morgan (Charles Lane), Richard's immediate superior, Emily gets them into trouble by saying they have a baby. To cover themselves they adopt a baby from a foundling home. Morgan discovers Emily is Baldwin's daughter and spreads the information over the store. Richard, still unaware of Emily's real name, is made manager of the store. When he does learn the truth he leaves Emily, resigns from the store and joins a rival department store. He makes competition so keen that Baldwin consents to a merger. Emily and Richard are re-united when the baby gets lost in the toy department of the Baldwin store. They thought the baby had been kidnapped.

CAST

Emily Baldwin.....Wendy Barrie
Richard Hughes.....Kent Taylor
Prince Paul.....Rafael Storm
R. C. Baldwin.....George Barbier
Mrs. Baldwin.....Nella Walker
Jay Buckingham.....Thurston Hall
Mr. Morgan.....Charles Lane
Mrs. Morgan.....Cecil Cunningham
Miss Flynn.....Ruth Dietrich
Rufe .....“Snowflake” Toones

Release date, April 4, 1941

HORROR ISLAND (Universal)

Melodrama

Associate producer, Ben Pivar. Directed by George Waggner.

SYNOPSIS

Bill Martin (Dick Foran), opportunist promoter, owns Morgan's Island, an uninhabited rock off the coast of Florida. The fact that there is an old deserted castle on the island, believed to have been the hideout of Morgan, the pirate, convinces Tobias Clump (Leo Carrillo), peg-legged old seafarer, that the treasure map he has found is a genuine chart to hidden treasure on the island. Tobias is attacked and half of the map is stolen. Jasper Quinley (Hobart Cavanaugh), cartographer, tells Tobias, Bill and "Stuff" (Fuzzy Knight) the map is a phoney.

Nevertheless, they set out for the island on Bill's boat, the Skiddoo, with ten passengers aboard, including Bill's wealthy cousin, George (John Eldredge); Wendy (Peggy Moran), a society girl; Thurman Coldwater (Lewis Howard), Wendy's escort; Rod Hogan (Ralf Harolde) and his moll, Arleen (Iris Adrian), ducking the law; McGoon (Walter Catlett), a private detective, and Jasper.

Arriving at the castle things happen in quick succession. Rod, then Tobias' mysterious attacker and finally George are ruthlessly killed and Wendy and "Stuff" disappear. Thurman sleeps through the night of terror as does Jasper. But when Jarper feigns a sleep-walking act, Bill accuses him of the murders. Jasper, who turns out to be a crafty maniac, is killed in the act of revealing the buried treasure. Then a government agent arrives to buy the island for a naval base.

CAST

Bill Martin ..... Dick Foran
Wendy Creighton ..... Peggy Moran
Tobias Clump .....Leo Carrillo
“Stuff” Oliver ..... Fuzzy Knight
Thurman Coldwater.....Lewis Howard
Rod Hogan ..... Ralf Harolde
George ..... John Eldredge
Stranger ..... Emmett Vogan
Arleen ..... Iris Adrian
Jasper Quinley ..... Hobart Cavanaugh
McGoon ..... Walter Catlett

Release date, March 28, 1941

A SHOT IN THE DARK (Warner Brothers)

Former Title—No Hard Feelings

Melodrama

Directed by William McGann.

SYNOPSIS

Peter Kennedy (William Lundigan), a reporter, and Bill Ryder (Regis Toomey), a detective, are in Phil Richards' (Ricardo Cortez) night club chatting with Dixie Waye (Nan Wynn), songstress. A farewell party, which is being given by Richards, who has sold out to George Kilpatrick (Theodore Von Eltz), is interrupted by “Slug” Schaeffer (John Gallaudet), racketeer. Schaeffer makes Richards an offer for the club and is refused. Schaeffer leaves.

Then Claire Winters (Lucia Carroll), ex-girl friend of Richards, threatens to shoot him because he is retiring to marry Helen Armstrong (Maris Wixon). Richards disarms her. Peter, in search of a story, goes to the airport to meet Kilpatrick, who is shot while talking to him. Schaeffer is arrested and Claire Winters the other suspect is found murdered in a hotel room. Schaeffer confesses to the murder but Ryder doesn't believe him. Ryder suspects Helen's supposed brother, Roger Armstrong (Don Douglas).

Ryder and Peter visit the “Armstrongs,” where they learn that Helen was once Kilpatrick's wife. Richards enters, gun in hand. The “Armstrongs” make their escape but after a gun duel and an automobile chase they crack-up and are killed.

CAST

Peter Kennedy.....William Lundigan
Dixie Waye.....Nan Wynn
Phil Richards.....Ricardo Cortez
Bill Ryder.....Regis Toomey
Helen Armstrong.....Maris Wrixon
Clare Winters.....Lucia Carroll
Roger Armstrong.....Donald Douglas
Al Martin.....Noel Madison
Schaeffer.....John Gallaudet
Naval Officer.....Frank Wilcox
George Kilpatrick.....Theodore Von Eltz

Release date, April 5, 1941

NORTH FROM THE LONE STAR (Columbia)

Western

Directed by Lambert Hillyer.

SYNOPSIS

“Flash” Kirby (Arthur Loft), leader of an outlaw gang, decides to invade the peaceful town of Deadwood. In the town is a law-abiding saloon keeper, Daggert (Eddie Cobb); Clint Wilson (Richard Fiske), a hot headed lad who owns the town's livery stable; Cannonball (“Dub” Taylor), friend of Wild Bill Hickok (Bill Elliott), and Madge Wilson (Dorothy Fay), sister of Clint.

Kirby and a henchman, Fenton (Jack Roper), ride into town and start gambling at Daggert's saloon. Unknown to Daggert the roulette operator is a confederate of Kirby's, who is enabled to win $32,000. Daggert can't pay and Kirby takes over the saloon. Kirby's men next move in on Clint and are about to take over the stable when Wild Bill arrives in town to prevent it. Wild Bill has himself made marshal and sets about ridding the place of Kirby. He is ambushed but with the help of Cannonball and Clint, who dies in the fight, wins out.

CAST

Wild Bill Hickok .....Bill Elliott
Madge Wilson .....Dorothy Fay
Cannonball .....Walter “Dub” Taylor
Clint Wilson .....Richard Fiske
Flash Kirby .....Arthur Loft
Fenton .....Jack Roper
Daggert .....Eddie Cobb

Release date, March 31, 1941

THE THIEF OF BAGDAD (United Artists)

Adventure Spectacle (Technicolor)

Produced by Alexander Korda. Directed by Ludwig Berger and Michael Powell.

SYNOPSIS

Abu (Sabu), the urchin-Thief of Bagdad, lives by his wits in the Arab city. Sent to jail, Abu steals the jailer's keys and releases Ahmad (John Justin), rightfully King of Bagdag, who has been betrayed by his Grand Vizier, Jaffar (Conrad Veidt). They seize a boat and sail to Basra, which is ruled by an aged Sultan (Miles Malleson). To look upon his daughter, the princess (June Duprez), is punishable by death but Ahmad secretly visits the princess in her garden and is enraptured. She in turn falls in love with Ahmad but flees her father's home when Jaffar comes seeking her hand in marriage.

Ahmad challenges Jaffar to a fight, whereupon Jaffer invokes a magic curse rendering Ahmad blind and changing Abu into a dog. The spell will be broken only when Jaffar holds the princess in his arms. When the princess, who has been sold to Jaffar, goes to the arms of Jaffar to break the spell, Ahmad and Abu seize a boat and follow Jaffar's ship. The small boat is wrecked and Abu, on a desert shore, comes upon a mysterious sealed bottle. He opens it and the monster Djinni (Rex Ingram) emerges. Djinni fulfills Abu's wishes, one of which includes a ruby—the All-Seeing Eye.

Abu rejoins Djinni and through the All-Seeing Eye they view Jaffar's campaign to woo the princess. The Djinni sets Ahmad down in Jaffar's palace. Jaffar orders Ahmad and the princess seized and Ahmad is thrown into a dungeon. Abu, enraged, throws the ruby at a rock and finds himself in a magic valley, honored guest of a fairy king, who presents him with a magic bow and arrow. Abu steals the king's Flying Carpet and flies to Bagdag. He slays Jaffar with the magic bow and arrow. Ahmad and the princess freed, Abu steps on his Magic Carpet and is borne off to further adventure.

CAST

Jaffar.....Conrad Veidt
Abu.....Sabu
Princess.....June Duprez
Ahmad.....John Justin
Djinni.....Rex Ingram
Sultan.....Miles Malleson
The Old King.....Morton Selten
Halima.....Mary Morris
The Merchant.....Bruce Winston
Astrologer.....Hay Petrie
Singer.....Adelaide Hall
Jailer.....Roy Emerton
The Story-Teller.....Allan Jeayes

Release date, December 25, 1940

THE DEVIL COMMANDS (Columbia)

Melodrama

Produced by Wallace MacDonald. Directed by Edward Dmytryk.

SYNOPSIS

Dr. Julian Blair (Boris Karloff), college professor, has spent most of his adult life working to perfect a machine which registers people's brain waves and records them on a chart. The professor and Mrs. Blair (Shirley Warde) set out for the station to meet their daughter, Anne (Amanda Duff), returning from school. Mrs. Blair is killed in an auto accident. He tries to communicate with her through his brain wave machine but the experiment ends in Karl (Ralph Penney), his laboratory janitor, being rendered helpless.

The professor and his spiritualist helper, Mrs. Walters (Anne Revere), flee to a small New England town, where they arouse the suspicion of the natives. The professor accidentally kills Mrs. Walters. He forces his daughter to take her place in the experiment. However, the enraged townspeople are storming the house when, suddenly, the apparatus explodes and the professor is killed. His daughter is free to wed his former assistant, Richard Sayles (Richard Fiske).

CAST

Dr. Julian Blair.....Boris Karloff
Dr. Richard Sayles.....Richard Fiske
Anne Blair.....Amanda Duff
Mrs. Walters.....Anne Revere
Karl.....Ralph Penny
Mrs. Marcy.....Dorothy Adams
Seth Marcy.....Walter Baldwin
Sheriff Willis.....Kenneth MacDonald
Helen Blair.....Shirley Warde

Release date, February 3, 1941

Reviews of the five pictures on this page have appeared in* Motion Picture Herald *but synopses on them have not previously been carried in Product Digest. They are carried now for their reference value.

BUCK PRIVATES (Universal)

Comedy

Associate producer, Alex Gottlieb. Directed by Arthur Lubin.

SYNOPSIS

Slicker Smith (Bud Abbott) and Herbie Brown (Lou Costello), sneak into a theatre to elude Michael Collins (Nat Pendleton), a cop. The theatre, however, is a converted enlistment center and Slicker and Herbie are soon in the Army. With them bound for the training camp are The Andrew Sisters (themselves), who are hostesses; Randolph Parker (Lee Bowman), a rich boy with a superiority complex; Bob Martin (Alan Curtis), formerly Parker's chauffeur, and Judy Gray (Jane Frazee), also a hostess.

At camp, Slicker and Herbie discover their sergeant is an old enemy, Collins. Despite her fondness for Bob, Judy finds herself falling for Randolph, who is generally disliked by the other soldiers. However, in the war games Randolph saves Bob's life and is instrumental in gaining the victory for his outfit. Even Collins relents with Slicker and Herbie.

CAST

Randolph Parker, II.....Lee Bowman
Bob Martin.....Alan Curtis
Slicker Smith.....Bud Abbott
Herbie Brown.....Lou Costello
The Andrews Sisters.....Themselves
Judy Gray.....Jane Frazee
Sgt. Michael Collins.....Nat Pendleton
Major General Emerson.....Samuel S. Hinds
Sergeant Callahan.....Harry Strang
Mrs. Parker, II.....Nella Walker
Henry.....Leonard Elliott
Chef.....Shemp Howard
Announcer.....Mike Frankovitch

Camp Hostesses

Miss Durling — Dora Clemant
Jeanne Kelly — Elaine Morey
Kay Leslie — Nina Orla

Dorothy Darrell
and
The World Champion Boogie-Woogie Dancers as themselves

SPECIAL REMARKS

Songs include "Boogie Woogie Bugle Boy," "You're a Lucky Fellow, Mr. Smith," "Bounce Brother With a Solid Four," "I'll Be With You in Apple Blossom Time," "When Private Brown Becomes a Captain" and "I Wish You Were Here."

Release date, January 31, 1941

ARISE, MY LOVE (Paramount)

Comedy-Drama

Produced by Arthur Hornblow, Jr. Directed by Mitchell Leisen.

SYNOPSIS

The story tells of an American girl reporter, Augusta Lash (Claudette Colbert), in Europe, ever on the alert for a scoop, who stops at nothing to get one. Unknown to Tom Martin (Ray Milland), an American member of the Spanish Republican air force languishing in a Franco execution cell on charge of treason, Augusta poses as his wife, intercedes with the authorities and saves his life, all for the sake of a story.

They flee to Paris and arrive there as the European situation draws closer to the breaking point. When Augusta goes to Berlin as the Polish invasion is launched, Tom follows her there and they meet again. Escaping they return to England and are on the "Athenia" when it is torpedoed by a submarine. Rescued, Tom is pressed into service as a pilot of one of the rescue seaplanes and Augusta hurries off to the nearest telephone to inform her boss, Mr. Phillips (Walter Abel) of the sinking.

CAST

Augusta Lash.....Claudette Colbert
Tom Martin.....Ray Milland
Shep.....Dennis O'Keefe
Mr. Phillips.....Walter Abel
Pink.....Dick Purcell
Governor.....George Zucco
Father Jacinto.....Frank Puglia
Botzelberg.....Cliff Nazzarro

Release date, November 8, 1940

CONVOY (RKO Radio)

Melodrama at Sea

Produced by Michael Balcon. Directed by Pen Tennyson.

SYNOPSIS

A British cruiser, commanded by Captain Armitage (Clive Brook) arrives in port. Lieut. Cranford (John Clements) comes aboard with Admiralty orders for the cruiser to take charge of a convoy. Cranford, assigned to the cruiser, and Armitage are not strangers. Cranford had run off with Armitage's wife, then deserted her. The cruiser sails and picks up the merchant fleet.

One vessel is missing, the Seaflower, captained by Eckersley (Edward Chapman), who scorns the protection of the warship. Aboard the Seaflower is Lucy Armitage (Judy Campbell.) The Seaflower is captured by a U-Boat. A Destroyer Patrol sinks the U-Boat and the damaged Seaflower joins the convoy. Warning is received of a raider and when the Seaflower is unable to increase its speed Armitage orders Eckersley to scuttle his ship. Instead, he eludes the convoy in a fog and discovers the Nazi raider. He warns the convoy by siren and engages the raider. The Seaflower is sunk but the other merchant ships escape. Armitage gives battle to the raider. Cranford dies a hero's death. Armitage and his wife, who has been rescued, see hope for a new future.

CAST

Captain Armitage.....Clive Brook
Lieut. Cranford.....John Clements
Captain Eckersley.....Edward Chapman
Lucy Armitage.....Judy Campbell
Mabel.....Penelope Dudley-Ward
Mr. Matthews.....Edward Rigby
"Shorty" Howard.....Charles Williams
Commander Blount.....Alan Jeaves
"Dot".....Michael Wilding
Lt. Com'dr Martin.....Harold Warrender
Captain Sandeman.....David Hutcheson
Bates.....George Carney
Walker.....Charles Farrell

Release date, January 3, 1941

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

COLUMBIA

Prod. No.	Title	Release Date
2201	Durango Kid	Aug. 15,'40
2032	Fugitive From a Prison Camp	Sept. 5,'40
2209	Prairie Schooners	Sept. 30,'40
2018	So You Won't Talk	Oct. 3,'40
2030	Nobody's Children	Oct. 17,'40
2202	West of Abilene	Oct. 21,'40
2038	Girls Under 21	Oct. 24,'40
2016	Blondie Plays Cupid	Oct. 31,'40
2210	Beyond the Sacramento	Nov. 14,'40
2021	The Lone Wolf Keeps a Date	Nov. 23,'40
2012	Escape to Glory	Nov. 28,'40
2024	Ellery Queen	Nov. 30,'40
2203	The Thundering Frontier	Dec. 5,'40
2031	The Great Plane Robbery	Dec. 9,'40
2033	Phantom Submarine	Dec. 20,'40
2101	Arizona	Dec. 25,'40
2211	Wildcat of Tucson	Dec. 31,'40
2005	This Thing Called Love	Jan. 2,'41
2204	The Pinto Kid	Jan. 9,'41
2029	Face Behind the Mask	Jan. 16,'41
2028	The Devil Commands	Feb. 3,'41
2212	Across the Sierras	Feb. 13,'41
2006	Adam Had Four Sons	Feb. 18,'41
2027	Meet Boston Blackie	Feb. 20,'41
2205	Outlaws of the Panhandle	Feb. 27,'41
2015	Blondie Goes Latin	Feb. 27,'41
2044	Missing Ten Days	Feb. 28,'41
2022	Lone Wolf Takes a Chance	Mar. 6,'41
2025	Ellery Queen's Penthouse Mystery	Mar. 24,'41
2213	North from the Lone Star	Mar. 31,'41
....	The Great Swindle	Apr. 10,'41
....	Penny Serenade	Apr. 17,'41
....	Under Age	Apr. 24,'41
....	Chain Gang	Apr. 28,'41
....	They Dare Not Love	Apr. 30,'41
....	She Knew All the Answers	May 15,'41
....	Naval Academy	May 22,'41
....	Fight For Life	
....	And Now Good-Bye	
....	Senate Page Boys	
....	Her First Beau	
....	Time Out for Rhythm	
....	Texas	
....	Return of Daniel Boone	
....	Our Wife	
....	Miss Madden Is Willing	
....	Tonight Belongs To Us	

M-G-M

Prod. No.	Title	Release Date
101	Dr. Kildare Goes Home	Sept. 6,'40
102	Wyoming	Sept. 13,'40
104	Haunted Honeymoon	Sept. 20,'40
103	Strike Up the Band	Sept. 27,'40
105	Sky Murder	Sept. 27,'40
106	Dulcy	Oct. 4,'40
107	Third Finger, Left Hand	Oct. 11,'40
109	Hullabaloo	Oct. 25,'40
108	Escape	Nov. 1,'40
110	Bitter Sweet	Nov. 8,'40
111	Gallant Sons	Nov. 15,'40
112	Little Nellie Kelly	Nov. 22,'40
115	Dr. Kildare's Crisis	Nov. 29,'40
114	Go West	Dec. 6,'40
113	Comrade X	Dec. 13,'40
116	Keeping Company	Dec. 27,'40
117	Flight Command	Jan. 3,'41
118	Maisie Was a Lady	Jan. 10,'41
...	Gone With the Wind	Jan. 17,'41
119	Philadelphia Story	Jan. 17,'41
121	Wild Man of Borneo	Jan. 24,'41
120	Land of Liberty	Jan. 24,'41
122	Come Live With Me	Jan. 31,'41
123	Blonde Inspiration	Feb. 7,'41
125	Trial of Mary Dugan	Feb. 14,'41
126	Andy Hardy's Private Secretary	Feb. 21,'41
127	Free and Easy	Feb. 28,'41
128	Rage in Heaven	Mar. 7,'41
129	The Penalty	Mar. 14,'41
124	The Bad Man	Mar. 28,'41
.....	Washington Melodram	Apr. 4,'41
...	Men of Boys Town	Apr. 11,'41
130	Ziegfeld Girl	Apr. 18,'41
...	The Stars Look Down	
...	Billy the Kid	
...	Love Crazy	
...	A Woman's Face	
...	Blossoms in the Dust	
...	Dr. Jekyll and Mr. Hyde	
...	The Uniform	
...	Lady Be Good	
...	Dr. Kildare (Untitled)	

MONOGRAM

....	Range Busters	Aug. 22,'40
....	Outsider, The	Sept. 15,'40
....	That Gang of Mine	Sept. 23,'40
....	Ape, The	Sept. 30,'40
....	Trailing Double Trouble	Oct. 1,'40
....	Drums of the Desert	Oct. 7,'40
....	Ole Swimmin' Hole	Oct. 21,'40
....	Take Me Back to Oklahoma	Nov. 11,'40
....	Phantom of Chinatown	Nov. 18,'40
....	West of Pinto Basin	Nov. 25,'40
....	Pride of the Bowery	Dec. 15,'40
....	Chamber of Horrors	Dec. 20,'40
....	Her First Romance	Dec. 25,'40
....	Rolling Home to Texas	Dec. 30,'40
....	Trail of the Silver Spurs	Jan. 4,'41
....	Dead Man's Shoes	Jan. 15,'41
....	You're Out of Luck	Jan. 20,'41
....	The Kid's Last Ride	Feb. 10,'41
....	Ridin' The Cherokee Trail	Feb. 25,'41
....	Flying Wild	Mar. 10,'41
....	Sign of the Wolf	Mar. 25,'41
....	Break the News	Apr. 10,'41
....	Forgotten Hero (re-issue) (Formerly "Hoosier Schoolboy")	Apr. 17,'41
....	Tumbledown Ranch in Arizona	Apr. 20,'41
....	Shadows in the Night	Apr. 25,'41
....	Widows of the Press	Apr. 30,'41
....	The Pioneers	May 3,'41
....	The Human Ghost	May 7,'41

PARAMOUNT

Prod. No.	Title	Release Date
4001	Rhythm on the River	Sept. 6,'40
4002	I Want a Divorce	Sept. 20,'40
4003	Rangers of Fortune	Sept. 27,'40
4004	The Quarterback	Oct. 4,'40
4005	Cherokee Strip	Oct. 11,'40
4006	Moon Over Burma	Oct. 18,'40
4007	Christmas In July	Oct. 25,'40
4008	Dancing on a Dime	Nov. 1,'40
4009	Arise My Love	Nov. 8,'40
4010	World in Flames	Nov. 15,'40
4050	Three Men From Texas	Nov. 15,'40
4011	A Night at Earl Carroll's	Dec. 6,'40
4012	Texas Rangers Ride Again	Dec. 13,'40
4013	Love Thy Neighbor	Dec. 27,'40
4014	Second Chorus	Jan. 3,'41
4051	Doomed Caravan	Jan. 10,'41
4015	Victory	Jan. 17,'41
4016	Life With Henry	Jan. 24,'41
4017	You're the One	Feb. 7,'41
4018	The Mad Doctor	Feb. 14,'41
4019	Virginia	Feb. 21,'41
4020	The Monster and the Girl	Feb. 28,'41
4021	Hard Boiled Canary	Mar. 7,'41
4052	In Old Colorado	Mar. 14,'41
4022	Lady Eve	Mar. 21,'41
4023	Las Vegas Night	Mar. 28,'41
4024	The Round-Up	Apr. 4,'41
4025	Road to Zanzibar	Apr. 11,'41
4053	Border Vigilantes	Apr. 18,'41
....	Power Dive	Apr. 25,'41
....	Reaching for the Sun	May 2,'41
....	One Night in Lisbon	May 16,'41
....	Caught in the Draft	May 30,'41
....	Pirates on Horseback	June 6,'41
....	Shepherd of the Hills	June 13,'41
....	Forced Landing	June 20,'41
....	Parson of Panamint	June 27,'41
....	Kiss the Boys Goodbye	July 4,'41
....	I Wanted Wings	July 18,'41
....	Nurses Don't Tell	July 25,'41
....	Aloma of the South Seas	Aug. 8,'41
....	Reap the Wild Wind	Aug. 29,'41
....	Skylark	
....	The Great Man's Lady	
....	New York Town	
....	Hold Back the Dawn	
....	Night of January 16th	

PRODUCERS REL. CORP.

Prod. No.	Title	Release Date
101	I Take This Oath	May 20,'40
151	Frontier Crusader	June 17,'40
102	Hold That Woman	June 28,'40
157	Billy the Kid Outlawed	July 20,'40
152	Gun Code	Aug. 3,'40
103	Marked Men	Aug. 28,'40
153	Arizona Gang Busters	Sept. 16,'40
158	Billy the Kid In Texas	Sept. 30,'40
154	Riders of Black Mountain	Nov. 11,'40
105	Devil Bat	Dec. 13,'40
104	Misbehaving Husbands	Dec. 20,'40
159	Billy the Kid's Gun Justice	Dec. 27,'40
163	Lone Rider Rides On	Jan. 10,'41
107	Caught in the Act	Jan. 17,'41
160	Billy the Kid's Range War	Jan. 24,'41
106	Secret Evidence	Jan. 31,'41
164	Lone Rider Crosses the Rio	Feb. 28,'41
155	Outlaws of the Rio Grande	Mar. 7,'41
108	Federal Fugitives	Mar. 29,'41
109	Emergency Landing	Apr. 11,'41
110	South to Panama	Apr. 18,'41
161	Trigger Pals	Apr. 19,'41
111	Murder in Khaki	Apr. 25,'41

RKO-RADIO

Prod. No.	Title	Rel. Date	Min.
171	Ramparts We Watch	Aug. 16,'40	
101	Men Against the Sky	Sept. 6,'40	
102	Dreaming Out Loud	Sept. 13,'40	
103	I'm Still Alive	Sept. 27,'40	
181	Wagon Train	Oct. 4,'40	
105	The Villian Still Pursued Her	Oct. 11,'40	
107	Laddie	Oct. 18,'40	
104	They Knew What They Wanted	Oct. 25,'40	
109	Li'l Abner	Nov. 1,'40	
106	Too Many Girls	Nov. 8,'40	
111	Mexican Spitfire Out West	Nov. 15,'40	
108	You'll Find Out	Nov. 22,'40	
113	Remedy for Riches	Nov. 29,'40	
182	The Fargo Kid	Dec. 6,'40	
114	No, No, Nanette	Dec. 20,'40	
112	Kitty Foyle	Dec. 27,'40	
161	Convoy	Jan. 3,'41	
110	Little Men	Jan. 10,'41	
115	Let's Make Music	Jan. 17,'41	
116	The Saint In Palm Springs	Jan. 24,'41	
117	Mr. and Mrs. Smith	Jan. 31,'41	
183	Along the Rio Grande	Feb. 7,'41	
121	Playgirl	Feb. 14,'41	
123	Scattergood Baines	Feb. 21,'41	
118	Citizen Kane	Feb. 28,'41	
120	A Girl, a Guy and a Gob	Mar. 14,'41	
119	Footlight Fever	Mar. 21,'41	
124	Melody for Three	Mar. 28,'41	
...	Vivacious Lady (Reissue)	Mar. 28,'41	
125	Repent at Leisure	Apr. 4,'41	
122	The Devil and Miss Jones	Apr. 11,'41	
184	Robbers of the Range	Apr. 18,'41	
128	They Met in Argentina	Apr. 25,'41	
129	Hurry, Charlie, Hurry	May 2,'41	
....	Sunny	May 16,'41	
....	Saint's Vacation	May 23,'41	
....	Scattergood Pulls the Strings	May 30,'41	
126	Tom, Dick and Harry	June 13,'41	
....	Hang Out the Moon		
....	Before the Fact		
...	Reluctant Dragon (Disney)		
....	My Life with Caroline		
....	A Certain Mr. Scratch		

1940-41 FEATURES

In Sequence of Release
With Coming Attractions

REPUBLIC

Prod. No.	Title	Rel. Date	Min.
071	The Tulsa Kid	Aug. 16,'40	
061	Oklahoma Renegades	Aug. 29,'40	
043	Ride, Tenderfoot, Ride	Sept. 6,'40	
017	Girl from Havana	Sept. 11,'40	
051	Colorado	Sept. 15,'40	
062	Under Texas Skies	Sept. 30,'40	
072	Frontier Vengeance	Oct. 10,'40	
005	Melody and Moonlight	Oct. 11,'40	
001	The Hit Parade of 1941	Oct. 15,'40	
052	Young Bill Hickok	Oct. 21,'40	
006	Who Killed Aunt Maggie	Nov. 1,'40	
007	Friendly Neighbors	Nov. 7,'40	
063	Trail Blazers	Nov. 11,'40	
041	Melody Ranch	Nov. 15,'40	
073	Texas Terrors	Nov. 22,'40	
018	Meet the Missus	Nov. 29,'40	
053	The Border Legion	Dec. 5,'40	
008	Barnyard Follies	Dec. 6,'40	
009	Behind the News	Dec. 20,'40	
064	Lone Star Raiders	Dec. 23,'40	
019	Bowery Boy	Dec. 27,'40	
074	Wyoming Wildcat	Jan. 6,'41	
054	Robin Hood of the Pecos	Jan. 14,'41	
044	Ridin' on the Rainbow	Jan. 24,'41	
010	Arkansas Judge	Jan. 28,'41	
020	Petticoat Politics	Jan. 31,'41	
075	The Phantom Cowboy	Feb. 14,'41	
065	Prairie Pioneers	Feb. 16,'41	
021	Great Train Robbery	Feb. 28,'41	
011	A Man Betrayed	Mar. 7,'41	
045	Back in the Saddle	Mar. 14,'41	
012	Mr. District Attorney	Mar. 26,'41	
055	In Old Cheyenne	Mar. 28,'41	
076	Two-Gun Sheriff	Mar. 29,'41	
066	Pals of the Pecos	Apr. 3,'41	
002	Sis Hopkins	Apr. 12,'41	
...	Rookies on Parade	Apr. 17,'41	
....	Lady from New Orleans	Apr. 22,'41	
...	Singing Hills		

20TH CENTURY-FOX

Prod. No.	Title	Release Date
101	The Man I Married	Aug. 2,'40
104	Girl from Avenue A	Aug. 9,'40
103	Return of Frank James	Aug. 16,'40
106	Pier 13	Aug. 23',40
109	Young People	Aug. 30,'40
110	Charlie Chan at the Wax Museum	Sept. 6,'40
105	Elsa Maxwell's Public Deb No. 1	Sept. 13,'40
116	Yesterday's Heroes	Sept. 20,'40
107	Brigham Young—Frontiersman	Sept. 27,'40
108	The Gay Caballero	Oct. 4,'40
113	Down Argentine Way	Oct. 11,'40
114	Night Train	Oct. 18,'40
111	The Great Profile	Oct. 25,'40
117	The Mark of Zorro	Nov. 8,'40
102	Street of Memories	Nov. 15,'40
119	Youth Will Be Served	Nov. 22,'40
120	Tin Pan Alley	Nov. 29,'40
118	Charter Pilot	Dec. 6,'40
121	Murder Over New York	Dec. 13,'40
122	Jennie	Dec. 20,'40
123	Chad Hanna	Dec. 27,'40
115	Hudson's Bay	Jan. 3,'41
124	Michael Shayne, Private Detective	Jan. 10,'41
125	Romance of the Rio Grande	Jan. 17,'41
128	Tall, Dark and Handsome	Jan. 24,'41
127	Girl in the News	Jan. 31,'41
129	Ride Kelly Ride	Feb. 7,'41
130	Golden Hoofs	Feb. 14,'41
126	Western Union	Feb. 21,'41
132	Murder Among Friends	Feb. 28,'41
133	Tobacco Road	Mar. 7,'41
134	Sleepers West	Mar. 14,'41
135	The Outlaw	Mar. 21,'41
136	Dead Men Tell	Mar. 28,'41
131	Scotland Yard	Apr. 4,'41
137	That Night in Rio	Apr. 11,'41
138	Ride on Vaquero	Apr. 18,'41
139	Inspector Hornleigh Goes to It	Apr. 25,'41
....	Great American Broadcast	May 2,'41
....	Man Hunt	May 16,'41
....	Cowboy and the Blonde	May 23,'41
....	Blood and Sand	May 30,'41
....	A Very Young Lady	June 6,'41
....	The Great Commandment	June 13,'41
....	Eagle Flies Again	June 20,'41
....	For Beauty's Sake	June 27,'41
....	Bride Wore Crutches	July 4,'41
....	Belle Starr	July 11,'41
....	Breach of Discipline	July 18,'41
....	Charley's Aunt	

UNITED ARTISTS

Prod. No.	Title	Rel. Date	Min.
....	South of Pago Pago	July 19,'40	
....	Captain Caution	Aug. 9,'40	
....	Foreign Correspondent	Aug. 16,'40	
....	Kit Carson	Aug. 30,'40	
....	Pastor Hall	Sept. 13,'40	
....	The Westerner	Sept. 20,'40	
....	Long Voyage Home	Nov. 22,'40	
....	Blackout	Nov. 29,'40	
....	Thief of Bagdad	Dec. 25,'40	
....	Son of Monte Cristo	Jan. 10,'41	
....	Road Show	Jan. 24,'41	
....	So Ends Our Night	Feb. 14,'41	
...	Cheers for Miss Bishop	Feb. 21,'41	
....	The Great Dictator	Mar. 7,'41	
....	Topper Returns	Mar. 21,'41	
...	Pot O' Gold	Easter	
....	That Uncertain Feeling	Apr. 20,'41	
....	That Hamilton Woman!	Apr. 30,'41	
....	Major Barbara		
....	Broadway Limited		
....	New Wine		

UNIVERSAL

Prod. No.	Title	Rel. Date	Min.
5013	Argentine Nights	Sept. 6,'40	
5006	Hired Wife	Sept. 13,'40	
5051	Leather Pushers	Sept. 13,'40	
5020	The Mummy's Hand	Sept. 20,'40	
5046	The Fugitive	Sept. 20,'40	
5061	Ragtime Cowboy Joe	Sept. 20,'40	
5001	Spring Parade	Sept. 27,'40	
5019	Diamond Frontier	Oct. 4,'40	
5017	A Little Bit of Heaven	Oct. 11,'40	
5062	Law and Order	Oct. 18,'40	
5024	Slightly Tempted	Oct. 18,'40	
5007	Seven Sinners	Oct. 25,'40	
5052	Devils Pipeline	Nov. 1,'40	
5036	I'm Nobody's Sweetheart Now	Nov. 1,'40	
5063	Pony Post	Nov. 8,'40	
5021	Sandy Gets Her Man	Nov. 8,'40	
5015	One Night in the Tropics	Nov. 15,'40	
5023	Meet the Wildcat	Nov. 22,'40	
5048	Next Time We Love (Re-issue)	Nov. 22'40	
5010	The Bank Dick	Nov. 29,'40	
5026	Margie	Dec. 6,'40	
5008	Trail of the Vigilantes	Dec. 13,'40	
5025	Give Us Wings	Dec. 20,'40	
5018	The Invisible Woman	Dec. 27,'40	
5053	Lucky Devils	Jan. 3,'41	
5030	Where Did You Get That Girl?	Jan. 3,'41	
5064	Boss of Bullion City	Jan. 10,'41	
5027	San Francisco Docks	Jan. 10,'41	
5022	Six Lessons from Madame Lazonga	Jan. 17,'41	
5011	Buck Privates	Jan. 31,'41	
5002	Back Street	Feb. 7,'41	
5032	Meet the Chump	Feb. 14,'41	
5003	Nice Girl?	Feb. 21,'41	
5040	Dark Streets of Cairo	Feb. 28,'41	
5041	Mr. Dynamite	Mar. 7,'41	
....	Double Date	Mar. 14,'41	
5065	Bury Me Not on the Lone Prairie	Mar. 21,'41	
....	Man Who Lost Himself	Mar. 21,'41	
....	Horror Island	Mar. 28,'41	
....	Man Made Monster	Mar. 28,'41	
....	Lady from Cheyenne	Apr. 4,'41	
5054	Mutiny in the Arctic	Apr. 4,'41	
....	Flame of New Orleans	Apr. 11,'41	
....	Model Wife	Apr. 25,'41	
....	Black Cat	May 2,'41	
....	Too Many Blondes	May 23,'41	
....	We're in the Navy Now	May 30,'41	
....	Men of the Timberlands	June 6,'41	
....	Tight Shoes	June 13,'41	
5057	A Dangerous Game	Aug. 22,'41	
....	Unfinished Business		
....	Hit the Road		
....	Cracked Nuts		
....	Sandy Steps Out		
....	Sing Another Chorus		

WARNER BROS.

Under 550 WB—Over 550 FN

Prod. No.	Title	Rel. Date	Min.
519	Calling All Husbands	Sept. 7,'40	
554	No Time for Comedy	Sept. 14,'40	
506	City for Conquest	Sept. 21,'40	
502	Knute Rockne—All American	Oct. 5,'40	
569	Father Is a Prince	Oct. 12,'40	
511	Dispatch from Reuter's	Oct. 19,'40	
561	Tugboat Annie Sails Again	Oct. 26,'40	
570	Always a Bride	Nov. 2,'40	
562	East of the River	Nov. 9,'40	
513	South of Suez	Nov. 16,'40	
552	The Letter	Nov. 23,'40	
512	Lady With the Red Hair	Nov. 30,'40	
571	She Couldn't Say No	Dec. 7,'40	
525	Here Comes the Navy	Dec. 21,'40	
551	Santa Fe Trail	Dec. 28,'40	
503	Four Mothers	Jan. 4,'41	
572	Case of the Black Parrot	Jan. 11,'41	
510	Honeymoon for Three	Jan. 18,'41	
556	High Sierra	Jan. 25,'41	
520	Father's Son	Feb. 1,'41	
514	Flight From Destiny	Feb. 8,'41	
515	The Great Mr. Nobody	Feb. 15,'41	
559	Strawberry Blonde	Feb. 22,'41	
573	Shadows on the Stairs	Mar. 1,'41	
509	Footsteps in the Dark	Mar. 8,'41	
521	Here Comes Happiness	Mar. 15,'41	
501	The Sea Wolf	Mar. 22,'41	
568	Knockout	Mar. 29,'41	
...	A Shot in the Dark	Apr. 5,'41	
...	The Great Lie	Apr. 12,'41	
...	Strange Alibi	Apr. 19,'41	
...	The Wagons Roll at Night	Apr. 26,'41	
...	Meet John Doe		
...	Bride Came C. O. D.		
...	Affectionately Yours		
...	Kisses for Breakfast		
...	Miss Wheelwright Discovers America		
...	Shining Victory		
...	Singapore Woman		
...	Sergeant York		
...	Thirty Days Hath September		
...	Bad Men of Missouri		
...	The Gentle People		
...	Three Sons O'Guns		
...	Highway West		
...	The Nurse's Secret		
...	Underground		
...	Manpower		
...	Dive Bomber		
...	Navy Blues		

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

A GENTLEMAN'S GENTLEMAN (RKO)

Walt Disney Cartoon (14,102)

Mickey breakfasts in bed, served by Pluto. Pluto goes out for the Sunday newspaper and loses the money in a grating. By sticking gum on the end of his tail he succeeds in retrieving his dime. At the newsstand he inserts the dime in a slot, gets a paper and starts back. A gust of wind blows the paper into the air. Pluto grabs the sheets in various ways and in attempting to retrieve one lands in a mud puddle. Mickey, in bed, has just finished breakfast when Pluto bounds in and leaps on the bed, spreading the mud.

Release date, March 28, 1941 *7 Minutes*

POPULAR SCIENCE, No. 4 (Par.)

(Color) (JO-4)

How science is now increasing Oklahoma's quail population is illustrated in the first story of this issue. Filmed at the State Quail Hatchery, the hatching and breeding of quail is shown in its various stages. The second subject shows how science is creating a new world through chemistry, making America independent of other nations for rubber, sponges, fabrics, etc. Also shown is the operation of the 20-ton Stratoliner. The comedy angle is again represented by the amusing Professor Oakes.

Release date, Feb. 21, 1941 11 *Minutes*

HIGH SPOTS IN AMERICAN HISTORY (Univ.)

Color Cartoon (5247)

In this color cartoon Chris Columbus starts off the proceedings by sighting land. After an appropriate lapse of time, Paul Revere is seen a-riding. Brenda and Covina try to detour him into the kitchen, but with no success. Time passes and the cry, "The English Are Coming," is heard. Brenda and Covina try to detour them into the kitchen. The years go by. Men march in many armies. Brenda and Covina try to detour them into the kitchen. All their efforts fail.

Release date, March 31, 1941 *7 Minutes*

RED, WHITE AND BLUE HAWAII (Par.)

Paragraphic (VO-4)

About 2,000 miles southwest of California's Golden Gate is the Territory of Hawaii, mecca of tourist, and now the main Pacific base for the U. S. Fleet. Shown, besides the island's natural military position, are Hawaii's wealth of water, her fine soil—agriculture is the economic mainstay of Hawaiians and the pineapple industry.

Release date, Feb. 28, 1941 11 *Minutes*

COMMUNITY SING, No. 5 (Col.)

(2655)

Lew White, radio organist, makes his screen debut in this one of the series. The songs played and sung include "Beyond the Blue Horizon," "Walkin' My Baby Back Home," "You've Got Me This Way," "Beautiful Dreamer" and the current hit, "So You're the One."

Release date, Feb. 7, 1941 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the 1940-41 Shorts chart, Product Digest pages 93 and 94 of this issue.

SCREEN SNAPSHOTS, No. 6 (Col.)

(2856)

Larry Simms, the Baby Dumpling of "Blondie" series fame, is the youthful host who brings some well-known Hollywood comics to the screen in this issue of the series. First to be filmed are George Burns and Gracie Allen at the United States Naval training station in San Diego. Abbott and Costello, radio and screen comic team, do their chattering act.

Release date, March 14, 1941 10 *Minutes*

FISHING FEVER (Par.)

Sportlight (RO-7)

The reel opens with scenes of various types of trout fishing in the Pecos River of New Mexico, demonstrated by Bob Edge, Columbia Broadcasting System outdoor commentator. Then Ted Husing casts for trout, assisted by Betty Lawford, of stage and screen. Andy Devine, screen comedian, is seen bass fishing on Lake Meade, located above Boulder Dam. Frances Langford and her husband, Jon Hall, test their angling ability in deep sea waters and Mr. and Mrs. Guy Kibbee are seen catching rainbow trout.

Release date, Feb. 28, 1941 10 *Minutes*

SPLITS, SPARES AND STRIKES (Col.)

World of Sports (2805)

Bowling, which started out as a man's game, has been taken over by approximately three million ladies, who today boast of a Women's International Bowling Congress, which has a membership of over 100,000 women. Miss Tillie Taylor, featured in this subject, shows how an expert of the fair sex hits away at an almost endless succession of strikes.

Release date, Feb. 21, 1941 10 *Minutes*

TAKE IT OR LEAVE IT, No. 3 (Col.)

(2603)

With Bob Hawk firing the questions as usual, five contestants try their mental alertness at answering them. Mrs. Jane Andrews, a widow, answers to a quiz on precious stones, gets up to the $32 mark and falters on the $64 question. Joan Nelson, a model, goes for comic cartoons, doing fine with "Superman," but missing on "Flash Gordon." Fred Leonard, a golf instructor, takes sports and wins $64. Jimmie Madden, exterminator, mistakes a tapir for a wild hog. The jackpot question regarding states with two words in their names is won by Ruth Harris.

Release date, Feb. 7, 1941 11 *Minutes*

SPEAKING OF ANIMALS (Par.)

Animated Antics (HO-7)

Through trick photography and animation animals here are induced to speak. The commentator takes the audience down on a farm where a parrot, a flock of ducks and geese, a cow and a herd of horses are heard. Then there is a talkative hog, a humming bird, a dog, a skunk, a mule, a goat and an owl who get their opportunity to be heard. Finally a long-suffering sheep discloses a pet peeve, and a chipmunk ends the proceedings with an amusing commentary.

Release date, April 18, 1941 *9 Minutes*

FIGHT, FISH, FIGHT (W.B.)

Sports Parade (6405)

In New Zealand's Bay of Islands giant marlins and sharks are caught and then shipped on a 6,500 mile journey to the New York Museum where the skins will be redraped over plaster moulds and mounted. On the fishing trip are Michael Lerner and his wife, Helen. After cruising for some time, Mrs. Lerner gets a bite which turns out to be a 250-pound man-eating shark, which she lands. Mr. Lerner then lands a marlin. The fish and the fisherman fight it out to the finish and the fish, seven hundred and six pounds of it, is finally bested and hauled aboard.

Release date, March 1, 1941 10 *Minutes*

STRANGER THAN FICTION, 87 (Univ.)

(5377)

The subjects covered in this issue of the series are the Ave Maria Grotto at St. Bernard College near Cullman, Ala., where there are replicas of famous churches and buildings in and around Rome, Italy; an inventor of a clamp-like device to prevent cows from flipping their tails while being milked; a flaming well in Colfax, La.; a woman who works in a railroad roundhouse; old muzzle-loading guns being made in Cove Creek, N. C., and a trained Brazilian Bugler bird, which amuses itself doing somersaults and other tricks.

Release date, March 10, 1941 9½ *Minutes*

SUN FUN (Par.)

Sportlight (RO-9)

Photographed at Idaho's winter wonderland, Sun Valley, this Grantland Rice Sportlight shows sport and fun under the winter and summer sun. Audrey Peppe, figure-skating champion, shows her graceful art on the ice on the Fourth of July. Then there is shown a group riding pack horses, ski-joring and to climax the subject scenes of skiers in action, coming down the mountain at a fifty miles-a-minute speed.

Release date, April 25, 1941 10 *Minutes*

GOING PLACES No. 87 (Univ.)

(5357)

Here the audience is taken on a visit to Bar Harbor in Maine. The story in pictures of Bar Harbor, once a forbidding desert island, but today one of the richest summer playgrounds for the wealthy, is told from the palatial homes of the rich to the quaint lobster fishermen. Also shown is the colorful Acadia National Park.

Release date, March 17, 1941 9½ *Minutes*

RIDERS OF DEATH VALLEY (Universal)

Serial—15 Episodes

The title of this serial is taken from a mythical band of vigilantes in the days when the California gold fields of '49 were beset by a desperate band of claim-jumpers, bandits and other desperadoes. Jim Benton (Dick Foran) organizes the "Riders," a group which includes Tombstone (Buck Jones), Pancho (Leo Carrillo) and Borax Bill ("Big Boy" Williams), to make a cleanup of Wolf Reade (Charles Bickford) and his gang of terrorists.

The feud begins when Benton's henchmen break-up a phoney protective league which would result in giving the crooked combine controlling interest in virtually every important claim in the Panamint region.

Shortly after, Chuckawalla (Frank Austin), an old-time prospector, is carried into town, and tells Jim that he has discovered the fabulous "Lost Aztec Mine." They are partners in the venture since Benton has staked him, Chuckawalla asking Jim to turn his interest over to his niece, Mary (Jeanne Kelly), and then dying.

The story develops into a struggle for the map that leads to the lost mine between Benton and Reade and then in a series of battles for the mine itself, the chapters employing the formula of mounting action to climax each one. Hand-to-hand fights, wagon trains catapulted from sheer cliffs thousands of feet below, dynamite blasts and catastrophic landslides marking a few of the chapters endings.

CAST

Jim Benton.....Dick Foran
Pancho .....Leo Carrillo
Tombstone .....Buck Jones
Wolf Reade .....Charles Bickford
Butch .....Lon Chaney, Jr.
Smokey .....Noah Beery, Jr.
Borax Bill....."Big Bill" Williams
Mary Morgan .....Jeanne Kelly
Joseph Kirby .....James Blaine
Rance Davis.....Monte Blue
Tex ..... Glenn Strange
Dirk ..... Roy Barcroft
Trigger ..... Jack Rockwell
Rusty .....Ethan Laidlaw
Pete ..... Richard Alexander
Chuckawalla ..... Frank Austin
Rimrock ..... Charles Thomas
Gordon ..... William Hall

SPECIAL REMARKS

This serial, although having a national release date of July 1st is being pre-released in April. Directed by Ford Beebe and Ray Taylor.

CHAPTER TITLES

Episode One—"Death Marks the Trail"
Episode Two—"The Menacing Herd"
Episode Three—"The Plunge of Peril"
Episode Four—"Flaming Fury"
Episode Five—"The Avalanche of Doom"
Episode Six—"Blood and Gold"
Episode Seven—"Death Rides the Storm"
Episode Eight—"Descending Doom"
Episode Nine—"Death Holds the Reins"
Episode Ten—"Devouring Flames"
Episode Eleven—"The Fatal Blast"
Episode Twelve—"Thundering Doom"
Episode Thirteen—"The Bridge of Disaster"
Episode Fourteen—"A Fight to the Death"
Episode Fifteen—"The Harvest of Hate"

Release date, July 1, 1941

FROM SINGAPORE TO HONG KONG (Col.)

Tour (2557)

Taken here is a cruise to Singapore and then to the island of Hongkong, off the southern coast of China. Singapore, it is pointed out, although a bustling city with a population of Orientals numbering three-quarters of a million, is the scene of many ancient customs. Thousands of rickshas are still used as the principal means of transportation. Traffic police are Sikhs, bearded giants from North India. Hongkong was once the haunt of pirates and slavers. Other things of interest are pointed out by the commentator as the camera pictorially records the visit.

Release date, Jan. 10, 1941 10 *Minutes*

AUSTRALIA AT WAR (RKO)

March of Time, No. 8 (13,108)

In "Australia at War," the March of Time presents the story of Australia's war effort, into which the commonwealth's seven million people are today throwing their resources and manpower. Picturing British defense strategy in the Pacific area from Libya to Hawaii, the subject shows how the Anzacs are battling side by side with New Zealanders, South Africans and Britons, routing the Italian forces in Africa. The film also points out the role that the military and naval forces of her neighboring Pacific islands may take in cooperation to block Japanese expansion.

Release date, March 14, 1941 18 *Minutes*

SO LONG, MR. CHUMPS (Col.)

Three Stooges (2405)

The Three Stooges are looking for an honest man and find it a rather difficult assignment. A sobbing young lady tells them that her sweetheart, serving time in jail, is honest and could they help her get him out. To get into jail the Stooges have themselves arrested. In prison they meet the "honest" crook and try to set him free. After some hilarious episodes the Stooges find themselves doing a term for getting themselves falsely arrested.

Release date, Feb. 7, 1941 17 *Minutes*

BOB CHESTER AND ORCHESTRA (Par.)

Headliner (*AO-5*)

Bob Chester, a comparatively new name in the band world, and his orchestra climax this subject with a swingy performance of "Chesterwoogie." Other performers are Betty Bradley, who sings a novelty version of "On the Sunny Side of the Street," and Bill Darnell, who sings the spiritual "Deep River" against a montage background of swirling waters.

Release date, March 21, 1941 10 *Minutes*

MOVIE MAGIC (Col.)

Cinescope (2976)

The first part of this subject shows the latest methods employed by lip rouge manufacturers in turning out a "kissable" lipstick. The second part features Floyd B. Thayer, inventor and manufacturer of magical paraphernalia used by magicians. One of his greatest illusions is the famous trick of sawing a man in half, and another puzzling phenomenon known as the headless woman.

Release date, Feb. 22, 1941 9 *Minutes*

UNUSUAL OCCUPATIONS, 4 (Par.)

(*Color*) (*LO-4*)

The subjects are: the Max Berman, of London, collection of crowns and sceptres that were royal treasures of Europe; a hobby which consists of painting on linen; an iron horse built by a locomotive builder; a travelling beauty studio; a girl bull-fighter and Clifford McBride's dog, Napoleon, the inspiration for the cartoon artist's dog in his comic strip.

Release date, March 28, 1941 11 *Minutes*

WESTERN WONDERLAND (Col.)

Tour (2558)

In this, Andre de la Varre has filmed the beauties of nature's wonderland of the west. Among the places and things caught by the camera are the Grand Canyon and the giant Sequoia trees.

Release date, Feb. 28, 1941 10 *Minutes*

CLIFF EDWARDS AND HIS BUCKAROOS (W.B.)

Melody Master (6506)

Cliff Edwards and the boys run a dude ranch which is not doing so well. They hear that a group of easterners are coming out and they spruce up western style to create the right impression. A pretty girl arrives and Cliff and the gang serenade her with cowboy songs. Cliff, thinking he has finally met an heiress, is sorely disappointed when it turns out that the girl is the new cook. Songs include "I Can't Get Along, Little Doggie," "My Little Buckaroo," "Home on the Range" and "Song of the Plains."

Release date, March 8, 1941 10 *Minutes*

POPULAR SCIENCE No. 5 (Par.)

(*Color*) (*JO-5*)

Shown in this Popular Science subject are the Douglas Leigh electric sign on Broadway and its progressive drawings, how science has helped the housewife with its modern inventions, a microbe farm in North Carolina and a new air mail service for very small towns, wherein the pilot delivers mail and picks up local pouches without touching ground. The comedy is as usual supplied by the Wily Wizard of Waukesha, Professor Oakes.

Release date, April 18, 1941 11 *Minutes*

ICE CAPERS (Col.)

World of Sport (2804)

Irving Jaffee, Olympic skating champion, here demonstrates the ice-skating form which carried him through the Olympics undefeated. Mr. Jaffee reveals the technique of skating and shows how to handle one's self in speed skating as well as in simple skating, and also demonstrates the few simple tricks that every skater should know. Lessons on how not to skate are demonstrated by a character, Joe Flop. The subject is located on Grossinger's Lake, N. Y.

Release date, Jan. 24, 1941 9 *Minutes*

PROOF OF THE PUDDING

United States Health Service (*Color*)

This preparedness health subject is a story of the significance of nutrition in its share in the national defense program, presented with professional theatrical documentary technique. It pertains to the new order of world strife in which the whole people, not just armies, are involved. The subject was made by Paramount, supervised as to color by Natalie Kalmus, with the Metropolitan Life Insurance Company and the United States Health Service as producers. The picture is to be made available to theatres in advance of subsequent non-theatrical distribution.

10 *Minutes*

DELHI (Par.)

Fascinating Journeys (*Color*) (*MO-4*)

At Delhi, in Northern India, eight successive cities have been built by conquering invaders, and each, successively fell into disuse and decay. In this visit to the fabulous city the spectator is shown many remains of its romantic past-mosques, tombs, towers, palaces and sculpture. The city today, its customs and business centers also are depicted.

Release date, March 21, 1941 11 *Minutes*

MUSIC IN THE MORGAN MANNER (Univ.)

Musical (5227)

Russ Morgan and His Orchestra supply the music in this two-reel musical, which boasts a cast of Jane Frazee and Nina Orla, both in Universal's "Buck Privates"; Modie and LeMaux, dance team, Arthur Boran, Southern Sisters, and George Davis.

Release date, March 19, 1941 17½ *Minutes*

[*Synopses continued on page* 95]

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

For Synopses of 1940-41 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. The Product Digest Section is published every other week, alternately with the Release Chart.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum No. 1	2-22-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse... (Stooges)	8-23-40	..
2421	Pleased to Mitt You... (Glove Slingers)	9-6-40	18
2422	The Spook Speaks... (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling... (Stooges)	10-4-40	10
2423	Cold Turkey... (Langdon)	10-18-40	10
2424	A Bundle of Bliss... (Clyde)	11-1-40	..
2403	Cookoo Cavaliers... (Stooges)	11-15-40	26
2425	Blondes and Blunders... (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot.. (Buster Keaton)	12-13-40	..
2404	Boobs in Arms... (Stooges)	12-27-40	..
2427	The Watchman Takes a Wife... (Clyde)	1-10-41	..
2428	Fresh As a Freshman... (Glove Singers)	1-29-41	95
2405	So Long Mr. Chumps... (Stooges)	2-7-41	92
2429	So You Won't Squawk... (Keaton)	2-21-40	..
2430	Yumpin' Yiminy... (El Brendel)	3-7-41	..
2406	Dutiful But Dumb... (Stooges)	3-21-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television...	8-30-40	18
2502	Mr. Elephant Goes to Town...	10-4-40	18
2503	The Mad Hatter...	11-3-40	..
2504	Wise Owl...	11-6-40	27
2505	A Helping Paw...	1-7-41	51
2506	Way of All Pests...	2-28-41	..
2507	The Land of Fun...	3-14-41	..
2508	The Carpenter...	4-4-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams...	9-24-40	10
2702	Happy Holidays...	10-25-40	..
2703	The Little Theatre...	2-7-41	..
2704	There's Music In Your Hair...	3-28-41	..
2705	The Cute Recruit...	5-2-41	..
2706	The Wallflower...	7-3-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb...	9-27-40	10
2752	Mouse Meets Lion...	10-25-40	18
2753	Paunch 'n' Judy...	12-13-40	57
2754	The Streamlined Donkey..	1-17-41	95
2755	It Happened to Crusoe...	3-4-41	..
2756	Kitty Gets the Bird...	5-16-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby...	8-30-40	..
2972	Floating Elephants...	10-4-40	..
2973	Nice Work, If You Can Do It...	11-8-40	18
2974	Unusual Crafts...	12-25-40	57
2975	Feathers (Cosmocolor)...	1-31-41	..
2976	Movie Magic...	2-22-41	92
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)...	10-25-40	..
2902	No. 2 (U. S. Military Academy)...	12-13-40	..
2903	No. 3 (United States Naval Academy)...	1-3-41	..
2904	No. 4...	2-28-41	..
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)...	10-2-40	18
2652	No. 2 (Popular Love Songs)...	11-8-40	18
2653	No. 3 (Melodies That Linger)...	12-13-40	..
2654	No. 4 (Gay Tunes)...	1-1-41	..
2655	No. 5 (Fun with Songs)...	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It...	12-5-40	26
2602	Take It Or Leave It No. 2...	12-25-40	57
2603	Take It Or Leave It No. 3...	2-7-41	91
2604	Junior I. Q. Parade...	3-7-41	..
2605	So You Think You Know Music No. 1...	4-3-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade...	1-24-41	71
2952	Abroad at Home...	2-28-41	..
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-issue)	12-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia...	8-16-40	10
2552	Savoy in the Alps...	9-13-40	10
2553	Old and New Arizona...	9-27-40	..
2554	Islands of the West Indies...	10-25-40	18
2555	Sojourn in Havana...	11-25-40	27
2556	Beautiful British Columbia...	12-20-40	57
2557	From Singapore to Hong-Kong...	1-10-41	92
2558	Western Wonderland...	2-28-41	92
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)...	9-6-40	10
2852	No. 2 (Don Wilson)...	10-18-40	18
2853	No. 3 (Ken Murrray)...	11-22-40	27
2854	No. 4 (Ken Murray)...	12-27-40	..
2855	No. 5 (Bob Hope)...	2-2-41	..
2856	No. 6 (Larry Simms)...	3-14-41	91
2857	No. 7...	4-25-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue...	10-4-40	10
2802	Hunting Wild Deer...	11-22-40	27
2803	All the Giant Killer...	12-27-40	51
2804	Ice Capers...	1-24-41	92
2805	Splits, Spares and Strikes	2-21-4	91
2806	The Jungle Archer...	3-28-41	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy...	10-26-40	..
P-202	You, the People...	11-30-40	26
P-203	Respect the Law...	1-4-41	..
P-204	Forbidden Passage...	2-8-41	80
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City...	9-7-40	..
T-212	Cavalcade of San Francisco...	9-28-40	..
T-213	Old New Mexico...	10-26-40	..
T-214	Beautiful Ball...	11-23-40	26
T-215	Old New Orleans...	12-21-40	..
T-216	Mediterranean Ports...	1-4-41	57
T-217	Red Men on Parade...	2-1-41	83
T-218	Alluring Alaska...	3-8-41	..
T-219	Glimpses of Kentucky...	4-12-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink...	10-12-40	..
S-262	Wedding Bills...	11-30-40	27
S-263	Sea for Yourself...	12-21-40	..
S-264	Penny to the Rescue...	1-25-41	68
S-265	Quiz Biz (Sepia)...	2-8-41	80
S-266	Memory Tricks (Sepia)...	3-15-41	..
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here...	11-30-40	27
K-282	Whispers...	2-8-41	80
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough...	11-9-40	27
M-232	The Great Meddler...	12-21-40	41
M-233	Happiest Man on Earth.	12-28-40	..
M-234	More About Nostradamus.	1-18-41	57
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys...	9-7-40	..
C-292	Waldo's Last Stand...	10-5-40	..
C-293	Goin' Fishin'...	10-26-40	..
C-294	Kiddie Kure...	11-23-40	26
C-295	Fightin' Fools...	1-25-41	71
C-296	Baby Blues...	2-15-41	..
C-297	Ye Olde Minstrels...	3-18-41	..
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger...	11-23-40	27
W-242	Mrs. Ladybug...	12-21-40	..
W-243	Abdul the Bulbul Ameer.	2-22-41	..
W-244	The Prospective Bear...	3-8-41	..
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder...	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann...	4-11-41	..
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion...	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy...	11-29-40	27
HO-4	Bring Himself Back Alive...	12-20-40	34
HO-5	Pop and Mom in Wild Oysters...	2-14-41	80
HO-6	Twinkletoes Gets the Bird...	3-14-41	..
HO-7	Speaking of Animals— Down on the Farm...	4-18-41	91
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1...	9-27-40	..
LO-2	No. 2...	11-29-40	27
LO-3	No. 3...	1-24-41	71
LO-4	No. 4...	3-28-41	92
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands...	11-8-40	..
SO-2	Waiting for Baby...	1-24-41	71
SO-3	Controlling the Nerves...	4-11-41	..
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges...	12-27-40	51
MO-3	A Village in India...	1-31-41	71
MO-4	Delhi...	3-21-41	92
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day...	10-18-40	..
GO-2	The Constable...	11-15-40	17
GO-3	All's Well...	1-17-41	51
GO-4	Two for the Zoo...	2-21-41	68
GO-5	Swing Cleaning...	4-11-41	..
GO-6	Fire Cheese...	4-25-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry...	10-25-40	..
AO-3	Johnny Messner & Orch..	12-13-40	34
AO-4	Gene Krupa and His Orch	1-31-41	71
AO-5	Bob Chester and Orch...	3-21-41	92
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze...	1-17-41	..
UO-2	Dipsy Gypsy...	4-4-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery...	10-11-40	..
VO-2	Seeing Is Believing...	11-22-40	27
VO-3	Breezy Little Bears...	12-27-40	..
VO-4	Red, White and Blue Hawaii...	2-28-41	91
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell..	9-20-40	..
EO-2	My Pop, My Pop...	10-18-40	..
EO-3	With Poopdeck Pappy...	11-15-40	27
EO-4	Eugene, the Jeep...	12-15-40	41
EO-5	Problem Pappy...	1-10-41	51
EO-6	Quiet Pleeze...	2-7-41	95
EO-7	Olive's Sweepstake Ticket.	3-7-41	..
EO-8	Flies Ain't Human...	4-4-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1...	9-8-40	..
JO-2	No..2...	11-1-40	17
JO-3	No. 3...	12-20-40	34
JO-4	No. 4...	2-21-41	91
JO-5	No. 5...	4-18-41	92
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons... (Ted Husing)	9-6-40	..
RO-2	Sporting Everglades... (Husing)	10-4-40	..
RO-3	Motorcycle Stunting... (Husing)	11-1-40	18
RO-4	Marine Round-up...	12-6-40	26
RO-5	Feminine Fitness...	1-3-41	41
RO-6	Acrobatic Aces...	2-7-41	..
RO-7	Fishing Fever...	2-28-41	91
RO-8	Canine Sketches...	3-28-41	95
RO-9	Sun Fun...	4-25-41	91

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

SPECIAL
(18 Minutes)

13,801	Growing Up	12-13-40	34

SPECIAL
(Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	..
14,503	The Swastika in Chile	4-18-41	..

MARCH OF TIME
(Average 20 Min.)

13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	..
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92

WALT DISNEY CARTOONS
(8 Minutes)

14,101	No. 1 Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	..
14,104	A Good Time for a Dime	5-9-41	..
14,105	Canine Caddy	5-30-41	..
14,106	How to Ride a Horse	6-20-41	..
14,107	Nifty Nineties	7-11-41	..
14,108	Early to Bed	8-1-41	..
14,109	Truant Officer Donald	8-22-41	..
14,110	Donald's Camera	9-12-41	..
14,111	Lend a Paw	10-3-41	...
14,112	Old MacDonald Duck	10-24-41	..
14,113	Symphony Hour	11-14-41	..
14,114	Chef Donald	12-5-41	..
14,115	Donald's Snow Fight	12-26-41	..
14,116	How to Ski	1-16-42	..
14,117	How to Become An Olympic Champ	2-7-42	..
14,118	The Sleep Walker	2-28-42	..

INFORMATION PLEASE
(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80

SPORTSCOPE
(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	..

PICTURE PEOPLE
(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83

EDGAR KENNEDY
(Average 18 Min.)

13,401	Sunk by the Census	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted In the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	..

LEON ERROL
(Average 19 Min.)

13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	..
13,704	When Wifies Away	3-14-41	..

RAY WHITLEY
(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	..
028-3	Variety Reel	2-24-41	80
028-4	Variety Reel No. 4	3-24-41	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1201	Midget Motor Mania	11-8-40	40
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..

BELIEVE IT OR NOT
(10 Minutes)

1601	Acquitted By the Sea	9-27-40	10
1602	Untitled	3-28-41	..

LEW LEHR
(9 Minutes)

1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..

FATHER HUBBARD
(10 Minutes)

1101	Eskimo Trails	8-2-40	..

MAGIC CARPET
(9 Minutes)

1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	..

SPORTS REVIEWS
(8 Minutes)

1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	..
1306	Symphony in Snow	3-14-41	..

TERRYTOONS (Tech)
(7 Minutes)

1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80

TERRYTOONS (Black & White)
(7 Minutes)

1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	..
1509	When Knights Were Bold	3-21-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(7 Minutes)

5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	High Spots in American History	3-31-41	91

STRANGER THAN FICTION
(9 Minutes)

5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5373	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	..
5380	No. 90	5-5-41	..
5381	No. 91	5-19-41	..

GOING PLACES
(9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	..
5359	No. 89	4-21-41	..
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	..

MUSICALS
(Average 18 Min.)

5221	Class In Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music In the Morgan Manner	3-19-41	92

COLOR CARTOONS (Re-issues)
(Average 8 Min.)

5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL
(10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)

6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	..
6005	Soldiers of the Saddle	5-17-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	..

BROADWAY BREVITIES
(20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice in Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	..
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	..
6207	Sockeroo	5-31-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95

THE SPORTS PARADE
(10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	..
6407	Big Bill Tilden	5-24-41	..

MELODY MASTERS BANDS
(10 Minutes)

6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	..
6508	Marie Greene and Her Gang	4-26-41	..

LOONEY TUNES CARTOONS
(7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	..
6609	Porky's Bear Facts	3-29-41	..
6610	Porky's Preview	4-19-41	..
6611	Porky's Ant	5-10-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	..
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	..
6714	Tortoise Beats the Hare	3-15-41	..
6715	Goofy Groceries	3-29-41	..
6716	Toy Trouble	4-12-41	..
6717	Trial of Mr. Wolf	4-26-41	..
6718	Farm Frolics	5-10-41	..
6719	Hollywood Steps Out	5-24-41	..

BOB HOPE RE-ISSUES
(Average 18 Min.)

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	..
6905	Watch the Birdie	4-26-41	..

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Episodes)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
083	Adventure of Captain Marvel (12 Episodes)	3-28-41	68

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-1-40	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	..
6781-95	Riders of Death Valley (15 Episodes (Pre-released)	7-1-41	92

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STRANGER THAN FICTION, 88 (Univ.)

(5378)

Bernard Colby of Amesbury, Mass., is an expert at turning out all kinds and shapes of fish fly; another man has built an 18-room hotel from pieces of driftwood and old shipwrecks; still another man in Dallas uses household lye and water to run his auto; a hobbyist collects postage stamps and turns out mosaic pictures by piecing the stamps together, and a five-year-old girl in Missouri demonstrates her acrobatic ability.

Release date, March 24, 1941 9¼ *Minutes*

WILD BOAR HUNT (W.B.)

Hollywood Novelty (6305)

Howard Hill, expert exponent of the bow and arrow, ventures on a island off the Southern California coast inhabited by wild boars. After a few preliminary shots, such as shooting a hawk hovering overhead, or placing an arrow directly in the center of a circle some distance away, Hill starts after his real quarry, the wild boar. He and his dogs come upon one of the animals, which turns upon the group and charges toward them at full speed. Hill aims, the arrow goes straight to its mark and the end of a boar.

Release date, March 15, 1941 10 *Minutes*

QUIET! PLEEZE (Par.)

Popeye (*EO-6*)

When Popeye knocks on Pappy's door one morning, he finds his Pop suffering with a headache. Pappy is actually suffering from a hangover. Popeye decides to provide a day of complete quiet for his ailing Pappy. To do this Popeye is kept terrifically busy. He hushes a wailing infant with a hastily contrived baby bottle, deadens the hoofbeats of a trotting horse, throttles a noon whistle in the nick of time, catches a falling girder as it is about to crash and subdues the blasting of rocks by the expedient of throwing himself on the charge and holding it. Popeye, satisfied but weak, returns home to find his Pappy the center of a noisy party.

Release date, Feb. 7, 1941 7 *Minutes*

THE STREAMLINED DONKEY (Col.)

Fable Cartoon (2754)

A young donkey is told by his mother that he must follow in the tradition of all donkeys. But the youngster kicks up his heels, plays around and decides that life is made for fun, not for sorrow and unhappiness. His mother meets with a cruel taskmaster, but the young donkey sets out to find her and rescues her from her life of bondage.

Release date, Jan. 17, 1941 7 *Minutes*

FRESH AS A FRESHMAN (Col.)

Glove Slingers (2428)

Terry, contender for the lightweight championship, enrolls at Taylor College, where he meets Jo Blake, lively co-ed. Bill Wilks, Collegiate Welterweight Champion and the campus casanova, resents Jo's attention to Terry. Bill has Chiquita, the college siren, vamp Terry. When Jo finds him with Chiquita, she refuses to have anything further to do with him. Terry and Bill fight it out in the ring and Terry is the victor. Terry wins Jo. The cast includes David Durand, Paul Hurst, Wally Vernon, Dorothy Vaughan, Adele Pearce and Rita Rio.

Release date, Jan. 29, 1941 18 *Minutes*

CANINE SKETCHES (Par.)

Sportlight (*RO-8*)

Here is a portrayal of sporting dogs and their work afield. Introduced first is the springer spaniel posing for a sketch by the outdoor artist, Lynn Bogue Hunt. Then the springer is shown on a pheasant hunt. Next is shown a Labrador retriever working with sportsmen from a blind, hunting and retrieving wild ducks. Following the retriever, English setter and pointer breeds are shown in North Carolina with sportsmen hunting quail. Finally a bird dog is seen posing for his portrait.

Release date, March 28, 1941 10 *Minutes*

1940-41 ALPHABETICAL INDEX

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Christmas in July, Par.	..	7
Citizen Kane, RKO	61	..
City for Conquest, WB	..	9
Colorado, Rep.	..	8
Come Live With Me, MGM	39	56
Comrade X, MGM	3	77
Convoy, RKO	88	32
DANCING on a Dime, Par.	..	7
Dangerous Game, A, Univ.	39	..
Dark Streets of Cairo, Univ.	14	40
Dead Men Tell, 20th-Fox	63	..
Devil and Miss Jones, The, RKO	63	..
Devil Commands, The, Col.	88	77
Devil's Pipeline, Univ.	4	16
Diamond Frontier, Univ.	..	9
Dispatch from Reuters, A, WB	..	40
Dr. Kildare's Crisis, MGM	..	24
Dr. Kildare Goes Home, MGM	..	7
Doomed Caravan, Par.	22	48
Double Date, Univ.	74	..
Down Argentine Way, 20th-Fox	..	25
Dreaming Out Loud, RKO	..	40
Drums of the Desert, Mono.	..	24
Dulcy, MGM	..	7
Durango Kid, Col.	..	7
EAST of the River, WB-FN	..	16
Ellery Queen—Master Detective, Col.	2	32
Ellery Queen's Penthouse Mystery, Col.	74	..
Elsa Maxwell's Public Deb. No. 1, 20th-Fox	..	8
Escape, MGM	..	24
Escape to Glory, Col.	6	24
FACE Behind the Mask, The, Col.		65
Fantasia, Disney	2	25
Fargo Kid, The, RKO	..	16
Father Is a Prince, WB-FN	..	9
Father's Son, WB	46	77
Federal Fugitives, Prod.	75	..
Flame of New Orleans, Univ.	53	..
Flight Command, MGM	5	56
Flight from Destiny, WB	76	77
Flying Wild, Mono. (Formerly Air Devils)	63	77
Footlight Fever, RKO	74	..
Footsteps in the Dark, WB	45	..
Foreign Correspondent, UA	..	9
Four Mothers, WB	21	56
Free and Easy, MGM	63	..
Friendly Neighbors, Rep.	4	16
Frontier Crusader, Prod.	..	16
Frontier Vengeance, Rep.	..	8
Fugitive, The, Univ.	..	9
Fugitive From Prison Camp, Col.	..	7
GALLANT Sons, MGM	6	48
Gay Caballero, The, 20th-Fox	..	8
Girl From Avenue A, 20th-Fox	..	8
Girl From Havana, Rep.	..	8
Girl, a Guy and a Gob, A, RKO	21	..
Girl in the News, 20th-Fox	..	56
Girls Under 21, Col.	..	24
Give Us Wings, Univ.	..	25
Golden Hoofs, 20th-Fox	31	77
Gone With the Wind, MGM	..	24
Go West, MGM	13	56
Great Dictator, The UA	76	25
Great Lie, The, WB	54	..
Great Mr. Nobody, The, WB (See Stuff of Heroes)	39	..
Great Plane Robbery, The, Col.		24
Great Train Robbery, Rep.	62	..
Great Profile, The, 20th-Fox		8
Great Swindle, The, Col.	64	..
Gun Code, Prod.		32
HARD Boiled Canary, The, Par.	46	77
Haunted Honeymoon, MGM	..	7
Her First Romance, Mono.	..	40
Here Comes Happiness, WB	39	..
Here Comes the Navy, WB	..	48
High Sierra, WB-FN	13	56
Hired Wife, Univ.	..	9
Hit Parade of 1941, Rep.	..	8
Hold That Woman, Prod.	..	16
Honeymoon for Three, WB	14	56
Horror Island, Univ.	87	..
Hudson's Bay, 20th-Fox	23	40
Hullabaloo, MGM	..	16
I'M Nobody's Sweetheart Now, Univ.	..	9
I'm Still Alive, RKO	..	40
In Old Colorado, Par.	47	77
Invisible Woman, The, Univ.	23	77
I Take This Oath, Prod.	..	16
I Want a Divorce, Par.	..	40
JENNIE, 20th-Fox	15	25
KEEPING Company, MGM	21	40
Kit Carson, UA	..	9
Kitty Foyle, RKO	5	77
Knockout, WB-FN	55	..
Knute Rockne, WB	..	48
LADDIE, RKO	..	8
Lady Eve, The, Par.	53	77
Lady from Cheyenne, The, Univ.	61	..
Lady With the Red Hair, WB	3	16
Land of Liberty, MGM	..	77
Las Vegas Nights, Par.	62	..
Law and Order, Univ.	..	25
Leather Pushers, Univ.	..	9
Let's Make Music, RKO	1	32
Letter, The, WB-FN	3	48
Life With Henry, Par.	14	48
Li'l' Abner, RKO	..	48
Little Bit of Heaven, A, Univ.	..	40
Little Men, RKO	6	24
Little Nellie Kelly, MGM	2	40
Lone Rider Rides On, The, Prod.	..	65
Lone Wolf Keeps a Date, The, Col.	3	24
Lone Wolf Takes a Chance, The, Col.	64	..
Long Voyage Home, UA	..	48
Love Thy Neighbor, Par.	22	77
Lucky Devils, Univ.	30	65
MAD Doctor, The, Par.	43	65
Maisie Was a Lady, MGM	22	48
Major Barbara, UA	85	..
Man Betrayed, A, Rep.	75	..
Man-Made Monster, Univ.	86	..
Man I Married, The, 20th-Fox	..	8
Man Who Lost Himself, The, Univ.	64	..
Margie, Univ.	..	25
Marked Men, Prod.	..	48
Mark of Zorro, The, 20th-Fox	3	56
Meet Boston Blackie, Col.	54	..
Meet the Chump, Univ.	38	77
Meet John Doe, WB	73	..
Meet the Missus, Rep.	..	25
Meet the Wildcat, Univ.	..	16
Melody and Moonlight, Rep.	..	8
Melody Ranch, Rep.	..	25
Melody for Three, RKO	55	..
Men Against the Sky, RKO	..	8
Men of Boys Town, MGM	37	..
Mexican Spitfire Out West, RKO	..	8
Michael Shayne, Private Detective, 20th-Fox	23	40
Misbehaving Husbands, Prod.	..	65
Missing Ten Days, Col.	76	77
Model Wife, Univ.	62	..
Moon Over Burma, Par.	..	7
Monster and the Girl, The, Par.	..	65
Mr. District Attorney, Rep.	75	..
Mr. Dynamite, Univ.	75	..
Mr. and Mrs. Smith, RKO	15	56
Mummy's Hand, Univ.	..	9
Murder Among Friends, 20th-Fox	46	..
Murder Over New York, 20th-Fox	..	25

[*Continued on page* 95]

Listings of all 1940-41 Features released to date on page 89

Short subjects, with synopses indexed, are listed on page 93

ALL AMERICA WILL CHEER THIS THRILLING ONE-REEL SHORT!



FACSIMILE OF THE SMASH ONE-SHEET POSTER IN THREE COLORS

Proceeds derived from the sale of this short will be contributed by Paramount to the Greek War Relief Association

PRINTS AVAILABLE **NOW** AT

PARAMOUNT EXCHANGES

This newspaper advertisement is typical of the campaign prepared for a great entertainment achievement...



THE LOVE WE ALL DREAM OF FINDING... fused into one glowing romantic rhapsody!



Carefree...unconquerable...theirs was the joyous kind of love that counts one kiss worth a hundred tears!

★ Excitingly reunited...

Irene DUNNE Cary GRANT

in *George Stevens'*

PENNY SERENADE

with

BEULAH BONDI · EDGAR BUCHANAN · ANN DORAN

Based upon the McCall's Magazine novel by Martha Cheavens
Screen play by MORRIE RYSKIND Directed by GEORGE STEVENS

A COLUMBIA PICTURE

COLUMBIA PICTURES

MOTION PICTURE HERALD

MOTION PICTURE PRODUCERS
& DISTRIBUTORS ASSN.
28 W. 44TH ST.,
NEW YORK,
N. Y. 4 COPIES

FEATURES REVIEWED:

I Wanted Wings
The Sea Wolf
The Bad Man
Las Vegas Nights
Footlight Fever
Dead Men Tell
The Man Who Lost Himself
Sign of the Wolf
Man-Made Monster
Border Vigilantes
Outlaws of the Panhandle
Fools of Desire

RELEASE CHART

Newspaper Publishers Eye Motion Pictures for a New Space Deal

U. S. Earmarks Another 5 Millions for Army Movie Theatre Building

Films on the Way to Latins for Hollywood and U. S. Goodwill

F-M Stations Licensed Under FCC to Reach 48,521,700 in the U. S.

Paramount Sets 1942 Shorts; PRC Lists 42; Monogram Meets April 4

"We Have the Right to Sell Films to Rat-traps," Says Jenkins of Fox

VOL. 142, NO. 13 MARCH 29, 1941

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SEE METRO-GOLDWYN-MAYER'S NEW HIT

IT'S EVEN BETTER THAN "BOYS TOWN"



SPENCER
TRACY
and
MICKEY
ROONEY
in
MEN OF BOYS TOWN

with

BOBS WATSON · LARRY NUNN
MARY NASH · DARRYL HICKMAN
HENRY O'NEILL · LEE J. COBB

Original Screen Play by
James Kevin McGuinness
Directed by NORMAN TAUROG
Produced by JOHN W. CONSIDINE, JR.

A Metro-Goldwyn-Mayer Picture

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LION'S ROAR

Column appearing in 29 magazines, the most successful magazine ad in America.

M-G-M

NO HALF-WAY MEASURES!

The Screens
of the Industry
will light with
a new brilliance
when Warner Bros.
deliver

BETTE DAVIS



And
GEORGE BRENT
MARY ASTOR



LUCILE WATSON · HATTIE McDANIEL

Screen Play by Lenore Coffee • From a Novel by
Polan Banks • Music by Max Steiner

EDMUND GOULDING is Director



'The Great LIE'

PLAYING TIME
BEGINS
EASTER-TIME


For Easter!
Alice FAYE · Don AMECHE · Carmen MIRANDA
"THAT NIGHT IN RIO"
IN TECHNICOLOR
S. Z. SAKALL · CURT BOIS
with
J. CARROL NAISH · LEONID KINSKEY
Directed by Irving Cummings
Associate Producer Fred Kohlmar • Screen Play by George Seaton, Bess Meredyth and Hal Long • Additional Dialogue by Samuel Hoffenstein • Based on a play by Rudolph Lothar and Hans Adler • Adapted by Jessie Ernst
Hit songs—
By MACK GORDON and HARRY WARREN
4 weeks at t
Roxy! Smashing
all-time highs in
Miami!...A box-
office record-
wrecker!
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 142, No. 13 — March 29, 1941

"DISSIMILAR PLACES"

A MIDNIGHT prowling through the pages of a pile of press books, national advertising and a conglomeration of related motion picture merchandising expressions in print—alongside a both comforting and most convenient fireplace—seems to make cogent indeed a certain plea for homely, direct simplicity presented in a recent issue of Printers' Ink.

Copy that pulls in "such dissimilar places as Grand Forks, N. D., Huntsville, Ala., and Lancaster, Pa.," is under discussion by Mr. N. T. Hand, an advertising executive, who seems to feel that copywriters on national campaigns tend to get too cute.

The recital tells about a smart jewelry display which included some Webster Dictionary facsimiles with arrows pointing to the word "scintillating". The result was, records Mr. Hand, that the small town customers went in wanting to know where the dictionaries were on sale. Also he tells how an advertisement using the radio-famed word "communique" stubbed its toe.

"Allusions of any kind that are caviar to the general—no matter how much at home they might be in Vogue—are apt to be resented. It is safe to say that no foreign word or phrase . . . should ever be used. Humor may be used on occasion . . . providing it does not overstep the boundary into what these realistic minded customers will regard as silliness.

"Also—and this is true despite best sellers of the last ten years—sex still has two only generally recognized faces in these medium sized towns. One is that of the demure or saucy maiden with her bashful but always gallant beau. The other is best typified by Cousin Henry who brought back those postal cards from Paris when he was over there in '28. Cousin Henry is not a pleasant fellow and all suspicion of anything that might be attributed to him must be studiously avoided. . . . "

BEARING quite as positively on this same subject of sophistication and approach, comes a letter from an exhibitor out yonder, Mr. A. H. Kaufman of the Fountain theatre in Terre Haute, another medium sized town, who tells a somewhat kindred story, in terms of his ideas about trailers and what they sell. In the course of his letter he remarks:

"Many producers, for years, have made two kinds of one sheets, frequently two styles of threes and, always, different mats, some with class and others with action.

"This, as you well know, is done to help exhibitors who draw various kinds of patronage. Theatres appealing to action and westerns fans will run folks away with advertising showing costume periods or too much love on their display, etc.

"The reverse is equally true of first-run houses—they prefer 'more class' to their advertising on a big outdoor feature than the western advertising wanted by the 'shooting gallery' theatre.

"Now, as everyone agrees that this is important to posters and mats, why isn't it equally necessary that trailers be given the same treatment. I don't believe that it would be necessary to make two trailers on every feature, but there are quite a few released each year for which action trailers would be most helpful."

A related viewpoint concerning the manner and mood of selling approach is had from the speech that Mr. Arthur Mayer, retailer of screen murder at the corner of Seventh Avenue and Forty-second Street, New York, made before the Associated Motion Picture Advertisers, last week. He has an "action market," too.

MR. MAYER, who admits he is "America's leading expert in selling bad pictures," claiming he books no others, insists: "I believe, also, that we must sell our product, whether we personally consider it good or bad, with warmth and color, with vivid phrases and glowing adjectives. . . . Most theatres have to sell from 100 to 300 pictures annually. They cannot do it with understatement or apology."

Some cheer may be had from this militant exhibitor's observation that he has never seen a picture so bad that some fraction of the audience would not take and even enjoy it, and that he has never noticed one so good that some customers did not consider it inadequate entertainment.

It has been said before that there are in fact several publics. Consideration might be given the notion that perhaps there is a point where there is no efficiency in trying to make a picture to please everybody.

THAT pertains to the product delivered. Interesting discussion of precedent processes under the title of "Hollywood Build-up" is had from Mr. Lynn Farnol in "Theatre Arts" magazine for April. He observes that Mr. Howard Deitz "estimates that the most a publicity campaign can do for a picture is an improvement of 15 per cent in its receipts," which Mr. Farnol takes to apply only to pictures of marked merit but "without outstanding stars or great reputations. For others, the variable, the dependence on a campaign may be as little as 5 per cent, according to many sages. This is not the difference between a good campaign and a bad one, but between a campaign and no campaign."

As to stars, Mr. Farnol holds that publicity never made one, but that it can somewhat assist if the personality is real and able, by answering the public inquiry: "What kind of a guy is he?" In fact, he observes that two years and two and a half million dollars spent on Anna Sten and "Nana" built up a publicity-made expectancy that not only made it difficult but also impossible for her to win—by that route.

All will agree with Mr. Farnol's observation that "it would be better if stars could be created a little more easily." He cites that "from the viewpoint of direction, story and production, 'Foreign Correspondent' and 'Boom Town' were about matched, but 'Boom Town" had three outstanding box-office stars and it grossed in rough figures about $4,000,000 in this country, while 'Foreign Correspondent' did only a little more than $1,000,000."

Stars, as we have so often observed before, seem to be made mostly by a competent performance in a fat part in a good picture.

The motion picture competently presented is the screen's greatest publicity medium—and that's the exhibitor's job, too.

—Terry Ramsaye

This Week in the News

PRODUCT, 1941

PRODUCTION plans and policies for the 1941-42 season, the first under the "new order" necessitated by the consent decree, were considerably advanced this week. Monogram obtained new production financing, United Artists lined up its largest roster of producers, Twentieth Century-Fox had about decided on 50 features and Paramount on between 38-40 for the coming year, Producers Releasing announced 42 features, Paramount disclosed its complete short subject line-up and Monogram set its annual convention for April 4-6 in Hollywood.

Herman Wobber, 20th Century-Fox general sales manager, said on his return to New York from the Coast that the company planned "about 50" features for 1941-42 and that final selling plans would be worked out after Sidney R. Kent, president, completed his Hollywood visit.

Y. Frank Freeman, vice-president in charge of studio operations for Paramount, said that 38 or 40 features were planned for next season, or about the same number as scheduled for this year. The first block-of-five is to be ready about July 15th, the second, August 15th and the third September 15th

United Artists will have 11 producers, exclusive of Charles Chaplin, James Roosevelt and David O. Selznick, it was reported this week.

Arnold Pressburger, European producer and director, William Czekely, also from Europe, and Merian Cooper, who will produce for Walter Wanger, are among the United Artist newcomers. Others who will continue to release through UA are: Alexander Korda, Walter Wanger, Edward Small, Gabriel Pascal, Sol Lesser, Ernst Lubitsch, David Loew-Albert Lewin and Richard Rowland. Active duty in the Marine Corps is expected to curtail Mr. Roosevelt's production activity next year.

W. Ray Johnston, president of Monogram, said this week in New York the company would increase its budget for the whole program next season, with special increase for certain pictures.

Further production developments of these and other producers are on pages 19 and 26.

NEWSPAPER publishers eye motion picture advertising for a new deal Page 13
"WE have the right to sell to a rat-trap," Jenkins tells arbitration hearing Page 17
$5,000,000 earmarked by U. S. for construction of theatres at camps Page 18
HEAVIEST short subject program set by Paramount for 1942; P. R. C. lists 43 features Page 19
FILMS on way to Latin America to promote good will Page 23
FM radio stations now licensed by FCC set to reach 48,500,000 persons in U. S. Page 25
ARMY and Navy turn out for premiere of "I Wanted Wings" Page 26
RCA reversal on television policy not to delay commercialization permit Page 29
INCREASED reserve for frozen foreign assets shown in Twentieth Century-Fox statement for year Page 31
250,000 in Missouri back measure to control double feature programs Page 34
AAA issues new orders to arbitrators on methods and procedures Page 45
N. Y. LEGISLATURE kills chain tax, bingo, billboard measure; debate discrimination bill Page 50

SERVICE DEPARTMENTS

Asides and Interludes Page 36
Hollywood Scene Page 39
Managers' Round Table Page 59
Release Chart Page 69
Reviews Page 40
What the Picture Did for Me Page 54

'Dictator's' $285,000

UNITED Artists this week through the home office in New York reported a good response to Charles Chaplin's "The Great Dictator" under the picture's new popular price admissions policy. The film closed its 23-week run at the Astor, New York, this week with a gross of approximately $285,000. Arthur W. Kelly, vice-president in charge of domestic distribution for UA, on the basis of reports from return engagements throughout the country predicts it will establish a Chaplin boxoffice record. "Dictator" business is reported as 280 per cent above normal on the Loew circuit. Holdovers were reported from Philadelphia, Washington, Harrisburg, Detroit, Wilmington, Racine, Cleveland, Pittsburgh and other cities. Opening day, weekend, or weekly house records were broken in most instances. On foreign runs the picture has broken records in 23 countries, 15 of them in Latin America, according to Walter Gould, UA foreign head.

Latin Goodwill

TO promote goodwill between the Americas, Everett C. Callow, advertising and publicity manager of Warner theatres, in Philadelphia, before leaving there for the presentation to him of the 1940 Quigley Grand Awards Showmanship Plaque, in Hollywood last week, arranged for a short wave broadcast over WCAU in connection with Fox's "That Night in Rio."

Twenty-two consuls from Latin-American countries participated, each sending messages to their respective countries. The broadcast was designed to further international relations between the Americas. See story in Round Table, page 59.

Addison Durland, on Wednesday, was appointed a member of the MPPDA's Production Code Administration staff in Hollywood as a "specialist in Latin-American affairs," —presumably to advise producers on film scripts submitted to the Joseph Breen office which might need a certain treatment for Latin-American consumption. Mr. Durland, who has been in radio and with newspapers, reports in Hollywood Monday morning. He was most recently chief of the Spanish section of National Broadcasting.

Additional steps being taken for hemispheric solidarity are reported on page 23.

Political Trimming

ACTOR Edward Arnold's brief speech recanting his political views towards the end of Warner Brothers' "Meet John Doe" has been cut from the two prints of the film playing at New York's Rivoli and Hollywood theatres, upon orders from the studio. The company's home office said on Wednesday all exchanges had been ordered to eliminate the speech from all prints out, and from all prints to be delivered.

The elimination was ordered, apparently, because of dissatisfaction of theatre audiences and of Robert Riskin, co-producer of the film.

Wilkes-Barre's 5 Weeks

A THEATRE operator not affiliated with a distributor personally wired the trade press holdover reports on a distributor's picture this week. John J. Galvin, manager of the Penn Theatre, Wilkes-Barre, Pa., sent notice of a fifth week for Universal's "Buck Privates." Three weeks is the previous record for the town. Mr. Galvin reports that 63,000 persons have seen the picture there. Population is 86,000. The Penn is owned by Paramount-Comerford, whose distributor is a competitor of Universal.

$175,000 for a Book

PURCHASE of "Saratoga Trunk," unpublished Edna Ferber novel, by Warner Brothers for a reported $175,000, this week, recorded a new top price in recent years* for the screen rights to a book. Paramount held the previous record with a payment of $150,000 last October for Ernest Heminway's "For Whom the Bell Tolls." The Hemingway deal included $110,000 flat payment plus a percentage on book sales. Warners are understood to have paid cash for Miss Ferber's novel, currently appearing in Cosmopolitan magazine. It will be published in book form this spring. The terms specify that screen and other rights revert to the author at the end of five years.

*Selig, in 1914, bought the novel "The Spoilers" from Rex Beach, on a percentage basis. Mr. Beach's share was $250,000, marking the all-time high for payment for a book for the screen.

"Kane" Department

STILL-AND-YET, at mid-week, the issue of when, if ever, and how, if any, of the release of the celebrated but unseen "Citizen Kane" production made by or for or with RKO was very much up in the air, figuratively and literally. George Schaefer of RKO, the executive most directly concerned, was reported flying east, and Orson Welles, the boy-wonder producer, was flying west. Presumably they were to pass in mid-air somewhere in the trans-Mississippi country. There remained the possibility of rendezvous.

Meanwhile, as it were, Mr. Welles, as a producer of the stage, sometimes called the speaking stage, sometimes the "legitimate," seemed to have at least a possible success in "Native Son," a play pertaining to the negro and society. The play opened in New York Monday at the St. James theatre, and drew a considerably mixed press response. The reviews were sprinkled with the word propaganda. The reviewers seemed to feel that there was a lot more steam than art in the job.

Inevitably, in view of the fact that it has been alleged that Mr. Welles' "Citizen Kane" had something to do with the career of William Randolph Hearst, observers turned to see what Mr. Hearst's paper might be saying. The *Mirror,* New York tabloid daily, did not say at all. The *Journal-American,* with a review by John Anderson, observed: ". . . it is an uneven play in ten scenes with no intermission . . ." and, discussing the principal character remarks: ". . . The fact that he is an admitted criminal and as such is treated the same way the law treats members of the red, yellow, and even the white race, is glossed over blithely for the purpose of raising a racial issue and twisting it into propaganda that seems nearer Moscow than Harlem. . . ."

But even Richard Watts of the *Herald-Tribune,* New York, was not entirely sympatico. He remarked, concerning the translation of "Native Son" the book, into the play, that ". . . it is dangerous to use some other narrative form for which it was not essentially planned. . . ." The New York *Daily News* said " 'Native Son' carries a propaganda load."

And, the while, Mr. Hearst was sojourning in Mexico, as betokened by a picture with the publisher in person, with Miss Marion Davies on his right, in the center of a group including his several sons and related persons, posing for the camera in Mexico City, in connection with an official visitation at the capital. The picture was presented in a half page of his New York *Mirror.*

Bridges' Friends

TWENTY-TWO motion picture directors, writers and musicians have signed a petition asking that deportation proceedings against Harry Bridges, Australian, West Coast C.I.O. leader, credited with leadership in various Pacific Coast shipping strikes and related matters, be dismissed. The petition has been sent to the U. S. Attorney General.

According to the Associated Press the "Bridges Defense Committee" said the signers included Orson Welles, Robert Sisk, Artie Shaw, Burgess Meredith, Dudley Nichols, Dalton Trumbo, Vincent Sheean, John Howard Lawson and Irwin Shaw.

Mr. Bridges' contribution to the American scene has been widely recognized for several years, both by the press and internally in official Washington. Until now the motion picture had not numbered him among its problems, of which it has a number in the labor relations sector.

Representative Martin Dies, in Washington, Tuesday, declared he had evidence indicating that if Bridges is deported, his CIO factions in California will protest with a walkout strike tying up coast shipping.

"Peace Front"

CHARGING that "the artists of public expression—radio, film, theatre, journalism—are being used to create the atmosphere of panic . . ." in this crisis, a group of Hollywood screen writers and actors have joined others of the professions in the American Peace Mobilization in arranging a "Call to the American People's Meeting" for peace in New York, at Randall's Island, in the East River, on April 5th and 6th, to warn that "participation in the war would severely endanger a free American culture."

Among the sponsors are Hollywood screen writers Budd Schulberg, Dashiel Hammett, John Wexley and John Howard Lawson. Paul Robeson is another sponsor, likewise Jack Gilford, actor; Helen Beverly, actress, and Howard Bay, screen designer.

Anti-Lifebuoy

THE Motion picture Relief Fund, in Hollywood, Wednesday, attacked Louella O. Parsons' new Lifebuoy radio program, which starts Friday night over a national CBS network, because the Fund's management feared the Fund was in danger of losing the $10,000 weekly income obtained through the free time given by Hollywood players, writers and others to the weekly Relief Fund Gulf Oil air show. The basis of the complaint is the nominal sum to be paid to actors appearing on the soap program at the request of Hearst Columnist Parsons, who variously has conducted "guest star" programs for commercial sponsors.

Jean Hersholt, Relief Fund president, Wednesday, sent a statement to Edward Arnold, president of the Screen Actors Guild, and to Y. Frank Freeman, Paramount studio executive, as president of the Association of Motion Picture Producers, declaring, "We believe every actor who consents to appear on any free talent show, that every producer who consents to having contract players appear on such shows, is crippling the Motion Picture Relief Fund.

"A show of the type Miss Parsons has planned requires that actors waive their usual compensation and contribute their time and talent to advertise commercial product. If, by employing a motion picture columnist, one commercial sponsor can obtain radio services of screen actors at relatively nominal expense, how long can we expect another sponsor to pay $10,000 a week for actors' services?"

Both the Screen Actors' Guild and Actors' Equity Association have warned player members against guest star radio appearances.

New Blocks-of-5 Moves

UNDAUNTED by a setback in Georgia March 21st, when that state's House quashed an anti-decree bill, the proponents of state legislation to nullify the decree's provisions for selling films in blocks of five this week prepared to press their measures, state by state. Latest of the efforts was the sudden measure thrown into the Michigan legislature Tuesday, by Representative Raymond J. Snow. The bill would force distributors to sell their season's product, with a 20 per cent cancellation privilege; and would prohibit forcing of short subjects, newsreels and reissues. It would also have distributors licensed by the state.

The Georgia bill went down by a 90-74 vote, after unanimous passage in the Senate. On Saturday, the House rejected a move to reconsider it.

In Minnesota, the anti-decree measure sponsored by Northwest Allied and opposed by the majors, was still pending at mid-week in both House and Senate.

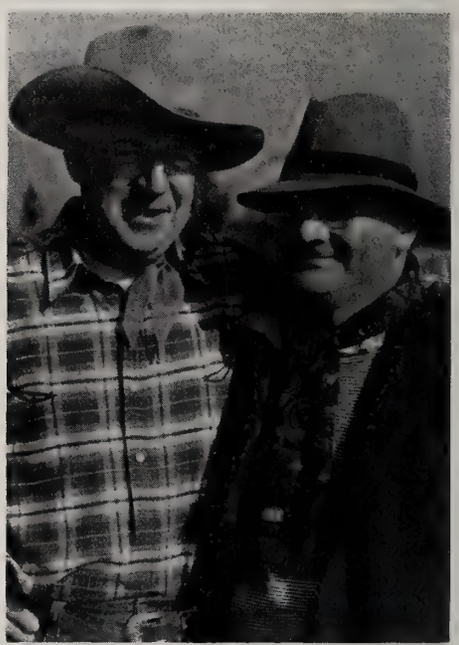
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THIS WEEK IN PICTURES



CONVENTION. Western franchise holders and exchange managers for Producers Releasing Corporation reach the cigar and serious talk stage of the Chicago sales convention. Sigmund Neufeld (with striped suit) is in the center, with George Gill and O. Henry Briggs, president, in the background. Story on page 19.

HARRY SHERMAN, below left, Paramount producer, with A-Mike Vogel, chairman of the Managers' Round Table, at a rodeo party on the Dick Dickson ranch at which Mr. Sherman introduced his new western star, Brad King.





By Staff Photographer

HAROLD L. SMITH, former European manager for the Motion Picture Producers and Distributors of America, last week was named to assist Carl E. Milliken in the foreign department post of Lt. Col. Frederick L. Herron, now on active duty in Washington.



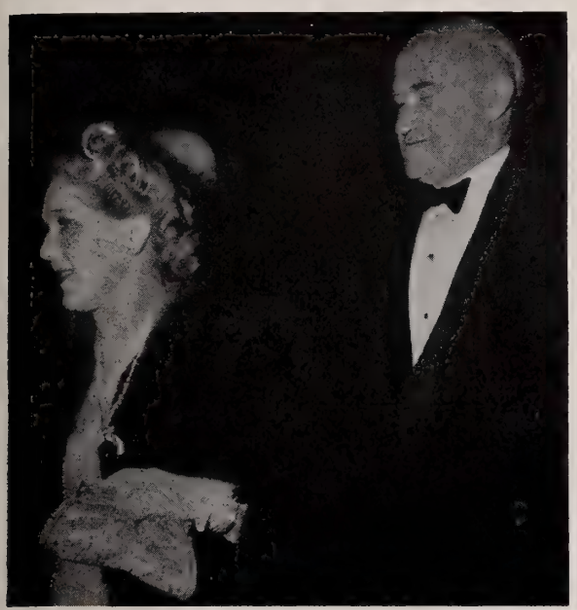
PLANS for a midnight benefit for the Greek War Relief campaign are discussed in Bridgeport, above, by Loew-Poli and independent managers, operators, and unions.

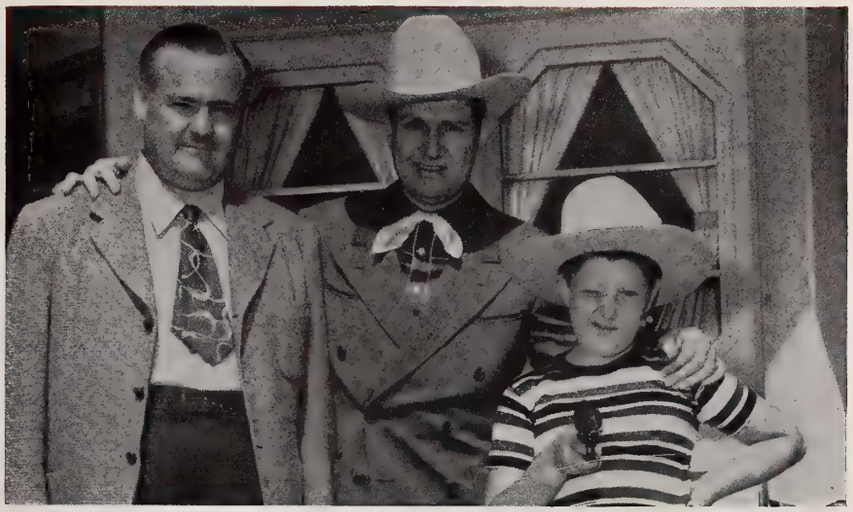
Seated: Albert Schuman, Black Rock; Harry Rose, Globe; Sgt. Joseph Coughlin, police censor; Manuel Kugel, Warners; Matt Saunders, chairman; Rev. Peter Reptelis, honorary chairman; James Leon, chairman; John Dombi, Parkway; Harold Tobackman, Bostwick. Standing: Jack Sidney, Loew's Poli; Robert Carney, Majestic; Ralph Chaterdon, Lyric; Harold Dow, Chamber of Commerce; John Mc Clure, musicians' union; James Fensmore, operators' union; Albert Pickus, Stratford; Jack Schwartz, West End; Morris Rosenthal, Majestic; Michael Carroll, American; James Zabettas; Joseph Lopez, WICC; Nathan Prakus, Rivoli; William Beldon, Dominick Macharoli, stage hands' union; Peter Benard, Central Labor Union; Phil Oliver, Strand; John Martin and John Connors, operators' union.



ADD GREEK RELIEF. John Balaban, left, chairman of the Chicago drive, crowns a queen at the opening of a street collection booth.

ATTENDING the premiere of Alexander Korda's "That Hamilton Woman" at the Four Star theatre, Hollywood, are Mary Pickford and Samuel Goldwyn, making his first apeparance, pictorially, since his differences with United Artists were amicably settled for a reported $300,000.





HARRY ARTHUR, Fanchon and Marco circuit executive of St. Louis, with his son, Dick, visits Gene Autry at the Republic studio in Hollywood. Dick is the proud wearer of an Autry ten-gallon sombrero.



By Staff Photographer

CIVILIAN head of the U. S. Army film booking office in New York, Thomas Martell, above, handles arrangements with the major distributors for programs in the army camps throughout the country with an appropriation of $5,000,000. See page 18.



By Staff Photographer



By Staff Photographer

GUESTS. Martin Mullin, above left, and Samuel Pinanski, right, of the M. & P. Theatres circuit of New England attend the AMPA luncheon in New York.

"WE HAVE the right to sell pictures to a rat-trap if we wish," Felix A. Jenkins, extreme right, attorney for 20th Century-Fox told an arbitration hearing in Chicago at which a "run" complaint was dismissed as not yet subject to arbitration. Around the arbitration table are Benjamin Banowitz, co-owner of the Ken theatre; Maxwell Landis, his attorney; John Landis, co-owner of the Ken; Arthur Schoenstadt of the Schoenstadt circuit; Aaron Stein, his attorney; Eli Fink, attorney for Paramount and RKO, and Mr. Jenkins. See page 17.



The Quigley Awards



WINNERS of the Quigley Grand Awards for Showmanship were presented the symbols of their victories last week at an all industry luncheon at the Beverly Wilshire hotel in Hollywood at which Walter Wanger was toastmaster. Everett C. Callow, Warner Theatres, Philadelphia, and J. R. Wheeler, Balaban & Katz Granada theatre, South Bend, Ind., the winners of the silver and bronze plaques, remained in Hollywood for the week as guests of Quigley Publications. Above at the luncheon are A-Mike Vogel, Round Table chairman; Y. Frank Freeman, who presented the plaque to Mr. Wheeler; Mr. Wheeler; Mr. Wanger; Mr. Callow and Donald Crisp, who presented Mr. Callow's award on behalf of Warner Brothers.



Above. Edward Arnold, Sol Lesser, Dr. A. H. Giannini and Edward J. Mannix at the speakers' table.



Above, Jesse Lasky, Herman Wobber, Harold Lloyd.







Above. In the foyer before the luncheon, Sol Lesser, Julian Lesser, Jack Warner, Jr., and Charles Ackerman.



Above, left side: William Stephens, Ted Loeff, Jack Warner, Jr., Ira Genet, Gordon Hollingshead, Donald Gledhill, Julian Lesser, Walter Selden, Irving Asher. Right side: J. P. McGowan, Billy Leyser, Henry Rogers and Blake McVeigh.

Left. Among the stars present were Martha O'Driscoll and Gloria Jean.

Extreme left. Winfield R. Sheehan and Hedda Hopper before the luncheon.

NEWSPAPER PUBLISHERS EYE THE FILM INDUSTRY FOR A 'NEW DEAL'

Amusement Page Fifth Most Popular Feature; Stills Rated Above 'Blurbs'; More Interest in Columnists than Critics

A nationwide approach to the motion picture industry intended to develop better relations, both publicitywise and for advertising purposes, has been started by the American Newspaper Publishers Association, through its Bureau of Advertising, representing 620 newspapers, and working in conjunction with the American Association of Advertising Agencies and the Association of National Advertisers, with respective memberships of 123 agencies and 325 national advertisers.

Recognizing that the motion picture is one of the newspapers' ranking space buyers, the project is aimed directly to the operators of the 15,500 theatres in this country and the 1,246 in Canada, hardly any of which do not have steady relations with some newspaper.

Through a special study on the subject made for MOTION PICTURE HERALD, the publishers urge that the exhibitor personally make a closer inspection of his position in relation to his local papers.

The subject assumes special interest at this time in view of the potentialities of the fast-growing frequency-modulation radio transmission as a new medium of promotion for local theatre owners, merchants and others, in sending their sales messages directly into the home in competition with newspaper advertising.

Audience of 84,000,000

In their new approach to motion pictures, the newspaper publishers this week pointed out that the daily newspaper audience in the United States and Canada for motion picture publicity and advertising totals 45,150,000 women and 38,990,000 men (based on 1.5 adult men, and 1.5 adult women readers per copy). This total represents 77 percent of the women and 62 percent of the men who read the 43,000,000 copies of newspapers published every day in the U. S. and Canada. These figures were determined from The Continuing Study of Newspaper Reading.

The amusement page, it was found, rates fifth among all newspaper features.

For years there has been an admitted need for impartial, scientifically gathered data on the newspaper reading habits of the nation. Until recently, there was no information of this sort on newspapers as a whole. In 1939, through the Bureau of Advertising of the American Newspaper Publishers Association. The Continuing Study of Newspaper Reading was launched. This is cited by the publishers as "the most important research work ever conducted by newspapers collectively." The Study is operated by the Advertising Research Foundation of the American Association of Advertising Agencies and the Association of National Advertisers.

The Continuing Study of Newspaper Reading is said by the publishers to answer numerous questions that have befuddled advertisers over a long period. For example, one of the most frequent complaints heard by a newspaper is one concerning page position—and the motion picture industry was said to often complain about that; too. Advertisers are said to have always believed that the farther forward a particular article or advertisement appears, the better it will be read.

"This thought has been so prevalent," the Study says, "that in many cases it is the chief bone of contention between the publisher and his clients; sometimes leading to an absolute severance of business relations. Yet, in The Continuing Study of Newspaper Reading we find that the normal reading habit for both men and women, is to go through the entire newspaper, looking at every page, and stopping to read when something catches their attention."

This flow of reader traffic is shown as follows:

	MEN Percent	WOMEN Percent
The Front Pages	98	98
First Section	99	100
Second Section	99	99
Third Section	98	98
Fourth Section	99	98
Inside—Section One	97	99
Inside—Section Two	98	99
Inside—Section Three	98	98
Inside—Section Four	97	97

The amusement page is described as one of the most popular pages in a newspaper. Excluding front pages, it is out-ranked by only the picture, comic, editorial and sports in total readership. The amusement page ranks fifth among all feature pages, as follows:

MEN	Percent	WOMEN	Percent
Picture Pages	92	Picture Pages	93
Comic Pages	85	Comic Pages	85
Editorial Pages	82	Society Pages	83
Sports Pages	73	Editorial Pages	80
Amusement Pages	62	*Amusement Pages*	77
Society Pages	43	Sports Pages	36
Radio	38	Radio	31
Financial Pages	35	Financial Pages	23

The publishers urge exhibitors to project these percentages against the circulations of their own local newspaper. For example, if the local paper has a circulation of 100,000, approximately 208,000 readers will read something on the amusement page. Using the percentages given in the chart nets above, 115,500 women and 93,000 men would be a minimum audience. This total is based on only 1.5 adult men and 1.5 adult women readers per copy. Children under eighteen are not included, since they were not interviewed.

"However," the Study says, "children are important to the motion picture industry, and read the papers in the average U. S. family. Thus, the newspaper will be read by many more potential motion picture customers than indicated above."

The publishers say that a general opinion throughout the motion picture industry seems to be that Thursdays and Fridays are the days on which to concentrate promotion material, adding that there is no one day of the week on which one can definitely point towards increased reader interest in the daily newspapers, as explained in the following table:

DAY	Amusement Pages Men Percent	Amusement Pages Women Percent	Amusement Advertising Men Percent	Amusement Advertising Women Percent
Monday	(insufficient cases)		(insufficient cases)	
Tuesday	68	79	38	55
Wednesday	61	77	52	62
Thursday	62	77	44	62
Friday	61	79	46	57
Saturday	(insufficient cases)		(insufficient cases)	

In the case of a few individuals the question of relative merit between morning and evening newspapers may have arisen. In the papers studied it is said there was an approximately equal number of morning and evening editions. When a breakdown of reader traffic is made, a slight variance was found in favor of women readers for the morning editions, and for men readers in evening editions. Average reading of amusement pages in morning papers was 61 percent of men, and 79 percent of women; in evening papers, 65 percent of men, and 76 percent of women.

Breaking down the reader interest in different subjects on the amusement page, the publishers claim "a lot of preconceived notions about values are knocked into a cocked-hat." Keeping in mind the fact that the page traffic includes reading by 62 percent of the men and 77 percent of the women, the reading by type of content is as follows:

TYPE	READING Men Percent	READING Women Percent
Advertising Block	44	59
Pictures	33	59
Syndicated Columnists	15	33
Local Critics	11	19
Time Tables, Guides, etc.	4	8
Blurbs	5	9

As far as free publicity is concerned, it is said there is only one technique that approaches the success of the advertising block, and that is the publicity picture, whether it be a still from a coming attraction or a posed shot of a screen personality. "There is a good reason for the picture technique doing the best publicity job, because the public wants something authentic—a still shot from a coming attraction, or a picture of a famous star is not only pleasant to look at, but also gives the reader a taste of what he can expect in the theatre that evening."

Publicity blurbs, it was said, which in most cases are turned out for "a dime a dozen," are just that to the reader, and reader reactions are shown in the above table. Time tables, movie show guides, etc., which one finds on many

(*Continued on following page, column 1*)

BRITISH SHORTS COPY NEWSREELS

British exhibitors rebelled this week against compulsory exhibition of the Ministry of Information's weekly propaganda short when the issue released on Monday almost exactly duplicated newsreel coverage of the recent sea raid on Lofoten, Norway. Operators claim the Ministry is unfairly competing with the newsreels, and expecting the cinemas to devote screen time to pictures that have already been adequately, and almost exactly, covered by prior newsreel releases. Circuits and independents, totalling approximately 1,500, refused to show the Lofoten pictures again, compelling Information officials to issue statements apologizing for the duplication. Firm attitude of the Cinematograph Exhibitors Association suggests a showdown over the question of government encroachment on trade territory.

Publishers Eye Film Advertising

(Continued from preceding page)

amusement pages in small bordered boxes were said to attract good attention for their size.

The local critic receives more attention than blurbs dated "Hollyywood," because here again authenticity is indicated.

Syndicated columnists (not necessarily writing about pictures and Hollywood) of the Winchell, Parsons, Sullivan, Fidler, Dorothy Dix ilk were said to get the next best reading after publicity pictures and advertising. When these columns appear on the amusement pages they help to draw reader traffic.

One thing that may be noted as missing in the above table is the authentic news story about Hollywood and the picture business. When these stories are really newsworthy, the editor places them in a deserving news spot. Reader attention for stories of this nature is described as phenomenally high, particularly with women. For an example, the return of Robert Montgomery from the French Ambulance Service was publicized with a picture in one of the papers studied, and 82 percent of women readers were attracted by the story, as were 71 percent of men.

Forty-four per cent of the men and 59 per cent of the women who read the newspaper read the amusement ads, making the daily advertising audience 38,055,000 adult women and 28,380,000 adult men.

Prepared Audiences

The publishers say:

"Motion pictures, without doubt, are the first consideration in the minds of the people when searching for relaxation, and it will pay the industry to make the most of their opportunity. People want to go to the movies, and the exhibitor will get them into his theatre if he will answer these questions:

"(1) What is playing?
"(2) Who is in it?
"(3) What type of picture?
"(4) Where is it playing?
"(5) What is the cost?

"Whether a picture is going to be a profit or a loss to the exhibitor, oftentimes depends on just a few admissions. The major newspapers throughout the United States and Canada stand ready to aid the exhibitor in getting his maximum box-office. Although only a representative group of newspapers have been surveyed, all members of the Bureau of Advertising of the American Newspaper Publishers Association have final reports on the findings, and a cooperative analysis of these by members of the picture industry and representatives of the local newspapers, should aid greatly in raising local box-office sales," the Study says.

The Continuing Study of Newspaper Reading was undertaken by the Foundation in line with its general objective of "making available broad and competent facts regarding the more scientific use of advertising." By learning just how people read news, editorial and advertising content it was believed that the buyer of newspaper advertising might improve his use of newspaper white space, and that the newspaper editor and newspaper users, such as exhibitors, might obtain reader interest figures on news, features and editorials.

Thirty newspapers in the U. S. and Canada were surveyed in both the morning and evening fields. Strategically located, both large and small circulations, these 30 papers were picked for a representative cross-section sample of the nation's reading habits.

Interviews were conducted on the day following the publication of the particular paper to be studied. The person interviewed was asked to indicate on an unmarked issue of the paper exactly what he or she remembered having read the previous day . . . not "usually read" or "is going to read," but "actually read."

MARYLAND SEEKS CENSOR FOR STAGE

Certain theatrical performances on the stage and similar types of entertainment would be examined by a committee just as films are now by the Maryland Censor Board, if House Bill No. 547, recently introduced in the House of Delegates of the Maryland General Assembly in Annapolis, is passed. The board would consist of three members.

In San Antonio, a petition has been presented to the City Council asking the enactment of an ordinance providing a local censor board for all amusements. The petition urges a board of nine members, with not more than three nor less than one to be paid.

Testimonials for Berger and Beattie

A testimonial dinner for Rudolph Berger, who recently was promoted from Metro-Goldwyn-Mayer branch manager in Washington, D. C., to district manager, will be held in the capital at the Willard Hotel on April 7th. Chairman of the committee in charge is Sidney Lust. A. E. Lichtman and Hardie Meakin are vice-chairmen, Alvin Newmyer will be toastmaster.

Meanwhile, a testimonial dinner was held in Scranton, Pa., Wednesday night for George Beattie, Paramount branch sales manager in that territory, by the Motion Picture Associates. John Nolan, Comerford executive, was chairman of the committee. Delegations from upper Pennsylvania, the New York home office, Buffalo, Philadelphia and Albany, totaling more than 200, attended. Jay Emanuel was toastmaster.

Honor MacGowan

Twentieth Century-Fox studio personnel bade farewell to Kenneth MacGowan, producer, Tuesday, at a party in Hollywood. Mr. MacGowan was to leave the Coast this week for New York, where he will be production head of the film division of Nelson Rockefeller's office directing cultural and commercial relations between the republics of the Western hemisphere.

Brings Siamese Film

Asserted to be the first dramatic motion picture filmed in Siam for screenings in the United States, "King of the White Elephant," arrived last week in California by China Clipper, in the custody of Louis Banomyong, who then proceeded to New York, where the film is being edited this week. Though the picture has a native cast, dialogue is in English.

Copeland Transferred

Ray Copeland, formerly branch manager of Paramount in Des Moines, has taken over his new duties in the same capacity in Kansas City, Mo.

Kelly Succeeds Given

George Kelly succeeds Stanley Given, booker at the Paramount Philadelphia exchange. Mr. Given has been conscripted.

Three Anti-Trust Suits Continue

The anti-trust front continued quiet this week with exhibitors and others evidently watching the results of the first arbitration proceedings before deciding to turn again to the courts.

Federal Judge Elmer Davies, in Nashville, this week set July 7th as the date for trial of the U. S. Government suit against Crescent Amusement Circuit and Columbia, United Artists and Universal.

In Detroit last week testimony was concluded in the case of the Midwest Theatres, Inc., against the Co-operative Theatres of Michigan and the plaintiff was given until April 14th to file a brief and the defendants given three weeks beyond that date to file an answering brief. After that arguments of the briefs probably will be heard in court. This schedule dimmed hope of a final settlement before the new selling season begins. Questions involved concern the use made of the buying power of the Co-operative Theatres of Michigan and its alleged adverse effect on Midwest Theatres, Inc.

The Lansdowne Amusement Company, Harrison Brothers and Company, Inc., and Irvin Realty and Holding Company, Inc., have filed notice of examination of William F. Rodgers, Metro-Goldwyn-Mayer sales head; Tom Connors, eastern, southern and Canadian sales manager and Abe Montague, general sales manager of Columbia, in the U. S. District Court for the Southern District of New York. The examination in connection with the plaintiffs' anti-trust suit against the majors was scheduled for March 28th. The suit was filed in the Federal Court in Philadelphia and previously notice of examination of several Warner Brothers' officials have been given.

A decision in the case of the Montcalm Theatre Company against the United Detroit Theatres in the Detroit Federal Court is expected early in April. Testimony was concluded last week and the plaintiff was to file this week a brief and the defendant has until March 31st to do likewise.

Universal Papers Subpoenaed

The Department of Justice on Wednesday received from Federal Judge John Knight in Buffalo the right to inspect numerous documents of Universal, in the pending Federal anti-trust action against the Schine circuit and the majors.

It was said the documents the Government was interested in were those in which Universal had business relations with the circuit, or with the seven other major companies named in the original complaint. Furthermore, the documents are expected to bear names of corporations or persons to whom Universal allegedly refused to license films, and with whom it is claimed to have refused to negotiate on runs and locations.

This week, Universal officials and those of the Justice Department were expected to agree on delivery of such records, as provided by court order.

Wanger Honored Guest

Walter Wanger, producer, and president of the Academy of Motion Picture Arts and Sciences, was to be guest of honor at the annual Founders' Day, Friday, of the Rocky Mountain Screen Club, Denver.



"ZIEGFELD GIRL" by Neysa McMein, one of the celebrated artists' series in M-G-M's national competition to capture the spirit of the Ziegfeld Girl of 1941. Among other famed artists who have contributed are John La Gatta, McClelland Barclay, Gilbert Bundy and Albert Varga.



"The Music Begins, America!"

A great entertainment is on its way to Fame and Fortune!
"Ziegfeld Girl" flashes on the nation's marquees!
Its equal has never been seen before!
Not even its predecessor "The Great Ziegfeld" itself!
To tell this thrilling story of Fortune's favored beauties
A Fortune has been spent!
Stars in brilliant clusters! Songs of hit-parade merit!
Spectacle without end—
"Minnie From Trinidad" • "You Stepped Out of a Dream"
"Mr. Gallagher and Mr. Shean" • "Laugh, I Thought I'd Split My Side"
"I'm Always Chasing Rainbows" • "Caribbean Love Song" and many more.
Money has bought magic!
You will dream dreams, see wonders unparalleled!
The biggest attraction of our time is here!



Starring

JAMES STEWART
JUDY GARLAND
HEDY LAMARR
LANA TURNER

with TONY MARTIN • JACKIE COOPER
IAN HUNTER • CHARLES WINNINGER
EDWARD EVERETT HORTON • PHILIP DORN • Screen Play by Marguerite Roberts and Sonya Levien • Directed by ROBERT Z. LEONARD • Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture

"WE HAVE THE RIGHT TO SELL FILMS TO A RAT-TRAP", SAYS JENKINS, FOX

Chicago Case Dismissed after Distributor Counsel Argues Theatre Was Not Customer; MGM Settles Dallas Case

"We have a right to sell to a 'rat-trap' theatre if we so desire," Felix A. Jenkins, secretary and general counsel of Twentieth Century-Fox, declared on Thursday of last week at the hearing of the No. 2-Chicago arbitration case brought by the Ken theatre. The case was dismissed on the ground that run and not clearance was involved so the matter could not be arbitrated until the decree becomes effective on September 1, 1941.

The arbitration complaint was filed over a month ago by Ben Banovitz of the Ken theatre and Twentieth Century-Fox, Paramount, RKO and the Schoenstadt circuit were named in the clearance dispute. The arbitrator was Charles P. Megan, former president of the Chicago Bar Association.

Dismissal Asked

Mr. Jenkins said:

"We do not care to sell or license second-week run to the Ken theatre and they do not want third run. Under the terms of the consent decree an exchange manager has the 'God-given' right to be stupid and determine to whom product shall be sold. We have a right to sell a 'rat-trap' theatre if we so desire. In this instance the Ken is not our customer inasmuch as we have not made a sale and I make a formal motion to dismiss this case.

"We have not imposed clearance on the Ken theatre," Mr. Jenkins continued, "because we have not sold any of the 1940-41 product to that house. That the Shakespeare (Schoenstadt circuit theatre) shall play ahead of the Ken was imposed as a measure of protection and the fact Schoenstadt operates other theatres is not relevant in this case."

Mr. Megan, the arbitrator, ruled that the motions of the defense counsels to dismiss the action would be sustained and the complaint dismissed owing to lack of jurisdiction under section eight of the consent decree. He also refused to hear the evidence so that an appeal could be taken.

Washington Hearing Opens

More than 30 exhibitors and distributor representatives were present Tuesday morning at the Washington office of the American Arbitration Association to witness the hearing of the first case filed anywhere in the system established by the consent decree. E. Barrett Prettyman, had been selected as arbitrator of the complaint of the Walbrook Theatre, Baltimore, against the seven-day clearance granted by Vitagraph and Twentieth Century-Fox to the Ambassador, Forest and Gwynn Theatres, operated by the Frank H. Durkee Enterprises.

Throughout Tuesday a mass of evidence, mostly documentary, was put into the record during a session which ran from 10 A. M., to 5 P. M., with a short recess for lunch, and then similarly through Wednesday.

At the opening of the hearing, counsel for the various interests identified themselves as J. Purdon Wright of Baltimore, appearing for the Walbrook Theatre; John F. Caskey, New York, for Twentieth Century-Fox; Morris Ruffman, New York, for Vitagraph, and J. Calvin Carney, Baltimore, for the Forest Theatre, intervenor.

Mr. Caskey opened the hearing with an hour discussion of distribution, clearance and other problems.

First witness to be put on the stand was Thomas D. Goldberg, president of the Walbrook Theatre Company, who testified that he also operated the Hartford Theatre and had under construction the Hilton Theatre. The Walbrook, he said, is more than two miles from the Ambassador, and nearly that far from the Forest. The house was built in 1916, seats 950 persons and plays A pictures 95 per cent of the time. The house plays MGM, Paramount, RKO, Universal, Warner and Twentieth Century-Fox pictures, he said, contracting for Twentieth Century and RKO films on a flat rental and the others on a percentage basis.

In the first case to come before a Denver arbitration board J. J. Goodstein Enterprises, Inc., asked that Twentieth Century-Fox, Loew's and Paramount be directed to sell him some product. Mr. Goodstein, who owns and operates the Longmont theatre, Longmont, Colorado, claims that he can buy only from Republic, RKO and Warner Brothers, and that at times some of these dates are cancelled to allow Fox Theatres to play the films at their Boulder, Colo., house, 25 miles distant.

On Tuesday Mr. Goodstein testified that he was not able to buy from Republic, RKO and WB until after a representative of Thurman W. Arnold, assistant U. S. attorney general, had a conference with Spyros Skouras, head of National Theatres, who, it was said approved the deals. Defendants asserted that Mr. Goodstein offered to operate on the product of the three companies.

Additional arbitrators for the Kansas City panel were announced this week:

Paul Barnett, lawyer.

Glen L. Bennett, Equitable Life Assurance Association of the United States.

Russell F. Greiner, Greiner-Fifield Lithographic Company.

John Thornberry, lawyer.

John E. Jones, First National Assurance Association.

Proctor Kerr, Arthur Young and Company.

Guy B. Park, lawyer.

MGM Settles Third Case

Metro-Goldwyn-Mayer continued its policy of settling arbitration cases before the hearing, where possible, by reaching an agreement last week in the demand filed by Joseph's Drive-In near Austin, Texas (Dallas Case—No. 1). The complaint requested "some run" from MGM and Twentieth-Century-Fox, with the Interstate, Underwood and Ezell theatres of Dallas named as interested parties. After granting "some run" MGM was dropped from the case.

Previously MGM settled the No. 1 Boston Case brought by the Park theatre (Paulston, Inc.) of Nashua, N. H., and was removed as a defendant before the hearing opened. Also with Paramount, RKO and Twentieth Century-Fox, MGM settled the clearance case filed by John H. Taylor, operator of the Charles in La Plate, Md.

Professor Thomas P. Whelan of Marquette University has been named arbitrator in Milwaukee's first case, tentatively set for hearing at 9 A. M., March 29, in the American Arbitration Association's headquarters in the Loyalty Bldg., Milwaukee. The action involves a matter of clearance between the Rex at Evansville and the Jeffris in Janesville with Paramount charged with giving the latter house clearance over the former.

The hearing of the No. 1-New Orleans case, brought by Charles K. Woolner of the Drive-In theatre, has been scheduled for April 1st before Phillip E. James. Mr. Woolner also filed another case, his third, this time naming Warners in a "some run" action. The first and second demands named Paramount in "some run" and clearances cases respectively.

George A. Spiegelberg, a lawyer, was appointed to hear the No. 2 New York case brought by the Esquire Corporation, operator of the Squire in Great Neck, Long Island, N. Y. The case involves clearance and all five distributors and the Great Neck Playhouse, a Skouras house. The hearing has been set for April 3rd.

The first Oklahoma City case was filed this week by J. D. Guest, Ritz, Duncan, Okla. It was a "some run" complaint, naming Warners.

Second Denver Case Filed

In the second case filed with arbitration board in Denver, E. K. Menagh asked that he be given dates that would permit him to compete with the Rex at Brighton, Colo., five miles from his Star theatre at Ft. Lupton, Colorado. Mr. Menagh claimed that all five companies which signed the decree gave the Rex unreasonable clearance. He requested damages and other relief.

The sixth New York demand was filed this week by Joseph Siccardi, president of the Andora Amusement Company which operates the Liberty in Plainfield, N. J. Paramount, RKO, Warners and Twentieth Century-Fox were named, as were the Paramount, Strand and Oxford, Walter Reade theatres in Plainfield. Mr. Siccardi asked that the clearance enjoyed by the circuit houses be cut to 14 days on single features and 7 days on double bills.

Warren Leslie was appointed arbitrator to hear the Forum theatre, Metuchen, N. J., demand (New York Case—No. 3).

ARBITRATION CASES

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New Orleans—One on Some Run
Denver—One on Clearance
New York—One on Clearance
Oklahoma City—One on Some Run
Total in week 4

Previously Published:

Clearance	19
Some Run	13
Withholding Prints	1
Total to March 26	37

Hearings Held:

One in Chicago on a "clearance" case, with the complaint dismissed on the ground that the subject involved was a definite run and not clearance.

One in Washington on a "clearance" demand brought by the Walbrook, Baltimore, and involving Warner Brothers, Twentieth Century-Fox, and the Durkee circuit.

One in Denver on a "some run" case filed by Joseph J. Goodstein, Longmont against Loew's Twentieth Century-Fox and Paramount.

U.S. EARMARKS ANOTHER 5 MILLIONS FOR ARMY MOVIE THEATRE BUILDING

Motion Picture Service Expanded to Book Films for 198 Post Theatres; No Billings Allowed Off Reservations

Plans of the War Department at Washington to provide for motion picture and other entertainment at all Army camps and posts will require the expenditure of more than $5,000,000 for additional motion picture theatre and recreation centers.

Funds for the work are included in appropriations which have been approved by Congress for Army camp construction and for construction of housing and other facilities for defense workers.

The War Department itself will receive probably $1,500,000 or more for construction of film and recreation facilities at camps and posts, and the emergency housing program calls for probably $2,750,000 more. In addition, funds for films and recreation were carried in the regular War Department appropriation bills.

The plans of the Government for motion picture entertainment contemplate that provision shall be made to permit every man in the Army to go to shows at least once a week. When completed, there will be a seating capacity of one seat for six men; actually, the capacity of the post and camp theatres will vary as required by local conditions, and camps remote from centers where amusement may be sought will probably have a proportionately larger seating capacity than those in the vicinity of large cities.

The defense housing program calls for the construction of recreation centers at all points where large numbers of defense workers and their families will be located. Many of these points are in out-of-the-way areas, far from cities and towns, and will be not-so-small cities themselves. The Government will provide all the facilities of city life for its defense workers, and a feature of every community will be its community center and recreation hall, with motion picture theatres where the number justifies their construction.

Becomes Problem

With the national selective service training program gathering momentum, entertainment for the approximately 1,003,500 men now in Army service is becoming a major problem for morale officers and the commanders of some 125 training posts.

Motion pictures, obtained through the rapidly expanding Army Motion Picture Service, have provided the majority of the entertainment offered at military posts to date. Radio, vaudeville, post amateur shows and musical programs have been offered occasionally at a few of the larger Army posts and plans are being laid to bring more "live" entertainment to the Army recruits.

However, lack of stage facilities, and the unwillingness of Army officers to sponsor elaborate stage shows likely to interfere with military work will continue to restrict most of the entertainment programs to expansion of existing post motion picture facilities. Almost all posts have some sort of screening facilities and another 30 or 40 Army theatres are planned or under construction.

ARMY GETS FIRST TRAINING FILMS

The War Department at Washington this week announced the acceptance of the first two training films produced in Hollywood by the Research Council of the Academy of Motion Picture Arts and Sciences, headed by Darryl Zanuck. A third film is now in production and a number of others will be produced before June 30th next, under plans whereby the Research Council produces pictures which are beyond the capacity of the Army Signal Corps.

The two pictures accepted were on health subjects; the one under way deals with military customs and courtesies. Production was carried on at the Twentieth Century-Fox studios under the direction of Lieutenant Colonel Zanuck.

The first two pictures to be made were directed, respectively, by John Ford and Irving Pichel, with photography in the hands of George Barnes and Virgil Miller.

Post Commanders in Charge

Regulation of the entertainment program, and all arrangements for visiting shows, now rest ultimately with each post commander. Corps morale officers, the motion picture service and voluntary entertainment assistance groups must, under regulations prescribed by the adjutant general, submit programs to the local commandant who may accept any entertainment offers that do not conflict with military activities. Permanent theatres are under construction, with some stage facilities, at larger posts, but as yet most encampments are equipped only for cinema programs.

Thomas Martell, civilian chief of the Army Motion Picture Service office in New York which arranges with home offices for the booking of films for approximately 198 post theatres, said the film service is keeping pace with Army expansion. The Motion Picture Service is self-supporting and books films on a flat rental basis. Admissions are sold to soldiers by coupon books, at an average cost of 14c each. Deficits from the smaller posts are made up by the large centers. At present 5,625 films are handled each month by the service. Prints are distributed through regular exchange centers and the Motion Picture Service maintains operations offices in six cities throughout the country. Rental costs run from $10 to $25 a print. Enlisted men operate the post theatres. They receive extra pay from the service.

Matching the expansion of the Army under the draft law, the Motion Picture Service expects to increase the number of its theatres to about 300 and will probably double its purchase of feature pictures, shorts and newsreels. New theatres have already been opened at Camp Upton, Fort Dix, Fort Bragg and Fort Grant and new and expanded theatres will soon be ready for soldiers at other training centers. Most camps exhibit films on a split week, with single feature and shorts programs on Sunday, Monday, Tuesday and Thursday, Friday and a double feature action program for Saturday. Shows are held twice nightly, at 6 and 8 P. M. Equipment for the theatres is purchased by the Army and by the Motion Picture Service out of its operating funds. The average post shows 20 features per month.

Clearance for the Army theatres varies, but in most instances runs 30 days behind the local exhibitor. In a few cases clearances up to 90 days have been reported. Mr. Martell denied, however, that post theatres compete with the local exhibitor.

No Billings Off Post

Civilian employes of the Army, and guests of soldiers are permitted to attend post theatres, but billings may not be circulated off the post and persistent local visitors are not encouraged, he said. The Army accepts National Board of Review ratings and classifies its film purchases as "F" (Family) or "M" (Mature). In all cases pictures are subject to censorship by the post commander, but in practice deletions are very rare.

Bert Lytell, president of Equity, at a recent meeting of the Friends of New York State Soldiers and Sailors, Inc., expressed doubt that the motion picture service, and haphazard amateur and vaudeville programs would satisfy the amusement demands of the soldiers. He called for the establishment of adequate theatre facilities in the Army camps and pledged talent for the Army shows if a coordinated booking system can be set up.

Equity offered to set up a central booking service and pledged cooperation of the entire Four A's membership. Mr. Lytell, John Lorenz and Maida Reade were authorized to negotiate with the War Department. The March issue of Equiety's magazine, however, charges the War Department with indifference to suggestions for organizing "adequate professional entertainment" in the camps. It asks the Secretary of War to accept offers of assistance and predicts that professional shows can be offered enlisted men at 50 and 25 cent admission prices.

Civilian Group Formed

In New York a civilian organization has been formed by Thomas J. Watson, International Business Machine executive and others, to promote the welfare of soldiers and sailors from the Empire State. Known as the Friends of the New York Soldiers and Sailors, Inc., the group raised $70,000 for Christmas gifts and entertainment for troups at Fort McClellan, Anniston, Ga. Currently it is devising plans to bring live entertainment to camps in the South and the New York area, and has purchased stage and motion picture equipment for installation in several posts.

On March 12th the name of the committee was changed to Citizens Committee for the Army and Navy, and it was reported in Washington that its activities will be expanded to national scale with the blessing of service officials. They will seek a $1,000,000 fund.

Among those assisting Mr. Watson on the entertainment committee are Mrs. Junius S. Morgan, Brock Pemberton, Antoinette Perry, Mrs. Winthrop Ames Pemberton, Mrs. Lawrence Tibbett, Emily Holt, John Lorenz, Maida Reade, and Robert E. Sherwood.

PARAMOUNT SETS 1942 SHORTS; PRC LISTS 42; MONOGRAM MEETS APRIL 4

42 Features Announced for Season by Producers Corp. at Chicago Meeting; Heavy Shorts Program Set by Paramount

Producers Releasing Corporation this week became the third distributor to announce its 1941-42 program, (listing 42 pictures), and to hold a convention. Previously, Republic and Universal announced their new season product to their assembled sales personnel.

Paramount, on Wednesday, took an unprecedented action—new product-wise—when it announced its complete short subject program in advance of its feature product announcement, and before its annual sales convention. The company listed the heaviest program in its history.

A fourth convention was announced this week, when Monogram set the dates as April 4th, 5th and 6th, and Hollywood as the location.

Republic made its first circuit deal of the season, with the Paramount-Richards-Saenger Theatres Corporation; and Paramount's theatre circuit officials and partners in the field began convening on Thursday in Hot Springs, Virginia.

"42 Minimum", P. R. C. Convention Is Told

Producers Releasing Corporation will have on its 1941-42 program a "minimum" of 42 pictures, 18 of them westerns, and at least four of them "specials"—O. Henry Briggs, president, told the first annual convention of the company, at the Congress Hotel, Chicago, on Sunday. The company's executive and sales personnel met from Saturday through Monday.

Mr. Briggs added, "The market for PRC pictures demands a maximum of dialogue—entertainment keyed to the pace of today, as the public lives it and likes it, with emphasis on the things that divert; and that's the kind of pictures PRC is pledged to produce and distribute."

The company executives said the 24 features and specials would be of four groups: drama, comedy-drama, mystery melodroma, and character comedies with musical hits featured.

The sales policy of PRC was outlined by Leon Fromkess, vice-president in charge of domestic and foreign sales, who said the company had won the confidence and respect of the industry because it made no extravagant claims beyond its power of delivery.

"In spite of conditions overseas we have closed deals in every country in the world in which it is possible to get," he declared. This is partly because PRC pictures contain stories in action and situation, obviating excessive use of superimposed titles, he said that this was particularly true of the Latin-American markets.

Guest of honor of the convention was William Gell, general managing director of Pathe Pictures, Ltd., United Kingdom distributors of PRC films. Other speakers were George Batcheller, in charge of feature production; Sigmund Neufeld, supervisor of westerns; Joseph O'Sullivan, director of advertising and publicity; George Gill, Harry Asher, Bert Kulick, Louis Rutstein, Lee Goldberg, Jack Adams, and others.

Following are the specials announced by Mr. Batcheller: "Swamp Woman," a drama; "Hard Guy," a comedy-drama; "The Terror Trail," a horror-mystery; "They Can't Get Away With It," an action melodrama; and "Argentine Love," a Latin-American romantic drama.

Mr. Neufeld announced one "outdoor action special," to have an Alaska locale.

The first day of the convention, Saturday, was given over to meetings of the board of directors, and conferences of franchise holders, O. Henry Briggs presiding. Present at the conferences were: Messrs. Briggs and Fromkess, George Gill, Harry Asher, Abe Fischer, Bert Kulick, M. & L. Lefton, Jack Adams, Louis Rutstein and William Flemion. Following the meeting the franchise holders discussed mutual problems. Franchise holders attending included: Ike Katz, Atlanta; Mr. Asher, Boston; Edward E. Heller, Charlotte; Mr. Fischer, Chicago; Nat B. Kaplan, Cincinnati; Lee L. Goldberg, Cleveland; Mr. Adams, Dallas, Bernard Newman, Denver; Mr. Flemion, Detroit; Sam H. Abrams, Indianapolis; John Muchmore, Kansas City; S. A. Arnold, Little Rock, Ark; Mr. Rutstein, Los Angeles; Charles Weiner, Minneapolis; F. F. Goodrow, New Orleans; Mr. Kulick, New York; Sid Kulick, Buffalo; E. B. Walker, Oklahoma City; Herbert Given, Philadelphia; M. & L. Lefton, Pittsburgh; A. R. Dietz, St. Louis; Dave Nathanson, San Francisco; Ollie Wog, Seattle; Mr. Gill, Washington.

The second day saw the entire personnel in attendance, with other guests apart from Mr. Gell, making their appearance—Henry Armetta, who starred in "Caught in the Act" for the company, and is scheduled for two more films; George Houston, star of the Lone Rider westerns; and Art Davis, new cowboy star of radio, signed to make westerns on the new program.

On the second day, Harry Asher, chairman of the board of directors, opened with a resume of the progress of the company within one year, paying tribute to all departments and their executives.

Mr. Gell praised PRC product, told of his trip to America, and declared that though he had "to cover 12,000 miles to make it," nothing could stop him. He suggested a slogan for PRC product: "Consistency, Reliability, Consistency."

Paramount Sets Largest Short Subject Program

Paramount's short subject and news production budget for 1941-42 will be its largest, Neil Agnew, vice-president and general sales manafer, announced in New York Wednesday.

Eighty-five one-reel films and one two-reel color cartoon will be released, in addition to 104 Paramount newsreels.

Three new series will be introduced and there will be an expansion of existing groups. The new series will include 12 "Superman" cartoons, in color; six "Quiz Kids" films, and six of "Hedda Hopper's Hollywood."

In addition there will be six "Madcap Models" Puppetoons, in color; four Robert Benchley comedies, 12 "Popeye" cartoons, six issues each of "Popular Science" and "Unusual Occupations," in color; six "Speaking of Animals" novelties, six "Paramount Headliners," 13 "Grantland Rice Sportlights," two "Fascinating Journeys" and one special novelty two-reel cartoon, in color.

"Superman," based on the cartoon strip by Jerry Siegel and Joe Shuster, currently appearing in 235 newspapers with a circulation of 20,000,000, as well as on the air, will be produced at the Max Fleischer Studios in Miami. The "Popeye" cartoons also will be made at the Florida plant, along with the special two-reel cartoon.

"Quiz Kids" will feature the same youngsters who have been on the air on the NBC Blue coast-to-coast network, reaching 10,000,000. Gerard Darrow, eight-year-old, will appear in each release, along with a rotating group of four teammates selected from the radio program.

"Madcap Models" Puppetoons, produced by George Pal, in color, will present lifelike puppets against third-dimensional miniature backgrounds.

"Popular Science" and "Unusual Occupations," both will be produced in color by Jerry Fairbanks and Bob Carlisle. The former charts new advances in the everyday life of millions of Americans, and the latter presents a gallery of bizarre individuals and unconventional jobs.

"Speaking of Animals," produced largely by the same pair, presents a combination of animation and trick photography in which animals comment verbally about their own activities.

"Hedda Hopper's Hollywood" will be produced by Herbert Moulton, mirroring the daily life of the cinema colony. Miss Hopper is sponsored three times weekly over CBS network and she has a syndicated column in newspapers.

"The new 'Paramount Headliners' will have a higher budget allocation than previously and will be flexible in nature, permitting production or acquisition of independent short subjects of exceptional merit, or inclusion of timely themes," it was announced.

The "Fascinating Journeys" series, produced by Count and Countess Von Keller, in color, will present two new releases, "Road in India" and "Indian Temples."

"Paramount has appropriated a record exploitation budget for the promotion of shorts on a feature picture scale; a separate advertising and publicity department has been set up for this purpose," it was said.

Monogram Meets In Hollywood

Monogram franchise holders and executives are to convene in Hollywood from April 4th through 6th, at the Roosevelt Hotel, with more than 125 expected. The new season program will be announced; also, the funds allocated to increased budgets for a group of special attractions.

Presiding will be W. Ray Johnston, president; Trem Carr, of the board of directors; and Samuel "Steve" Broidy, general sales manager. A guest will be William Gell, Monogram distributor in Great Britain.

The situation the company faces in the consent decree adopted by the majors, will be thoroughly explored, it was anticipated. Friday and Saturday, the first two days of meeting, it was expected, will be devoted to business

(Continued on following page)

COLUMBIA SIGNS FOR THREE YEARS

The agreement under which Columbit will release two English pictures annually produced by the new company formed by George Formby, top English comedian, is for three years. Each of the six films will be planned to count for triple quota credit under the distributors' quota. Columbia will supply part of the financing in return for world distribution. The first film is expected to go into work within 60 days.

PRODUCT PLANS PUSHED

(Continued from preceding page)

sessions, with the annual banquet planned for Saturday night.

The final day, Sunday, will be spent by the assembled men in a sightseeing tour that morning, followed by a visit to the company's ranch at Newhall that afternoon.

In production at the ranch will be producer Edward Finney's "The Pioneers," a James Fenimore Cooper story. Tex Ritter is the star.

The convention guests will see two other company films in work: "King of Zombies" and "Redhead."

Among those who will attend the sessions are John Mangham, Atlanta; Ben Welansky, Boston; Harry Berkson, Buffalo; Henri Elman, Chicago; William Onie, Cincinnati; Nate Schultz, Cleveland; Ed Blumenthal and John Franconi, Dallas; F. E. Judd, Des Moines; William Hurlbut, Detroit; William Benjamin, Kansas City; Howard Stubbins, Los Angeles; Charles Trampe, Milwaukee; Ben Nathanson, Minneapolis; Harry H. Thomas, New York; Carr Scott, Oklahoma City; S. J. Francis, Omaha; George West, St. Louis; Mel Hulling, San Francisco; L. T. Fidler, Denver.

The home office contingent includes, in addition to W. Ray Johnston, Trem Carr and Samuel "Steve" Broidy, the following: Herman Rifkin, vice-president; Ray E. Young, treasurer; Joseph Lamm, comptroller; Louis S. Lifton, director of advertising and publicity; John S. Harrington, manager of the print and accessories department; Lloyd L. Lind, head of the contract department; Russell M. Bell, art director; J. P. Friedhoff, office manager.

The production organization will be represented by Scott R. Dunlap, Lindsley Parsons, I. E. Chadwick, Edward F. Finney, George W. Weeks, Samuel Katzman and Paul Malvern.

Speakers will be, in addition to Mr. Johnston, Mr. Carr, Mr. Broidy, Scott Dunlap, I. E. Chadwick, Sam Katzman, and George Weeks.

Mr. Johnston, in New York last week and early this, was to leave for the Coast Friday, with stopovers scheduled in Chicago and Kansas City.

Republic Signs Saenger; Program Being Rushed

The first important circuit deal of the year for its 1941-42 program was obtained by Republic Pictures last week. It is with the Paramount-Richards-Saenger Theatres Corporation, of New Orleans, and was negotiated there with officials of the circuit, by James R. Grainger, president of the company, A. C. Bromberg, its southern franchise holder, and Leo Seioshnaydre, New Orleans branch manager.

Mr. Grainger, and William Baker, former United Artists salesman, promoted to manager of Republic's Chicago exchange, were hosts on Monday in that city to exhibitors, in celebration of the promotion.

Mr. Baker succeeded Harry Lorch, resigned.

Meanwhile, from Hollywood it was announced Republic is rushing its 1940-41 program so that it will be completed by August 11th. It now has six films in the cutting room.

Paramount's Theatre Partners In Convention

Paramount's theatre partners and home office theatre executives descended upon Hot Springs, Virginia, Thursday, the first day of a scheduled three-day meeting. Those to be there from New York included Barney Balaban, Stanton Griffis, Y. Frank Freeman, Leonard Goldenson, Sam Dembow, and Leon Netter.

Among the partners to be there were A. H. Myron, and Raymond Blank, G. Ralph Branton, S. A. Lynch, others.

To Set Up Warner Shorts Policy

Norman Moray, Warner Brothers' manager of short subject sales, was scheduled to arrive in Hollywood Friday for conferences with Jack Warner, in charge of production, and Gordon Hollingshead, on a perhaps new or changed policy of short subject selling, under the provisions of the consent decree to which Warner Brothers is a signatory.

They are also expected to delineate the new 1941-42 shorts program. The first short on that program, "Those Good Old Days," started work Friday, March 21st.

The company disclosed its entire 1940-41 short subjects program had been completed four months ahead of time.

On Tuesday, a meeting of Albany zone Warner circuit executives launched a 13-week drive to honor Joseph Bernhard, general manager, for his ten years with the company. The initiative for the drive was provided by M. A. "Moe" Silver, zone manager. Mr. Bernhard attended the Albany meeting, with Harry Goldberg, director of advertising and publicity for the circuit.

The Twentieth Century Fox studio, over the weekend, disclosed it now has 215 persons on its production-talent listings, 45 of them actors, 29 actresses, 13 stock players; 14 of them producers and associate producers.

The full producers' list was augmented recently by William Le Baron, Ernst Lubitsch, and Mark Hellinger. Sol Wurtzel had been up to then, the sole full producer.

The third annual Spyros Skouras Showmanship drive of the National Theatres' chain is to begin April 13, end July 12th. Competing will be 450 theatres, in classifications determined by seating capacities and runs.

"Tarzan" Deal Set

Crystal Pictures, Inc., of New York City, have announced they have concluded deals for the distribution in northern Illinois and Indiana with Special Attractions of Chicago and for New York State and northern New Jersey with Hoffberg Productions, Inc., for their picture, "The New Adventures of Tarzan." The picture had its first New York showing, Friday, March 21st, at the New York theatre.

Paramount Exercises Options

Paramount has exercised options on five important players. They are Fred MacMurray, Paulette Goddard, Betty Field, Virginia Dale and Martha O'Driscoll. Mr. MacMurray has been signed for two more years and Miss Goddard for one year. Miss Field, Miss Dale and Miss O'Driscoll have had their options renewed for another year.

Stars On Air

Nine featured film players were guests on the "Charity for the Wandering Christ" program Sunday evening over the Mutual network, one of a series arranged by the Bishops' Relief Committee. William Gargan was master of ceremonies. Among the nine were Irene Dunne, Spencer Tracy, Pat O'Brien, Una O'Connor, and Jack Haley.

Paramount Signs Kohlmar

Paramount has signed Fred Kohlmar as an associate producer. Previously he was an associate producer at Twentieth Century-Fox and a producer for Columbia.

U.S. Hearings Start on Labor Classifications

Arguments over 31 disputed classifications of studio workers—of the 585 listed by the Wages and Hours Act Administration recently—began on Wednesday at special hearings in the Los Angeles Federal Building. With representatives of studio unions present, as well as of the producers, it appeared to be the beginning of a fight by the unions to obtain the maximum benefits possible under the Act, and to force the producers to negotiate new contracts.

Joseph Padway, general counsel to the American Federation of Labor, represented the estimated 12,000 members of International Alliance of Theatrical Stage Employees' studio unions at the hearing. On Sunday, and Monday, he had conferred with the business agents of those unions, which for several weeks have been asking their international officers to aid in hurrying producer action on demands for adjustments in wage and working conditions.

Expected to be discussed during the hearings, which may last more than a week, were elimination of distant location rates, shifts in overtime and work-week limitations, the correctness of the 31 classifications disputed, and their status under the Act.

The international unions in the studio basic labor agreement were expected to protest at the hearings against those parts of the report of E. M. Cooking, chief analyst of the wages and hours division, which the unions claim interfere with concessions obtained from producers in the agreement.

Supervising the hearings is Merle Vincent, chief examiner of the wages and hours division.

Among those testifying were J. P. McGowan, executive secretary of the Screen Directors Guild; Fred Meyer, of Twentieth Century Fox; Herbert Lamb, production manager for the Walt Disney studio; William Littlejohn, Screen Cartoonists Guild; David O. Garber, Universal studio operations manager; Fred Pelton, producers' labor representative; and Edward M. Gilbert, president of the Set Designers Guild.

Publicists Draw Contract

Thursday night, in New York, the Eastern unit of the Screen Publicists Guild was to ratify the contract which it expects to present to the home offices of the eight majors, after expected certification by the National Labor Relations Board as the proper bargaining agency for the advertising and publicity workers in those offices.

Oral arguments were scheduled for Tuesday, April 3, in Washington, on the Guild's petition to the NLRB.

Members of the IATSE-affiliated Exchange Employees unions are being polled by the international on a change of their classification from "B" to "A" locals. This would give them autonomy, negotiation power, and representation at conventions.

Elected to represent the Associated Motion Picture Theatre Owners of Western Pennsylvania, in negotiations at Pittsburgh, with the projectionists' Local 171, are Harry Walker, chairman, Archie Fineman, Morris Finkel, and Harry Hendel. Mr. Walker is to serve on this "labor committee" for three years, the others for two.

FILMS ON *the* WAY *to* LATINS FOR HOLLYWOOD AND U. S. GOODWILL

Production, Distribution Plans Directed Southward in U. S. Plan for Cultural Exchange; New Product Shows Influence

Eyes turned southward this week as the motion picture industry spared a sidelong glance from production and selling plans for the 1941-42 season to survey what has been done, what is underway, and what remains to be done towards fulfilling its pledges of cooperation with the U. S. in the drive to improve cultural relations with South America, and to extend foreign markets for Hollywood. The prospect, in general, revealed a few films with a Pan-American motif already completed, several in production, and many planned for the near future.

Cinema participation in the U. S. Government's "Good Neighbor" policy is under the general supervision of John Hay Whitney and a committee of producers, directors, writers, actors, art directors and technicians appointed in January by Nelson A. Rockefeller, the President's Coordinator of Commercial and Cultural Relations Between the American Republics. Y. Frank Freeman, president of the Producers' Association, is chairman of the executive committee which directs the joint Hollywood effort to "do it the South American way."

New Production Attention

Story material is increasingly devoted to South American themes, drawing on the history, music, art and settings of the leading Pan American republics. Newsreel coverage has been extended throughout the western hemisphere and an increase in the number of short subjects and travelogues on Latin America is reported. New corps of experts are said to be on hand to check details of Latin American customs, settings and costumes as they are filmed in the Hollywood studios.

The Production Code Administration has appointed Addison Durland, radio and newspaperman, to its Hollywood staff to check scripts for authentic presntations of Spanish American customs, language and history. Mr. Durland has served as a Havana correspondent, South American wireless editor of the New York *Herald Tribune,* and chief of the Spanish section of NBC.

Personal appearance tours of South America by topflight stars have been announced by several of the major companies. Leading players and many featured players who are favored by South American audiences will visit theatres in Brazil, the Argentine, Mexico, Chile, Colombia and other countries as soon as production schedules permit.

More sales executives are directing special attention to South America. At least three major sales conventions have been held south of the Isthmus this year and more are scheduled. Documentary and commercial films are being transcribed with Spanish and Portuguese narration for free distribution through the Rockefeller Committee and the Pan American Union. There is extensive talk of producing major pictures, both in Spanish and in English on location in South America. Radio, on both sustaining and commercial programs, is renewing its attention to South American listeners.

"That Night in Rio," Twentieth Century-Fox musical, in color, was the first major picture dedicated to promoting hemispheric good will in line with the Whitney committee's suggestions. The story of romance and gay life in the Brazil capital was well received in the United States by reviewers and customers. Its South American reception, following its release in May, remains to be seen. Fox officials currently are working on plans for special exploitation of the Brazilian premiere.

Pictures on South America, in preparation or scheduled for early release, include "Down Argentine Way" (recently opened at Buenos Aires), "Blood and Sand," 20th Century-Fox; "They Met in Argentina," RKO; "The Life of Simon Bolivar," MGM; and several as yet untitled musicals. Several of the major companies are also distributing Spanish language films through Latin America. United Artists will handle "The Kingdom of God," produced in Cuba by Geza Polaty. Mexican pictures, some produced in Texas and Arizona by Aztec Films, are also being circulated throughout South America. Reciprocally Argentine Sono Films and Lumiton plan to distribute 36 features in the United States next year.

Free 16 mm. Distribution

A large collection of technical and cultural pictures, most of them in 16 mm., is being prepared for free Latin American distribution. Three million feet of film dealing with technical subjects such as the manufacture of glass, petroleum, steel, telephones and other products are being distributed by the Department of the Interior to schools and public institutions in Brazil, Mexico, Argentina and Peru. Forty-five topics are included in the catalogue. The commercial films are prepared by American business houses and are institutional, without direct commercial advertising.

Major newsreel companies are assigning top cameramen and editors to South America and a number of distributors are preparing special short subjects. RKO Pathe is releasing a series of three short subjects dealing with Nazi activities in South America, filmed and narrated by Julian Bryan. The pictures illustrate German political and commercial activity in Brazil, Chile and Argentina. MGM's News of the Day will film a South Amercia series under the direction of Norman Alley. Pathe is preparing a sports series in Latin America and Paramount and Universal are reported to be expanding staffs and offices in South and Central America.

Sales conventions have been held this year in Panama City by Paramount and Twentieth Century-Fox and Universal and other major companies are planning special gatherings of sales executives and Latin American franchise holders to discuss 1941-42 product. In addition to the "Pot o' Gold" debut at Mexico City special openings have been arranged for "Gone With the Wind," "Down Argentine Way" and other featured pictures, both in Mexico City and in the capitals of the other major American republics.

Personal appearance tours are being arranged by Hollywood studios in cooperation with a Committee on Visits to South America headed by Joseph Schenck and including Edward Arnold, Ben Thau and Kenneth Thomson. Alice Faye, Don Ameche and other players from "That Night in Rio" are scheduled to leave for the Brazil opening next month. Dorothy Lamour will be sent to South America by Paramount. Other stars will be sent south by producers as they complete pictures calculated to appeal to the Latin American market.

Executives On Tour

Producers and other executives are also touring the Latin America in increasing numbers to examine the market for American films and check on the preferences of exhibitors. Sol Wurtzel, 20th Century-Fox producer, recently returned from a three month tour of South America, declared that better pictures rather than specially prepared Latin-American pictures will do the most to improve relations with the Latin film public.

Nate J. Blumberg, president, and J. H. Seidelman, vice-president of Universal are en route to a Latin American sales convention at Cristobal from April 2nd to 6th.

Radio networks have expanded short-wave programs for South America and are preparing transcribed series to be distributed to Latin American stations. NBC is on the air over its two short wave stations WNBI and WRCA to 20 countries below the Rio Grande for an average of sixteen hours daily. CBS recently expanded its news service to Latin-America and appointed Roberto I. Unanue, Buenos Aires newspaperman, to head its South American editorial staff in New York. CBS also arranged a special shortwave roundup with broadcasts by 15 South American consuls over WCAU, Philadelphia, in connection with the opening of "That Night in Rio."

Commercial re-broadcasts, from disc or direct relay, are paid for by the American networks. Columbia averages $1,500 a month in payments to South American outlets, with the number of stations growing. Mutual releases transcribed programs commercially to Radio Record, of Sao Paulo, Brazil, and directly via Press Wireless, which maintains six South American outlets.

Official regulation of the film business in South America is on the increase, but foreign division executives are not unduly alarmed. The chief object of recent legislation has been the establishment of censor boards and imposition of new tax measures.

In Cuba a 12 man board of review was appointed in January by President Batista to review both film and air entertainment. Nicaragua's Ministry of Interior has assigned local censor boards, with three members, to all theatres in the country. The local review option is reported to be largely nominal. An eight per cent remittance tax on earnings removed from Brazil is being enforced on current transactions. The government demand for retroactive payment is still subject to mediation. In Mexico tax measures fall chiefly on theatre operators who must pay from seven to 14 per cent on grosses. The Mexico City levy is nine per cent.

Bans on "The Great Dictator", for political

(Continued on following page, column 1)

SHELVE PAN-AMERICA BROADCAST SCHEME

Foreign publicity managers of major companies meeting in New York on Tuesday tabled a proposal for a joint project to send recorded film programs to South American broadcasters. Current difficulty of clearing songs for radio, and conflict with foreign publicity plans of several companies prompted the decision to leave the matter in abeyance. Dave Blum, MGM; Albert Deane, Paramount; Les Whalen, 20th Century-Fox; Clarence Schneider, Columbia; Michael Hoffay, RKO, and Sam Cohen, United Artists, participated in the conference.

Films on Way to Latin-America to Promote Goodwill

(*Continued from preceding page*)

reasons, in portions of the Argentine, Paraguay, and Chile do not appear to have seriously affected the Chaplin film's popularity or extensive runs throughout South America. It has played Parana, in Argentina and officials believe there will be an early lifting of the Buenos Aires ban. To date it has been booked for a total of 26 weeks at theatres in Mexico City; Santiago and Valparaiso, Chile; Colon and Panama City, Panama; Montevideo and Colonia, Uruguay; Caracas, Venezuela; Havana; and San Juan, Puerto Rico. It is also scheduled for Peru, Colombia, and Trinidad, B.W.I.

Figures released by the U. S. Department of Commerce this month show that War has not affected the Brazilian film trade. The statistics were compiled by Edward McLaughlin, of the American embassy at Rio de Janiero. He reported a decrease in the number of European films and a tightening of censorship of war material, likely to offend belligerent nations.

From Jan. 1, 1940, to Oct. 15, 1940, the report indicated that the censor examined 318 features, 581 shorts, 296 trailers and 140 newsreels. Ten films of all types were rejected—nine from the United States and one from England. The 1940 percentage of screen time in Brazil gives American product 90 per cent, France five per cent, and Germany, Argentine and Brazil five per cent.

Five domestic features were produced in Brazil from Jan. 1 to Oct. 5, 1940. Production costs vary from $7,000 to $15,000 per feature. The total Brazilian film investment is estimated at about $5,000,000. There are 1,350 theatres in Brazil. The average weekly attendance is estimated at 1,950,000. At least 1,200 theatres are wired for sound. Estimate place the yearly gross income of Brazilian theatres at from $10,000,000 to $15,000,000.

"Fantasia" Price Change

"Fantasia," in its sixth week at the Aldine theatre in Philadelphia, has modified its price scale to provide for lower admission tickets. In addition to the $1.14 and 86-cent scale for all weekday matinees and at special matinees on Saturday mornings, 50-cent seats will be made available. For the evening performances, and the Saturday and Sunday matinees, besides the $1.14 and $1.71 seats, some 75-cent seats will be placed on sale. The price changes went into effect Monday.

Raise Price Sale

Increased weekend admission prices may become general at Allentown, Pa., following experiments with a higher scale at the Colonial theatre during the past few weeks. Evening price all day Saturday and Sunday have brought fine results and no complaints, manager Charles Bierbauer reported, and the Colonial and Rialto theatres will make the policy permanent. Other houses are expected to follow suit.

Film Carriers Meeting Set

The eighth annual convention of National Film Carriers, Inc., will be held May 12th to 14th at the Park Central Hotel in New York, it has been announced by Clint Weyer, secretary. James P. Clark is the retiring president-secretary and new officers will be elected at the meeting.

Public's Bill is $10,000,000 For Radio's Dial Moving Day

The American public will be called upon to pay for most of the expense involved in shifting 802 of the 893 standard broadcast stations in the United States on the "Radio Moving Day", Sunday, March 29th, at 3:00 A.M. Cost to broadcasters may amount to about $1,000,000 for transmitter changes, but the 10,000,000-odd push-button radio receivers will all have to be readjusted, at an estimated price of $10,000,000. Radio service men are expected to enjoy a series of field days not only in adjusting the sets but by taking the opportunity while in millions of homes to push the sale of new receivers.

The moving day was ordered by the Federal Communications Commission as a result of the North American Regional Broadcasting Agreement signed by Canada, Cuba, Mexico and the United States. Under the reallocation the United States will have 59 clear radio channels, as compared with 44 at present; Canada will have 6, Mexico 6 and Cuba 1. Listeners in many parts of the country will, it is expected, enjoy much better radio reception, with static cut considerably, after 3:00 A.M., March 29th. Sixty-eight of Canada's 84 commercial stations will shift, despite objections made last week in the House by M. J. Coldwell.

The following set-up, issued by the FCC, indicates the changes which U. S. radio stations will make March 29th:

DIAL SETTING:

Between 550–720 k.c.—No change; 91 stations within this range retain *present* dial positions.

Between 740–780 k.c.—21 stations herein will be heard 10 points further *up* the dial.

Between 790–870 k.c.—22 stations herein will be heard 20 points further *up* the dial.

DIAL SETTING:

Between 880–1450 k.c.—633 stations herein will be heard 30 points further *up* the dial (11 will advance 40 points).

Between 1460–1490 kc.—11 "clear channel" stations herein will be heard 40 points further *up* the dial.

1500 k.c.—63 stations on this setting will move *down* 10 points.

Only 41 stations will undergo shifts at variance with this pattern.

Group Finds Home, Not Films, Influence Child

In a panel discussion sponsored jointly by the Middletown Motion Picture Council and the Federation of Women's Clubs, it was agreed that young people react to the morals of a picture in accordance with the moral standards to which they are accustomed in their own home.

"We are prone to place too much emphasis on the wrong types of pictures, just as we appreciate the better ones too little," was the opinion advanced by Hugh Butler, school principal. "Children judge a picture in terms of their own experience. We adults do likewise. What we see on the screen is not what the children see, despite modern sophisticated childhood."

Saying that the good and evil of motion pictures were about evenly balanced in his opinion, Police Chief Hugh King advocated sport reels as the means of teaching good morals, and such pictures as the "Crime Does Not Pay" series as means of impressing youth.

Del Ruth Contract Signed

Metro-Goldwyn-Mayer has signed Roy Del Ruth to a term contract as a director, it was announced in Hollywood, Monday. Mr. Del Ruth was with the company in the same capacity previously.

Goodman in Mexico

Morris Goodman, vice-president in charge of foreign sales for Republic, is in Mexico City as the first stop of his annual trip to the company's Latin American branches. He will be gone about four months.

Nathanson Joins U.A.

Morton Nathanson has joined the publicity staff of United Artists, it was announced in New York by Monroe Greenthal this week. In recent years Mr. Nathanson has been handling publicity in the legitimate theatre, for such organizations as Katharine Cornell's company, the Playwright's company, the Group Theatre, the Theatre Guild and the "Life With Father" companies. Prior to his activities in the theatre, he worked at motion picture publicity for Robert Sisk at RKO.

Display Company Formed

Stan E. Samuelson, art director for Intermountain Theatres, Inc., for the past ten years, has established his own Theatre Display Company in Salt Lake City. The new company will service Intermountain, which is now operating 27 theatres in Utah and Idaho, but under the new set-up he can take on contracts with other chains or individual theatres.

Prima for AMPA Dance

Music for the 25th anniversary dinner dance of the Associated Motion Picture Advertisers, next Friday evening, at the Hotel Edison, New York City, will be provided by Louis Prima, noted trumpet player, and his orchestra.

To Distribute Egyptian Films

Albert Rashid has established the Near Eastern Film Co., at 658 Taylor Avenue, Detroit, Mich., to distribute 35mm. Egyptian films in this country. The films are in Arabic.

U.S. AUTHORIZES F-M TRANSMITTERS TO SERVE 48,521,700 PERSONS

Commission To Hold Hearing on Newspaper Ownership; Areas To Be Serviced Include Key Cities, Best Markets

FM stations authorized to date by the Federal Communications Commission will bring the new 'staticless' radio to an estimated audience of 48,521,700, over 37 percent of the nation's population, centered chiefly in and around 24 of the larger key cities. The service areas of FM stations thus far licensed total 265,014 square miles, less than 9 percent of the area of the country but including many of the best markets.

The FCC last week opened public hearings and an investigation to determine what policy, if any, should be adopted in view of the increasing number of FM applications from newspapers. At the present time newspapers control about one-third of the nation's standard broadcast stations. The FCC will attempt to determine whether or not "joint control of newspapers and radio broadcast stations tends to result in an impairment of radio service under the standard of 'public interest, convenience and necessity.'"

In the past the commission has denied applications to newspapers where there was a well qualified applicant asking the same channel for the same city, it was pointed out. Approximately one-fourth of all applications for FM stations have come from newspapers, the FCC announced. It was also said that at least 100 regular stations are owned by publishers with more than one newspaper and more than one radio connection and in over 90 towns the only stations are controlled by the local newspapers.

Commercial Programs Permitted

Companies which have received only part of their FM equipment have received authorization to go on the air with commercial programs, under certain conditions. This is expected to result in a wide FM service this year despite delays in receiving transmitters on account of defense needs.

The Federal Communications Commission this week approved two more FM construction permits bringing the total authorized in the nation to 43. Also two additional applications were filed bringing the total to 51 which are pending.

The following is a list of FM stations authorized by the FCC and a list of applications pending.

California: Don Lee Broadcasting System, Los Angeles.

Connecticut: The Travelers Broadcasting Service, Inc., Hartford; W D R C, Inc., Hartford.

Illinois: National Broadcasting Company, Chicago; W J J D, Inc., Chicago; W G N, Inc., Chicago; Columbia Broadcasting System, Chicago; Moody Bible Institute, Chicago; Zenith Radio Corporation, Chicago; Rockford Broadcasters, Inc., Rockford.

Indiana: Evansville On the Air, Evansville; South Bend Tribune, South Bend; Westinghouse Radio Stations, Inc., Fort Wayne.

Louisiana: Baton Rouge Broadcasting Company, Baton Rouge.

Massachusetts: Westinghouse Radio Stations, Inc., Boston; Westinghouse Radio Stations, Inc., Springfield.

Michigan: The Evening News Association, Detroit; John Lord Booth, Detroit.

Missouri: Midland Broadcasting, Company, Kansas City.

New Hampshire: The Yankee Network, Mount Washington.

New York: Major Edwin H. Armstrong, Alpine, (N. J.); Columbia Broadcasting System, New York City; Bamberger Broadcasting Service, Inc., New York City; William G. H. Finch, New York City; National Broadcasting Company, New York City; Marcus Loew Booking Agency, New York City; Frequency Broadcasting Corporation, New York City; Metropolitan Television, Inc., New York City; General Electric Company, Schenectady; Capitol Broadcasting Company, Inc., Schenectady; Hewitt-Wood Radio Company, Inc., Binghamton; Central New York Broadcasting Co., Syracuse; Stromberg-Carlson Telephone Mfg. Co., Rochester.

North Carolina: Gordon Gray, Winston-Salem (Clingman's Peak).

Ohio: W B N S, Inc., Columbus.

Pennsylvania: W C A U Broadcasting Company, Philadelphia; W F I L Broadcasting Corporation, Philadelphia; Pennsylvania Broadcasting Company, Philadelphia; Westinghouse Radio Stations, Inc., Philadelphia; Walker-Downing Radio Corporation, Pittsburgh; Westinghouse Radio Stations, Inc., Pittsburgh.

Tennessee: National Life & Accident Insurance Co., Nashville. (This station has completed the terms of its construction permit and now operates under a regular commercial license.)

Utah: Radio Service Corporation of Utah, Salt Lake City.

Wisconsin: The Journal Company, Milwaukee.

Applications Pending

California: Don Lee Broadcasting System, San Francisco; Earle C. Anthony, Inc., Los Angeles; Echo Park Evangelistic Association, Los Angeles; Standard Broadcasting Company, Los Angeles; Metro-Goldwyn-Mayer Studios, Inc., Los Angeles; Columbia Broadcasting System, Hollywood.

Florida: Tom M. Bryan, Fort Lauderdale.

Illinois: W H F C, Inc., Cicero.

Iowa: The Gazette Company, Cedar Rapids.

Kentucky: American Broadcasting Corp. of Kentucky, Lexington; Ashland Broadcasting Company, Ashland; Louisville Courier-Journal & Times Co., Louisville.

Louisiana: Alexandria Broadcasting Co., Inc., Alexandria

Maryland: The A. S. Abell Company.

Massachusetts: The Yankee Network, Boston (Paxton); Worcester Telegram Publishing Co., Inc., Worcester; Columbia Broadcasting System, Boston.

Michigan: W J R, The Goodwill Station, Detroit. James F. Hopkins, Inc., Detroit. Federated Publications, Inc., Grand Rapids; Federated Publications, Inc., Lansing; Federated Publications, Inc., Battle Creek; W J I M, Inc., Lansing; King Trendle Broadcasting Corp., Grand Rapids.

Missouri: The Pulitzer Publishing Co., St. Louis; St. Louis University, St. Louis; Star-Times Publishing Company, St. Louis; Commercial Radio Equipment Company, Kansas City.

New Jersey: Mercer Broadcasting Company, Ewing Township.

New York: Wodaam Corporation, New York City; New Jersey Broadcasting Corporation, New York City; Bremer Broadcasting Corporation, New York City; W B N X Broadcasting Company, New York City; Muzak Corporation, New York City; FM Radio Broadcasting Co., Inc., New York City; Municipal Broadcasting System, City of New York; Knickerbocker Broadcasting Company, New York City; News Syndicate Company, Inc., New York City; The Yankee Network, New York City; W O K O, Inc., Albany; W H E C, Inc., Rochester.

North Carolina: Piedmont Publishing Company, Winston-Salem.

Ohio: William F. Maag, Jr., Youngstown; United Broadcasting Company, Cleveland.

Oregon: K O I N, Inc., Portland.

Pennsylvania: Seaboard Radio Broadcasting Corp., Glenside; Pittsburgh Radio Supply House, Pittsburgh; Gibraltar Service Corporation, Philadelphia.

Rhode Island: The Outlet Company, Providence; Cherry & Webb Broadcasting Company, Providence.

Texas: Amarillo Broadcasting Corporation, Amarillo.

Wisconsin: Head of the Lakes Broadcasting Company, Superior.

WAR NEWS HELPS RADIO AND PRESS

Both newspapers and radio have enjoyed an increase in audience interest since the world crisis became acute, according to a survey made by Paul F. Lazarsfeld, director of the office of radio research of Columbia University, with funds supplied by the Rockefeller Foundation. Radio is now becoming a help to newspapers because educated listeners like to read full details about news events which have been outlined over the air, the report concluded.

First FM Sports Contract

The Atlantic Refining Company, Philadelphia, has signed a contract to sponsor major and minor league baseball games over the facilities of W W S W's FM station in Pittsburgh. This was reported to be the first FM radio contract for sponsorship of baseball games. Atlantic for the past six years has sponsored baseball games over eastern radio stations.

Clamping down on broadcasters who attempted themselves to solve interference problems with foreign stations by negotiating for frequency changes, the Federal Communications Commission this week warned that such procedure might prove "embarrassing" to the Government.

Otto S. Schairer, vice-president of RCA Laboratories, announced this week that the contract for designing and building the new laboratories at Princeton, N. J. had been awarded to the H. K. Ferguson Company of New York and Cleveland.

The Mutual network has acquired an exclusive contract for the radio rights to prize fights sponsored by the 20th Century Sporting Club, headed by Mike Jacobs, it was reported. NBC which in formed years carried the fight since 1937 claims that it had already purchased an option of the 1941-42 season's radio rights.

The Philco Corporation reported a net income for 1940 of $2,268,568 which compares with $1,899,323 in 1939, James T. Buckley, president, announced this week. The number of radios sold by the company in 1940 was reported greater than in any previous year. The company produced 2,000,000 sets last year.

ARMY AND THE NAVY TURN OUT FOR 'WINGS'

War, Defense Tie-up Promotes Paramount Film; "Sea Wolf" Shown on Board Liner

Affording timely exploitation because of the nation's arming, Paramount's "I Wanted Wings" opened Wednesday evening, at the Astor Theatre, New York City, in a world premiere attended not only by the normal complement of social, screen, stage, radio, and political luminaries, but also by numerous officials and officers of the nation's forces.

The opening followed a press preview Tuesday night at the same theatre and another Saturday, March 22nd, at the Gulf Coast Air Crops Training Center, San Antonio, attended by newspapermen and political figures of the territory, and by the Army and Air Corps officers in the Center. (See review of "I Wanted Wings" on page 40.)

Premiere in New York

Following are those who were to be present at the New York premiere Wednesday evening:

Paramount officials: Barney Balaban, Stanton Griffis, Adolph Zukor, John Hertz, Harvey Gibson, Neil Agnew, John Hicks, R. M. Gillham, Charles Reagan, Joseph J. Unger, George Smith, Paul Raibourn, Arthur Israel, Jr., Oscar Morgan, Duncan Harris, George Weltner, M. S. Russell, Fred Mohrhardt, Louis Phillips, W. B. Cokell, Claude Lee, Russell Holman, E. A. Brown and G. B. J. Frawley.

Also, William Erbb, Harry H. Goldstein, E. W. Sweigert, Allen Usher, R. C. LiBeau, Hugh Braly, Hugh Owen, J. F. Kirby and Dell Goodman, Paramount district managers to be here for the occasion.

Other representatives of the industry were to be: Maurice Silverstone, Joseph Bernard, J. Cheever Cowdin, Nate J. Blumberg, Jack Cohn, David Bernstein, Arthur Kelly, J. J. O'Connor, William Brandt and Harry Brandt.

Trade paper men were to include: Martin Quigley, Sam Shain, Abel Green, Jack Alicoate, Jay Emanuel, Charles Lewis and Maurice Kann.

Army and Navy Men

Among the Army and Navy men and other celebrities scheduled to attend were: Major General Delos Emmons, Commanding General of the U. S. Army Air Force General Headquarters; Madeleine Carroll; Lieut.-Gen. Hugh A. Drum, Commanding General of the First Army; Clarence Chamberlain, trans-Atlantic flyer; Mary Martin; Major General Henry H. Arnold, Chief of the United States Army Air Corps; Colonel John B. Brooks, Commander of Randolph Field; Robert Patterson, Under Secretary of War; James V. Forrestal, Under Secretary of the Navy; Orson Welles; and Dolores Del Rio.

Rear Admiral John H. Rowers, chief of the Bureau of Navy Aeronautics; Major General James E. Chaney, commanding general of Mitchell Field; Roy Howard, Arthur Hays Sulzberger, Miriam Hopkins, Neysa McMein, Katharine Brush, Deems Taylor, Clayton Knight, Willy Pogany, Brigadier General John C. McDonnell, Colonel William E. Kepner, Colonel Douglas Johnston, Moss Hart and Norman Bel Geddes.

Guthrie McClintic, Gilbert Miller, Ilka Chase, Brigadier General Irving J. Phillipson, Commanding General of the 11th Corps Area, Brigadier General Francis B. Wilby, chief of staff of the First Army, Harvey Dow Gibson, Cornelius Vanderbilt Whitney, Gene Tunney and Colonel William J. Donovan.

Another notable acceptance received late last week by Paramount home office officials was that of William A. "Billy" Bishop, Canadian Air Marshall, who was to attend, with his staff.

New York was made conscious of its impending premiere by the announcement from its Mayor, Fiorello Henry LaGuardia, late last week, that this, in New York, is "Flying Cadet Week."

The U. S. Army lent a cooperative hand by placing on exhibition in Duffy Square, near the Astor Theatre, one of its newest fighting airplanes, the Curtiss P-40; a band; an anti-aircraft detachment from Fort Totten, in Queens; and a recruiting trailer truck.

On Monday, at Mitchell Field, Long Island, Paramount executives and the film critics of New York's newspapers were guests of Major General James E. Cheney, commanding officer, at a luncheon and field inspection. Present were Barney Balaban, Stanton Griffis, Adolph Zukor, and Y. Frank Freeman, of Paramount; Bosley Crowther and Thomas Pryor, of the New York Times; Robert Dana, of the New York Herald Tribune; Kate Cameron, Wanda Hale, and Anne Masters, of the Daily News; William Boehnel and Frank Farrell, of the World-Telegram; Eileen Creelman, of the Sun; and Archer Winsten, of the Post.

Paramount has invited several thousand amateur pilots in the Eastern states to a special screening at the Astor, on Saturday. Several hundred will probably attend. They are, under the plan, to land at Roosevelt field Saturday afternoon, and be conveyed by bus to the special screening at 5:00 P.M.

Texas Press Preview

The San Antonio press preview and its accompanying events, on Saturday, March 22nd, were witnessed, it is estimated, by approximately 15,000 persons, including 1,000 flying officers and trainees, and such persons as Major General Henry Arnold, chief of the U. S. Army Air Corps; Governor Lee O'Daniel, of Texas; Mayor Maury Maverick, of San Antonio; Brigadier General Gerald C. Brant, commanding officer of the Air Corps Training Center; Lieutenant Beirne Lay, Jr., author of the book, "I Wanted Wings"; Clayton Knight, illustrator of air stories; William Holden, Veronica Lake, and Wayne Morris, stars of the picture; five ranking officers of the Venezuelan Air Force; and Robert Gillham, Paramount's advertising and publicity manager, who flew to San Antonio from New York City.

The events were highlighted by an aviation show that afternoon, in which 300 airplanes participated. Ninety of them spelled out the word "Wings". The show was followed by a tea dance for 600 cadets.

Paramount this week announced it would produce a picture about the training of young men for the Navy air force, a sequel to the "I Wanted Wings." The company has purchased "Amateur Admirals," an original story by Lientenant Commander George Campbell and Mitchell Fessier, and expects the cooperation of the U. S. Navy in its filming.

"Lie" in Littleton

Warners Brothers "The Great Lie," starring Bette Davis, will have its world premiere Saturday evening, April 5th, in Miss Davis' home town, Littleton, New Hampshire. It will be an "all-out" celebration for the town's 4,500 inhabitants who will also note Miss Davis' birthday. Governor Robert O. Blood, of New Hampshire, is expected, as are other political notables, stars, and representatives of the news and trade press from New York, for whom Warner Brothers will be the host.

Theatre chosen is the Premier. Miss Davis and her husband, Arthur Farnsworth will attend.

Mitchell Rawson, Warners' Eastern publicity director, spent several days in the town, arranging for the opening and celebration. Other members of his staff remain there.

"Sea Wolf" Sea Premiere

The first ocean premiere of a film occurred Friday night, March 21st, aboard the S. S. America, en route from Los Angeles to San Francisco. Picture had opened at the New York Strand on the same day, and had a West Coast showing on land Saturday, in the Sonoma Theatre, Sonoma, California. Newspapermen were aboard the ship, and wirelessed their reviews to their newspapers, this, the company asserted, being the first time reviews of a film have been transmitted to press mediums in such a fashion.

Among the guests aboard were J. R. Wheeler, and Everett C. Callow, 1940 Quigley Showmanship Awards winners.

"Barbara" in Nassau

Gabriel Pascal's screen version of George Bernard Shaw's "Major Barbara" had its world premier Friday evening, March 21st, at the Savoy Theatre, Nassau, British West Indies, with the Governor of the Bahamas, H.R.H. the Duke of Windsor, and his wife, in attendance, together with Mr. Pascal and the islands' socially great.

The film is a United Artists release, but has not been booked by that company yet, for American showings.

Republic's "Sis Hopkins" will have its premiere in St. Louis Friday evening, April 4th. Sam Abarbanel and Al Ardmore, of the company's Coast publicity department, arrived in the city early this week to arrange the premiere; and Herbert J. Yates, chairman of the board, and William Saal, of the studio, were to be in St. Louis later this week, also to assist in premiere and celebration arrangements.

The MGM New York home office announced Thursday, March 20th, that it had set 34 key city dates for its "Men of Boys' Town," beginning April 9th, on which day it will open at the Fifth Avenue Theatre, Seattle. On the following day, it will have premieres in Des Moines, Reading, Harrisburg, New Haven, Bridgeport, Worcester, Springfield, Hartford, Providence, and Wilmington. On the 11th, it will open at Portland, Cincinnati, Pittsburgh, Memphis, Kansas City, Syracuse, Rochester, Richmond, Baltimore, Columbus, Dayton, Indianapolis, St. Louis, Norfolk, Akron, Cleveland, Atlanta, New Orleans, Evansville, Nashville, Waterbury, Louisville, and Houston.

Theatre Acquired

The 11th theatre of the Bernstein & Leiberman circuit with headquarters in St. John, N. B., has been purchased. It is the Savoy at Fort Kent, Me., and seats 400. Fort Kent is opposite Clair, N. B., on the St. John River, the two border towns being connected by a bridge.

Kreisler Joins U. A.

Samuel Kreisler has been added to the publicity staff of United Artists as a feature writer. For the past three years he has been a rewrite man on New York newspapers, with one year experience in an advertising agency.

Hull Named Manager

Hadley H. Hull, acting manager of the Universal branch in Indianapolis for the past nine months, has been named permanent manager for the exchange. He has been associated with various companies in the motion picture industry since 1920.

THE GREAT AMERICAN BROADCAST

right after

"THAT NIGHT IN RIO"

"I'VE GOT A BONE TO PICK WITH YOU"

"THE GREAT AMERICAN

"I TAKE TO YOU"

"LONG AGO LAST NIGHT"

"IT'S ALL IN A LIFETIME"

"RUN LITTLE RAINDROP"

Alice FAYE

John PAYNE

Jack OAKIE



THE GREAT AMERICAN BROADCAST



Lyrics and music of the smash hit songs by Mack Gordon and Harry Warren

with CESAR ROMERO

MARY BETH HUGHES · NICHOL

BROTHERS · WIERE BROTHE

THE FOUR INK SPOTS

Directed by Archie Mayo

Associate Producer Kenneth Macgowan · O

Screen Play by Don Ettlinger and Edwin Blum,

Ellis and Helen Logan · Dances staged by Hern

20th CENTURY FOX

RCA'S TELEVISION BOMBSHELL NOT TO DELAY COMMERCIALIZATION

Commission Seen Ready to Give Commercialization Permits Soon Despite Opposition at Hearings in Washington

Prompt issuance of orders by the U. S. providing for commercialization of television, probably effective early in the fall, were foreseen in Washington this week as the Federal Communications Commission closed a three-day hearing on proposed new standards and regulations with apparent rejection of a plea by Radio Corporation of America that commercial operation be suspended until it was definitely shown that all branches of the industry were prepared to meet public demand for receivers and programs.

Paramount's television interests, including Balaban and Katz and the Allen B. DuMont Laboratories, were among the companies asking for immediate commercialization. Representatives of Balaban and Katz announced that the Chicago theatre circuit company was ready to go ahead with television, virtually without any restriction or condition. The DuMont firm again emphasized its flexible television system but even this was subordinated to a desire for commercial operations. Hughes (Howard Hughes) Productions also asked for a "green light" for television.

Most of the final session on Monday was devoted to an assault by members of the commission and counsel for other television interests on the position taken by Dr. C. B. Jolliffe, representing RCA, on Friday of last week, when his suggestion that commercialization be postponed threw a bombshell in the all-but-completed hearings.

RCA Reverses Stand

Made as the commission was looking forward to an early conclusion of the hearings on Friday, Dr. Jolliffe's disclosure that RCA, which a year ago went "all-out" for commercialization under the later-rescinded order looking to business operation in September, had reversed its position, brought the proceedings to a sudden halt.

On the stand for only a few minutes, the RCA official said the commission should adopt standards as soon as possible, so that designers might have something to go by, but that commercial operation should be deferred until investigation showed without doubt that the manufacturers of transmitting and receiving equipment, and the television broadcasters had the apparatus and man power available and were prepared to meet any demand that might arise.

Upon completion of his statement, Chairman Fly called a short recess, as is usual in the middle of a session, but at the resumption of the hearing it became apparent that the matter had been discussed by the commissioners for, after a few questions which failed to develop why RCA had about faced, the hearing was adjourned over the week-end.

The suddent move of RCA astounded and perplexed the television engineers. Left out on a limb was William C. Eddy, Balaban & Katz television director, who earlier in the day had testified that B & K were prepared to go ahead with regular service, for as many hours a day as the commission might direct, "without hesitation."

Also discomfited were other witnesses, all of whom had given their approval to commercialization, although most of them had urged that the proposed five-hour-a-day program service requirement be shortened to from 10 to 15 hours a week.

Somewhat less troubled was Columbia Broadcasting System, whose witnesses on Thursday had given grudging assent to commercialization but had indicated they were not anxious to see it come in the near future, stressing difficulties resulting from the defense situation.

As the weekend adjournment came, it was apparent that the only major questions for determination by the commission were flexibility, urged by the Allen B. DuMont Laboratories, and the number of hours service stations should be required to render daily.

Standards Submitted

At the opening of the hearings on Thursday of last week, Dr. W. R. G. Baker, General Electric, chairman, submitted the final recommendations of the National Television System Committee, most of which already had been made known, urging that the standards be applied to all channels when used for commercial service instead of only channels 1 to 7 as originally suggested. This would make possible more stations in each area.

In brief, the standards proposed were as follows: 525 line pictures instead of the 441 line images used generally at present; 30 images per second; a further test of four synchronizing signals and adoption of the one which proves itself the best in several months of actual field tests on a comparative basis. Television pictures, as at present, are to have the same ratio of height to width as used in motion pictures, i.e., three to four. Tentative color standards of 375 lines and 60 frames. were also proposed.

The standards submitted, Dr. Baker told the commission, "will make possible the creation of a nationally coordinated television service and at the same time will insure continued development of the art."

The NTSC chairman was the first witness to appear before the new commissioner, Ray C. Wakefield, whose nomination was confirmed by the Senate March 17, bringing the FCC to full strength for the first time since June 30, last, when the term of the late Thad Brown expired.

The proposed standards, Dr. Baker said, will not tie the industry down. Recommendations on synchronization have been broadened to permit field tests of several interchangeable systems, he explained, in the expectation that "some one of these systems will be found to be superior to the others," at which time the standards might be narrowed to require the use of that particular superior system.

Further synchronization signals to receiver tests are those sponsored by DuMont, the Hazeltine-Philco "alternate carrier" which uses a combination of FM-AM and a FM type of signal. All three systems are said to have advantages over the old RMA (Radio Manufacturers Association signal) which has been used generally up to now.

Porter Asks for Caution

Opening the testimony of the industry, Paul Porter, counsel for the Columbia Broadcasting System, urged the commission to move cautiously in the initiation of commercial operation, with due regard for the possible shortage of trained technicians and materials which might be caused by the defense program.

"The public and the broadcasters may be injured if television is launched under the wrong conditions," he asserted.

"Once the broadcaster has embarked on a program of service he cannot abandon it without damage to the public and himself. If the manufacturers are unable to produce receivers, the broadcaster may be put in a position of broadcasting to the empty air, attempting to engage in what may be a futile and uneconomic activity and jeopardizing public good will and confidence."

Mr. Porter suggested that the commission secure information regarding the possible material needs of the defense program from Government officials connected with that effort before authorizing commercial operation.

However, he said, CBS feels that the setting of standards now would lay the groundwork for the development of commercial television in an "orderly fashion," and commercialization could proceed provided it did not lead the public to believe that an extensive broadcasting service would continue during the period when defense requirements are steadily increasing.

Color Discussed

Devoting himself largely to a discussion of color, Adrian Murphy, executive director of television for CBS, urged that full provision be made for its unhampered growth in any standards adopted.

Mr. Murphy also testified that there would be found an urgent need for the linking of television stations if worthwhile programs were to be given, pointing out that the cost of programs would be so heavy that individual stations would find difficulty in financing them. He estimated the cost of programs at $1,000 an hour for live talent and more than $100 an hour for others. Motion pictures are not proving the most suitable source of program material, he said, because the good features are not made available.

The CBS official registered the first protest against the proposed five-hours-a-day service, explaining that a shorter term would enable the broadcasters to conserve and apply their finances better. He urged that the commission encourage

(Continued on following page)

BELL CREDITED WITH TELEVISION 'PEACE'

At the television hearings in Washington before the Federal Communications Commission several witnesses referred to the optical demonstrations of lines and frames possible in various television systems recently conducted by the Bell Telephone Laboratories. A number of persons expressed the opinion that the tests shown by the telephone company in New York to members of the FCC and of the National Television Systems Committee solved a number of disputed points and, in a large measure, were responsible for the more or less unanimous agreement on several previously debated issues.

Of note was the fact that some Bell engineers thought that instead of settling the point their own demonstrations showed there was little to choose from, when program material was shown, between the 441-line picture previously used and the 525-line image now recommended.

TELEVISION DELAY ASKED

(*Continued from preceding page*)

the establishment of inter-city links so that high-quality programs could be developed, and advocated also that the proposed limitation that no more than three stations can be under the same control be eliminated.

Maintaining its position that standards should provide for flexibility, Allen B. DuMont of the Allen B. DuMont Laboratories, declared the industry had had enough experience to warrant commercial operation. A number of manufacturers are prepared to produce equipment, he said, and "unless we do have commercialization a number of companies are going to have to seriously curtail development work."

Mr. DuMont said the Army and Navy were benefiting by the work of the radio and television industry, particularly in the lines of circuits and tubes and the ultra-high frequency areas.

"It is a very fortunate time now to start commercialization," he declared, explaining that more people are at work and the market is expanding while at the same time industry still has enough capacity to meet the new demand without difficulty. Further, he commented, if started now, the new industry will be valuable in giving employment after the end of the emergency.

Mr. DuMont did not agree with CGS that the cost of programs would be excessive and contended they could be produced for less than the $150 an hour estimated by Mr. Murphy.

B. & K. Ready

Balaban & Katz are drawing upon their many years of experience as exhibitors to prepare for the new television service, Mr. Eddy told the commission, but are interested in television "only as broadcasters" and not as theatre operators. So well consolidated are their plans, he indicated, that the company is prepared to go ahead immediately, giving as many hours of service a day as may be required.

Bernard Goodman was counsel for B. & K. and the Paramount television interests.

All that Balaban & Katz ask, he said, is that the standards be so written that every receiver in the area will receive any signal, feeling that no success can be achieved unless every broadcaster is assured he can be picked up by every receiver owner.

Possibilities of union interference with program development were voiced by Harry R. Lubcke of the Don Lee Broadcasting System, who said he was worried about program material because he feared the talent unions would clamp down on effort to get Hollywood players at low fees.

Declaring that now is the time to give the "green light," Edward M. Martin of the Farnsworth Television & Radio Corporation, urged immediate commercialization and said his company would accept the five-hour service requirement.

Albert F. Murray of Hughes Productions, however, suggested that 15 hours a week would be a better service requirement because of the difficulties of getting programs, personnel and equipment.

Recalled to the stand on Monday, Dr. Jolliffe of RCA under cross-examination, admitted he had no objection to immediate commercialization, but warned "you can't do a job of commercial broadcasting unless you have both ends of the circuit going. We don't want to get broadcasting stations spending a lot of money without receivers to receive them, nor do we want to get receiving sets out on the market without any broadcasting stations," he explained.

His testimony brought out the fact that RCA sees possible difficulties ahead in the demands of the defense program for materials and technical manpower, but at the same time he disclosed that RCA was not prepared for immediate production of receivers.

He told the commission that the manufacturing organization created a year ago when commercialization was ordered had been disbanded and the company must start from scratch. While RCA has possibly a thousand receivers in stock, he said, they are not designed for the channels now in use and would have to be redesigned.

Dr. Jolliffe's testimony also indicated that RCA was still smarting under the punishment it took last year and doesn't want to be made the scapegoat of any further adventures.

"A year ago we went ahead," he told the commission. "There was violent objection to it. We have suspended all manufacturing and it will take us some time to get under way. We have been working on the design and manufacture of receiving sets for two years but we no longer have that ability to manufacture. We ourselves will have to start in afresh."

He denied that RCA's position was in any way influenced by the proposed prohibition against any interest owning more than three stations, and Philip J. Hennessy, RCA counsel, pointed out that the company was planning only three stations.

Members of the commission were outspoken in their disapproval of the RCA stand, Commissioner Frederic I. Thompson telling Dr. Jolliffe he could not subscribe to the latter's "philosophy," while Chairman Fly pointed out that under the RCA proposal the industry would "be put to the expense and inconvenience of ever-recurring hearings" with no assurance that a decision ever would be reached.

Formation of an American Scophony Company to produce and market the English theatre-projection equipment in this country is being negotiated, the commission was told by Sven Dodington, head of Scophony's electrical department. He urged slight changes in the proposed standards so that Scophony would not be frozen out, but was assured by representatives of the NTSC that the way would be left open for changes whenever Scophony's equipment reached the point of development at which they would be justified.

Requirement Reduction Urged

John R. Howland, secretary of the Zenith Radio Corporation, joined with other witnesses in urging that the service requirements be reduced to 10 hours or less a week, contending that the five-hours-a-day provision would be an onerous burden initially.

Modifications also were suggested by Metropolitan Television, Inc., the American Television Corporation and the Telechordon Laboratories.

U. A. Sanabria, president of the American Television Laboratories, Inc., told the commission that labor organizations were handicaping the growth of television by demanding the same wages received in motion picture work. He suggested that television operators be licensed by the FCC and urged that standards adopted be fixed for a certain period of years. Mr. Sanabria also cross-examined witnesses who appeared to be less interested in immediate commercialization than the majority of the industry.

Toward the close of the hearings, the Allen B. DuMont Laboratories submitted a supplemental brief attacking the delay in commercialization and charging that RCA and CBS were not desirous of immediate action because of the competition television would give their broadcasting chains.

As the hearings came to an end, Chairman Fly pointed out that any order authorizing commercial operation would be issued well in advance of its effective date and suggested that the industry prepare to cooperate with the commission during that period in working out the problems of production which were discussed.

Variety Barkers Talk Convention

Arrangements for the national Variety Clubs of America convention in Atlantic City May 15th through 17th, were to be completed by members of all convention committees on Sunday, in Philadelphia. John H. Harris, of Pittsburgh, national chief barker, said the meeting would be the only general one of committees, before the convention. Meanwhile, the general arrangements committee this week announced several exhibition booths, of the 18 available, had been negotiated for, by national equipment manufacturers and dealers.

Additional committees this week were named: registration, George Weiland, chairman; the boardwalk, store, and town decorations, Harry I. Waxman, chairman; the ticket and coupon book, Jay Emanuel, chairman; the meeting rooms, Henry Friedman, chairman. Cities anxious to obtain the 1942 convention will have representatives at the affair, it was said. Among the cities are Miami and Hollywood.

Two attendance awards will be made, one the Mileage Attendance Trophy, the other the Capita Attendance Trophy. The former is now held by Pittsburgh. The latter is new. In order to qualify for either, members must be at the business session Friday, May 16th, at 10:00 A.M.

Charity Plans Set

The first of a series of special events planned by the St. Louis Variety Club was to be held Saturday night, at the Fox Theatre. With tickets at $1, there were to be 15 acts, and two bands, with proceeds going to club fund for its charity, the Midwest Police Association, composed of infantile paralysis victims. The club hopes to raise $250,000 within the next five years, with which to erect a special building.

Under the leadership of Robert Marhenke, of the Broadway, and Michael Reaber, of the Mayfair, a new showmen's club may be formed in Baltimore, patterned after the Philadelphia club of that name, and possibly bearing the name.

Mr. Marhenke said the club's desire would be to give a recreation and resting place for theatrical workers of "moderate circumstances."

At the Wednesday meeting of the Kansas City Cinema Club, Joseph Lysowski, president, was to hand in his resignation, and a new officer was to be elected.

Mr. Lysowski has resigned from the Altec Service branch of that city, to go to Dallas.

The Washington Variety Club will hold its annual Father and Son banquet May 4th at the Hotel Mayflower. Sidney Lust is arrangements committee chairman. On the committee are Carter Barron, John J. Payette, Gene Ford, Hardie Meakin, Sam Wheeler, Sam Galanty, and Harry Lohmeyer.

Supervises Fox Musicals

Charles Friedman, a member of the Twentieth Century-Fox production staff since last summer, this week was appointed coordinator and creative collaborator for all musical productions. Fox plans 12 musicals for next year. Mr. Friedman staged "Pins and Needles" and "Sing Out the News" prior to joining the Fox studio.

FOX FOREIGN RESERVES INCREASED BY $2,800,000 TO $3,250,000

Large Reserves Set-up in 1940 Result in Net Loss of $517,336; Earned a Net Profit of $558,275 in Fourth Quarter

Twentieth Century-Fox films in New York, Wednesday, issued its annual report for the year ended December 28, 1940, showing, for the fourth quarter, a consolidated net profit of the corporation and its wholly-owned subsidiaries (except Roxy Theatre, Inc.) of $558,275, after providing a reserve for foreign assets of $600,000, compared with a loss of $1,192,824, after a reserve of $1,400,000 for foreign assets, for the third quarter.

The corporation had a consolidated net loss for 1940 of $517,336, after providing a reserve for foreign assets of $2,800,000. Had this reserve not been provided, the corporation would have shown a consolidated net profit for the full year of $2,032,664, after due provision for Federal income taxes.

The consolidated net profit for 1939 was $4,146,000, and the profit in the fourth quarter of that year was $994,218.

Foreign Earnings Excluded

The purpose of the additions to the reserve for foreign assets is to exclude from net income that portion earned during the year in foreign currencies, not currently realizable in U. S. dollars because of restrictions imposed by foreign governments, and therefore, not available for use in the corporation's operations in the United States, and accordingly to increase to that extent the general reserve against net foreign assets. This unrealized income is represented by foreign current assets (principally cash) and at such future time when it may be converted into U. S. dollars, or some equivalent conversion is possible, it will be included in the income account.

"To view the practical aspects of the relationship of this reserve to the consolidated balance sheet, at the end of 1939 there were net foreign assets of $7,088,197 against which there was a reserve of $450,000 (created prior to 1939) leaving a net balance of $6,638,197," the company said, adding: "During 1940, the net assets in foreign countries increased from $7,088,197 to $10,338,707 due to the fact that a portion of earnings could not be withdrawn from England and other foreign countries. Of the total increase of $3,250,510 approximately $450,000 comprised assets which were in process of conversion into U. S. dollars, and the balance of $2,800,000 is the dollar equivalent of restricted foreign current assets, most of which is cash. Accordingly, following out the established policy of the corporation, the reserve has been increased by $2,800,000 to $3,250,000 which operates as a general reserve against net foreign assets of $10,338,707."

Dividends from National Theatres Corporation are included for 1940 in the amount of $693,000 compared with $756,000 for 1939. These dividends were received in the fourth quarters of the respective years. National Theatres Corporation and its voting controlled domestic subsidiaries had consolidated net income of $2,037,177 for 1940, compared with $2,311,108 for 1939. Twentieth Century-Fox Film Corporation's 42 per cent interest in National Theatres Corporation indicates an interest in 1940 earnings of $855,614.

Twentieth Century-Fox paid dividends on the preferred stock in 1940 of $1.50 per share, or a total of $1,381,155. No dividends were paid on the common stock.

Outstanding capital at December 28, 1940, comprised 917,420 shares of preferred and 1,741,995 shares of common.

Mr. Sidney R. Kent, President of the corporation also stated: "While operating results for the year 1940 were particularly burdened by the disturbing effects of the war, the corporation has, nevertheless, maintained a strong financial position."

Gross income in 1940 totaled $47,319,512, of which $45,573,943 came from film and accessory rentals and sales, $942,306 emanating from miscellaneous sources and the remaining $715,515 from National Theatres and other dividends.

It cost $10,814,505 to operate the exchange system, home office and administration, and $29,813,785 went for amortization of production and other production costs. Earned surplus on December 28, 1940, stood at $13,172,467.

The company is now operating its amortization on an accumulated percentage writeoff as follows:

Number of weeks since release	*All negative costs*	*Domestic positive costs*
13	53 %	75%
26	75.5	95
39	88	100
52	94.5	
65	100	

Total assets stand at $53,913,451. Current assets on December 28, 1940, were $24,339,140, of which $7,498,004 was represented by cash in hand and $15,994,058 was the listed value of inventories of productions and stories. Current liabilities were $3,470,179, a ratio of current assets to liabilities of about seven to one.

Keith Earnings

Annual statement of Keith-Albee-Orpheum Corp. released last week lists a net profit of $780,004 for 1940, less charges and taxes. The profit for parent company and subsidiaries is equivalent to $12.26 per share on 63,586 outstanding shares of 7 per cent preferred cumulative stock. In 1939 the company reported $976,627.13 profit, equal to $15.18 dividend on each of 64,304 preferred shares then outstanding.

Total KAO income last year amounted to $14,966,601 of which $13,293,852 was from theatre admissions. Expenses were $12,900,493, of which $3,989,240 was film cost. Theatre overhead and running expenses totaled $4,888,818 and salaries and wages amounted to $3,551,073. Current assets are reported at $2,989,353, of which $2,923,433 is in cash.

KAO profits amounted to an equivalent of 28 cents a share on 1,206,381 shares of one cent par common stock. The 1939 dividend equalled 43 cents per share on the common stock.

B. F. Keith Corp. and subsidiaries at the same time reported net profits of $543,614 for 1940, allowing for all charges. The 1939 net profit was $575,271.

Atlas Buys More RKO

Atlas Corporation materially increased its strength in Radio-Keith-Orpheum in January, it was disclosed this week at Washington in the semi-monthly summary of the Securities and Exchange Commission, acquiring 11,600 shares of common and 1,200 shares of preferred stock during the month. At the close of January, Atlas held 744,496 shares of common and 36,681 shares of preferred stock, in addition to 327,812 warrants for common and 268,230 shares of common held through the American Company, it was shown.

The SEC summary also reported acquisition of 500 common voting trust certificates of Universal Corporation by Preston Davie, New York director, giving him a total of 3,500, and the purchase of 20 shares of Universal Pictures preferred stock by Mr. Davie, giving him a total of 50 shares.

In Paramount Pictures, Henry Ginsberg, Hollywood, officer, reported the purchase of 400 shares of common stock, giving him a total of 500 shares. A delayed report filed for December by Edwin L. Weisl, New York, director, disclosed the sale of 3,200 shares of second preferred stock, his entire holdings.

Also reported was the acquisition of 10 shares of Keith-Albee-Orpheum preferred stock by William F. Whitman, New York, officer, giving him a total of 45 shares.

Employees Share Kodak Profit

Employees of Eastman Kodak Corporation shared a $2,396,045 dividend on March 25th under the wage dividend profit sharing plan instituted by the company in 1912. Checks were distributed to 27,175 employees of the company in the Western Hemisphere. 18,133 Kodak workers in Rochester received $1,779,844 under the dividend. Employees in military service also received checks from the film company. Distribution to employees outside the Western Hemisphere will be made at a later date.

Columbia Broadcasting System stockholders at the corporation's annual meeting in New York on April 2nd will be asked to authorize the board of directors to approve a plan for distributing additional compensation to executives, junior executives and other employees, commencing with the current accounting year. Aggregate dividends to be distributed under such a provision are not to exceed six per cent of the annual net profits of the corporation or six per cent of the consolidated profits of the CBS subsidiaries, after deduction for all taxes and expenses.

William S. Paley, president of CBS, received a 1940 salary of $204,320 according to a proxy statement filed at the New York Stock Exchange this week.

"I WANTED WINGS" TRAILER ON 16 MM.

For national release at the same time as the general release of "I Wanted Wings", Paramount has completed a 13-minute short subject on 16 mm. called "Keep 'Em Flying". The short tells the story of Air Corps Cadet training, stars all the players of the feature it is designed to exploit.

The 16-mm. film will be shown in recruiting stations throughout the country and in the Army's mobile recruiting trucks.

Additionally, a special trailer has been made for the feature's advanced price openings in New York, San Antonio, Washington and Los Angeles, and a regular trailer incorporating reviews of the picture will be made for general release.

Columbia Signs Wallace

Richard Wallace, director, has signed a contract with Columbia Pictures for two films a year.

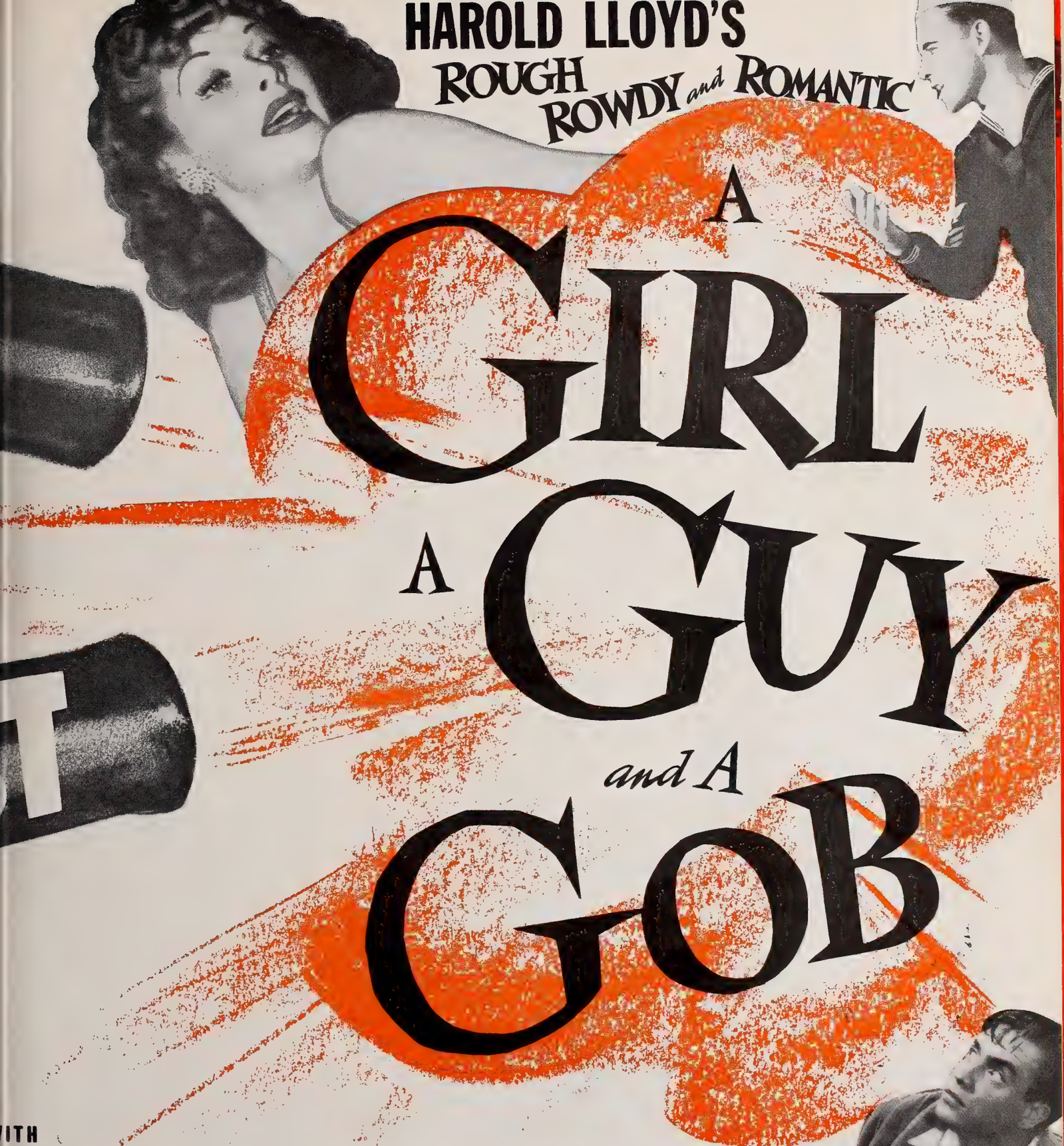
IT'S BOX-OFFI

GUNS ROAR

COAST-TO-CO



SPECTACULAR OPENINGS AND ENGAGEMENTS FROM CALIFORNIA TO VIRGINIA! . . . Twin premiere at SAN DIEGO breaks all records in the history of the city! . . . Same story for the dual opening at PORTSMOUTH and NORFOLK, VA. . . . This on top of the sensational hold-over at SAN FRANCISCO, the amazing performances at PORTSMOUTH, N. H. and NEW LONDON, CONN., and the glowing reports from BUFFALO, SEATTLE, DULUTH, PHOENIX, LITTLE ROCK and a dozen other cities — all telling you that the big two-ocean laugh show is in action for the money — NOW!



HAROLD LLOYD'S
ROUGH ROWDY and ROMANTIC

A GIRL A GUY and A GOB

WITH
GEORGE MURPHY · LUCILLE BALL · EDMOND O'BRIEN
HENRY TRAVERS · FRANKLIN PANGBORN



Produced by HAROLD LLOYD

Directed by RICHARD WALLACE

Screen play by FRANK RYAN • BERT GRANET

RKO RADIO PICTURES

250,000 BACK MISSOURI BATTLE AGAINST DUALS

Better Films Council Enlists Women's Club Support of Bill to Control Programs

War on multiple bills reached a new and serious stage in Missouri this week as the Better Films Council of Greater St. Louis, campaigning against duals and triples, introduced a bill into the State Legislature at Jefferson City limiting film performances to two and a half hours. The measure, drafted by Milton F. Napier, attorney for the Better Films group, requires a 15 minute intermission between every performance.

Designed to halt double and triple feature programs, the bill will be supported by 250,000 club women in a statewide campaign, Mr. Napier said. It is scheduled to come up for enactment in the House this week. The Better Films Council, long opposed to dual programs, mustered its forces for a concentrated attack following the recent appearance of three- and four-hour triple features and "preview" programs in St. Louis theatres.

Called Last Resort

Mr. Napier said the council decided on legislative action as a last resort "to do what should have been done by the industry and the exhibitors particularly, not only for the public good but for their own best interests." He declared the Council has stood firmly against 'so-called censorship in all its devious forms and has tried valiantly through cooperative efforts to put an end to the abuses of multiple feature showings without success."

The law, if enacted, provides for fines ranging from $100 to $500 or six months in jail or both to punish convicted theatre managers and the owners or executives of theatres or operating circuits. Mr. Napier said the two and a half hour limit was decided upon after the council had determined that the average features runs an hour and a half. This leaves one hour for shorts, trailers, and news. Should a picture of the length of "Gone With the Wind" (running time 228 minutes) be screened, provision is made for an intermission at the end of two and a half hours. The fifteen minute intermission, between repeat performances, is defined as a complete stoppage of projection, with house lights continuously lighted.

Many individuals and educational and industry groups will support the measure, Mr. Napier declared. "Untold thousands have come to the conclusion they no longer go to the show for entertainment, but to engage in an endurance contest; children are beginning to suffer with 'movie eyes' and many adults leave the theatre exhausted and 'show drunk,'" he said.

Harry C. Arthur, Jr., general manager of Fanchon & Marco, pledged his support, but declared the bill will not eliminate double and triple features.

"I would rather see a measure enacted providing for single features only," he said.

Two of the F & M-St. Louis Amusement Company theaters present triple features once a week, and Arthur said this would be discontinued if competitives houses abandon giveaways.

Fred Wehrenberg, MPTOA head in St. Louis and co-owner of 25 neighborhood theaters who are featuring four-hour shows thrice weekly, likewise said he would back the measure. He announced at the same time the four-hour shows were a failure as business dropped off during these nights and the complaints from patrons were heavy. The four-hour shows were in retaliation for the F & M triple features, which even extends occasionally to the first-run Ambassador when a preview is scheduled with a dual bill.

The "Nine O'Clock Plan", for early screening of the lead feature, meanwhile continued in operation in theatres of the Loew and RKO circuits in New York where it was instituted in February as a trial solution to the duals problem. Other circuits, and a scattering of independents, chiefly in suburban areas, also are experimenting with the early program. None would hazard a guess on its effect on the box office. At least six months are needed to give it a full test, executives declared.

RKO, which has adopted the "Nine O'Clock" system in 33 of its theatres announced that it would hereafter apply only on weeknights. John J. O'Connor general manager announced that the circuit will revert to old screening times on Saturday night when box-office jams, and turn-aways were reported under the early feature system. C. C. Moskowitz, Loew's chieftain, said that the early plan continues in 31 of the Loew houses in New York.

Outside New York, Paramount affiliates in double-feature towns are reported to be studying the plan. Warners are extending their version of it in suburban Jersey areas. At Omaha the Tristate circuit Orpheum reported the 9 P.M. system is working satisfactorily. Loew's Poli at Bridgeport is trying nine o'clock feature screenings which will be extended to the Majestic and Globe if successful. Publicity is directed toward defense factory workers on early morning and late night shifts. In New Britain, Conn. the State, also seeking workers on odd-hour factory shifts, has started matinees at noon.

Syracuse, N. Y., independents and subsequent run exhibitors have protested to distributors against the 20 cent "any seat, any time" operation of first-run duals at the RKO-Schine Empire theatre. Programs change weekly.

Exhibitors at Portland, Me., this week were laughing quietly at claims that the New York 9 P.M. plan is a new experiment. Harry Botwick, manager of the Mullin and Pinanski State theatre said the scheme has long been in successful operation in northern New England, where winter nightfall is considerably earlier than in other sections of the country. Screen timetables listing features, shorts, and newsreels are printed daily in both Portland papers.

On Metro Honor Roll

Jack Hynes, manager of the Paramount, Youngstown, Ohio, and Bill Elder, of Loew's, Harrisburg, Pa., won Metro-Goldwyn-Mayer Honor Roll buttons this week, for outstanding campaigns for "The Trial of Mary Dugan" and "The Philadelphia Story." Mr. Hynes printed imitation subpoenas, with lucky numbers, for the Mary Dugan "trial" and staged a legal quiz program on a local radio station. Mr. Elder's campaign included a "Philadelphia Story Hostess" contest.

New Company Quarters

San Francisco Theatres, Inc., Golden State Theatres, and T. & D. Jr. Enterprises, representing 85 districts and suburban theatres in the San Francisco Bay area, have taken over the entire second floor of the Western States Life Insurance building in that city for their offices.

BRITISH INSTITUTE NAMES "GREATEST"

In the opinion of the British Film Institute, in a report from London, the 12 stars who have made the greatest contribution to the screen are:

Charlie Chaplin, for his incomparable achievements in pantomine and comedy.

Mary Pickford, the prototype of the film heroine who achieved fame as "The World's Sweetheart."

Douglas Fairbanks, Senior, the outstanding exponent of action in films.

Theda Bara, the creator of the film vamp.

Greta Garbo, the screen's foremost dramatic actress.

Rudolph Valentino, the first great screen lover.

Fred Astaire, for his contribution to dancing.

Spencer Tracy, the characteristic exponent of realism in film acting.

Tox Mix, the popularizer of the cowboy hero.

Harold Lloyd, the hero of comedy, of danger and suspense.

Marie Dressler, one of the screen's greatest actresses of character and humorous roles.

Shirley Temple, the outstanding example of the child star.

Six Companies Incorporate

Six motion picture exhibition and product firms filed corporation papers with Michael F. Walsh, secretary of state for New York this week, and one, International Theatre Accessories Corp., 170 Broadway, New York, petitioned for dissolution. The new concerns are: Manert Productions, 200 shares, by Solomon Granett, Florence Epstein and Rose Matetsky, 1270 Sixth Avenue, New York. Si-Lo Amusement Co., $10,000 capital stock by B. Arnold Chambers, Emanuel Staft and Isaac J. Dukore, 51 Chambers St., New York. National Documentary Theatre Co., by I. Jack London, Harold McCracken and Ivan M. Beck, 608 Fifth Avenue, New York. Dome Films, 100 shares, no par, by E. G. Milton, Albert G. Katz and Martin W. Teichman, 60 E. 42d Street. Talking Tabloid, motion picture photography, by Sol Ringel, Pearl Ringel and Milford Fenster, 580 Fifth Avenue, New York. Eileen Amusement Corp., 200 shares, by Isidore Lapan, Max Lechner and Sarah Elinson, 305 Broadway, New York.

Iowa Tax Report

The two per cent state sales tax on amusements netted the state $70,019.04 for the three months period from July 1st to September 30th, 1940, according to a report of the Retail sales tax division of the Iowa State Tax Commission. The tax was collected on motion pictures and established places of amusements and did not include carnivals, one night or one week shows or circuses.

Civic Post for Manager

Bob Talbert, city manager of three theatres in Spartanburg, S. C., operated by the Wilby-Kincey circuit, has been named a director of the merchant's bureau of the Chamber of Commerce in that city. He will be in charge of amusement activities.

FEBRUARY CHAMPIONS AT THE BOX OFFICE



Robert Stevenson, director.

BACK STREET: Produced and distributed by Universal. Producer, Bruce Manning. Director, Robert Stevenson. Cast: Charles Boyer, Margaret Sullavan, Richard Carlson, Frank McHugh, Frank Jenks, Tim Holt, Peggy Stewart, Samuel S. Hinds. Release date, February 7, 1941.



Victor Fleming, director.

GONE WITH THE WIND: Presented by Selznick International in association with Metro-Goldwyn-Mayer. Produced by David O. Selznick. Director, Victor Fleming. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard. Release date, January 17, 1941.



George Cukor, director.

THE PHILADELPHIA STORY: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Joseph L. Mankiewicz. Director, George Cukor. Based on the play by Philip Barry. Director of photography, Joseph Ruttenberg. Film editor, Frank Sullivan. Cast: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey, John Howard, Roland Young, John Halliday, Mary Nash, Virginia Weidler. Release date, January 17, 1941.



Alexander Hall, director.

THIS THING CALLED LOVE: Produced and distributed by Columbia Pictures. Producer, William Perlberg. Director, Alexander Hall. Cast: Rosalind Russell, Melvyn Douglas. Release date, January 2, 1941.

WESTERN UNION: Produced and distributed by 20th Century-Fox. Associate producer, Harry Joe Brown. Director, Fritz Lang. Cast: Robert Young, Randolph Scott. Release date, February 21, 1941.



Raoul Walsh, director.

HIGH SIERRA: J. L. Warner in charge of production. H. B. Wallis executive producer. Cast: Humphrey Bogart, Ida Lupino. Release date, January 25, 1941.



Edward H. Griffith, producer-director.

VIRGINIA: Paramount. Producer and director, Edward H. Griffith. Cast: Madeleine Carroll, Fred MacMurray. Feb. 21, 1941.

Fritz Lang, director.



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A golf club near London now has a set of rules framed to meet current conditions:

"During gunfire or while bombs are falling," says one, "players may take cover without penalty for ceasing play."

But this rule would appear to be only for particular emergencies, for another permits "a player whose stroke is affected by the simultaneous explosion of a bomb or shell or by machine-gun fire" to play another ball from the same place. This procedure involves a penalty of one stroke.

Full provision is made for all possibilities. "The positions of known delayed-action bombs are marked by red flags placed at a reasonably, but not guaranteed, safe distance," while "a ball moved by enemy action may be replaced as near as possible to where it lay." And for this, no penalty is imposed.

▽

"Try Our Famous High Explosive Haircuts —They're a Knockout," reads one sign in the bombed window of a London barbershop, seen in pictures arriving in New York. *"Bombed Out, Blasted Out But Not Sold Out—That's Us,"* reads another. Still another announces that *"J. Winkle, Window Cleaner, Is Doing Business as Usual. If You've Got No Windows, We'll Clean Your Chimneys."*

▽

Robert C. Sherwood—not to be confused with playwright Robert Sherwood, makes his debut this week as a producer of full length pictures, with "Adam Had Four Sons," for Columbia. He says he got the money to produce "Adam" merely by walking in to a banker, telling him he had no experience, had never produced a motion picture and then asked the banker to loan him half a million dollars to produce "Adam." Sherwood once sold caskets over the radio.

▽

When United Artists releases Ernst Lubitsch's new picture, along about mid-April, the company's press agents will flood the country with little cards, brightly colored little pasteboards, which strange men on the country's Main Streets will hand to womenfolk, asking: "LADY! HAVE YOU GOT 'THAT UNCERTAIN FEELING?'"

Mr. Lubitsch's picture is titled "That Uncertain Feeling."

▽

The telephone rang at three a.m., the other morning, in the Washington home of Norman Davis, head of the Red Cross in the U. S. Motion picture circuit operator Spyros Skouras was calling, speaking as head of the Greek War Relief Drive in this country. He was disturbed, worried. Just a few minutes before, Mr. Skouras's night office telephone wires had burned with the frantic pleadings of Greek war authorities, phoning from Athens to rush, in all possible speed, several hundred vials of anti-toxins for emergency cases. Mr. Davis agreed to immediately push the wheels of Red Cross machinery, and within a comparative few hours, the anti-toxins were speeding to Greece aboard a regular Clipper airship.

▽

One of the questions on a recent New York radio station WOR quiz program was, "If a breeze is a gentle wind and a gale is a strong wind—what is a tycoon?"

Quipped a quiz contestant: "A tycoon is a big bag-of-wind—but if my boss is listening, I'm only kidding."

Among extra players in Hollywood, there exists an acute shortage of young men of draft age who can do the new U. S. army streamlined drills. Because of the large number of military pictures scheduled, the Screen Actors Guild is sponsoring a program of such drills for its members so that when requests are made by studios for them, the Guild can certify members to fill the cast instead of granting waivers for non-members.

All men of draft age interested in brushing up on the new manual of arms were asked to call Miss Mary Jane King at the Guild—HO-7311—and when sufficient number have enrolled, all will be notified of the time and place of the drills. Several Guild master drill sergeants have volunteered their services in training the "volunteers."

Occasion for this move occurred in January when Paramount wanted 300 Guildsmen of the draft age to perform in "Caught in the Draft." After three days of interviews, the Paramount casting office was unable to fill ranks with Guild players who knew the drills, and was reluctantly granted waivers from the Guild to fill remainder of the list—about 100—with National Guardsmen.

▽

Frederick Mendelsohn, orchestra leader on Kansas City radio station WBNX programs, broadcasts in various different languages, uses his real name only in English, German and Jewish broadcasts. For the others he modifies his name to match the language. Thus he's Alfredo Mendez for the Spanish customers, Frederico Menducini for the Italians, Ferd Mendelioni for French listeners and Firdiev Mendniepstroy for Russian dial-twirlers.

▽

J. P. Cunningham (no relation to this J. P.), well known New York advertising agency executive, predicts the new, growing "war mentality" will soon wash all the "hooey" out of advertising. He says it will force advertising writers to stop aiming their copy as if America's 130,000,000 were all lovelorn hearts with weak and bothersome kidneys and sluggish intestines.

▽

Joe Conway, operating the Egyptian Theatre in Bala-Cynwyd, Pa., had the town nuts last week when he sent men out on the street to accost passersby and ask, "Who killed Aunt Maggie?" Persons jumped, startled, as a stranger walked up and whispered, menacingly, "Who killed Aunt Maggie?" It was all by way of creating advance attention for the Republic picture of the same title. The townsfolk thought they had a bunch on psychopathics on the loose.

▽

The Administration's high and mighty Federal Communications Commission, which rules the air, has decreed that God's Bible School in Cincinnati cannot have permission to broadcast, on the grounds that it would have no "public interest, convenience and necessity."

▽

Associated Press FLASH! from Hollywood: "Ginger Rogers was ordered to bed to recover from nervousness brought on by being called the top actress of 1940. . . ."

▽

Arkansas State legislators go pretty far in slot machine tax proposals. They would even tax dominoes at the rate of a penny a game.

A grey-templed distinguished looking man, standing in the lobby of a Yiddish theatre down on Second Avenue in New York's East Side section, was accosted, the other evening, by one of those old patriarchs who live on and on, with a memory running almost as long. "Hello, Dave," saluted the old timer, "haven't seen you for some time. Are you still ushering here?"

"Why, no" replied the man addressed as "Dave." "Not any more. I hope to get something better soon."

The man addressed as "Dave" was David Sarnoff, president of the Radio Corporation of America, who, when younger, was a part-time usher at the theatre.

The interview occurred while Mr. Sarnoff was waiting for Louis Nizer, Broadway film lawyer, to check his coat and hat. The pair had a notion to see a Yiddish show "for old time's sake."

▽

RKO Radio Pictures announces that it has finally worn down and won over Sidney Skolsky as the latest recruit from the ranks of Hollywood columnists who have turned actor. He will make an auspicious debut, this columnist for the New York *Post*, as a Greek waiter, in Ginger Rogers' next picture.

▽

Following the weekly amateur stage show at the Northio Strand Theatre, at Middletown, Ohio, the management gives time to radio station WING, of Dayton, to solicit discarded, outdated automobile license plates. The tags are melted and the metal sold to help buy new two-way radio sets for Middletown police cars.

▽

And in Oklahoma City, Standard Theatres' Ritz, Warner, Plaza and Circle theatres allowed free admissions, the other day, to all youngsters furnishing the management with five pounds of scrap iron or steel, to be sent to England for the war.

▽

Doubleday, Doran, the New York publishers, are beginning to hear about their author, P. G. Wodehouse, who is reposing in a concentration camp in Upper Silesia, as a special guest of the Nazis. The internment is at Tost, a village surrounded by what once was flat sugar beet country. About 1,000 British civilians are there, Wodehouse being one of 60 who share a long dormitory fitted with double-decker bunks something like our Pullman sleepers. The building was a lunatic asylum and the Nazis have condescended to allow the author the use of a small, private room, which once was—a padded cell! His last work in Hollywood was for RKO, on "A Damsel in Distress."

▽

A "Royal Abustrian Rug," set up as a duplicate of the "magic carpet" used in Alexander Korda's production of "The Thief of Bagdad" for United Artists, was auctioned off Tuesday night for the benefit of the British, at Jack Dempsey's place on Broadway in New York. This "magic rug" carries a fringe tag containing facsimile signatures of 70 Hollywood stars. It was woven at the Wilton Mills in Philadelphia. Its flying prowess is not guaranteed.

▽

Wonder how things are going with those two newlyweds, Bruno Zacchini, "human cannonball" and Germana Loyal, bareback rider.

"Ought to make twice as much as 'Singapore'!" —JAMES CROW, Hollywood Citizen News

"It should write box-office history!" —HOLLYWOOD REPORTER

"Best entertainment in years!" —WOLFE KAUFMAN, Modern Screen

BING CROSBY • BOB HOPE • DOROTHY LAMOUR in "ROAD TO ZANZIBAR" • BING CROSBY • BOB HOPE • DOROTHY LAMOUR

The critics point the way...to the year's biggest laugh hit!

"The best laugh you have had in ages. A riot!" —LOUELLA PARSONS, Famous Syndicated Columnist

"Your best bet this year for fun." —FRANK PHILLIPS, PIC

"Screamingly funny!" —HERB BREGSTEIN, CLICK

"One of the best we have seen in years!" —E. J. SMITHSON, FAWCETT'S

"Paramount has a top money-maker!" —BOX OFFICE DIGEST

"The wow comedy of the year!" —SARA HAMILTON, Photoplay-Movie Mirror

"A coin getter. Amongst the elect of the season!" —DAILY VARIETY

WHY, IT'S SO FUNNY...


BING CROSBY ★ BOB HOPE ★ DOROTHY LAMOUR
in PARAMOUNT'S
"ROAD TO ZANZIBAR"
152 (count 'em) more laughs than "ROAD TO SINGAPORE"
with UNA MERKEL • ERIC BLORE • Directed by Victor Schertzinger
Screen Play by Frank Butler and Don Hartman
THAT EVEN THE LION ROARED!
Paramount Picture

THE HOLLYWOOD SCENE

Still the Same

For the fourth successive week production remained at close to the same level, adhering to a consistently high peak of activity. Eight pictures were finished, nine started and 43 were before the cameras, while 19 were being prepared and 67 being edited.

For the second week, Metro-Goldwyn-Mayer accounted for the largest number of films before the cameras, with nine shooting.

The week's tabulation:

COMPLETED

COLUMBIA
Return of Daniel Boone
MGM
Washington Melodrama
PARAMOUNT
Buy Me That Town
Aloma of the South Seas
REPUBLIC
Rookies on Parade
20TH-FOX
The Great American Broadcast
UNIVERSAL
Mutiny in the Arctic
Cracked Nuts
Horror Island

STARTED

COLUMBIA
Officer and the Lady
MGM
Untitled Marx Brothers
PRODUCERS RELEASING
The Phantom Killer
RKO
A Certain Mr. Scratch
REPUBLIC
Country Fair
UNIVERSAL
Tight Shoes
WARNERS
Passage from Hongkong
Dive Bomber

SHOOTING

COLUMBIA
Senate Page Boys
Time Out for Rhythm
MGM
Billy the Kid
A Woman's Face
Blossoms in the Dust
Love Crazy
Dr. Jekyll and Mr. Hyde
The Uniform
Lady Be Good
Untitled Dr. Kildare
Man from the City
MONOGRAM
Widows of the Press
PARAMOUNT
Skylark
The Great Man's Lady
Hold Back the Dawn
Night of January 16th
PRODUCERS RELEASING
Billy the Kid's Trigger Pals
RKO
Sunny
Before the Fact
Tom, Dick and Harry
My Life with Caroline
Hurry, Charlie, Hurry
REPUBLIC
The Lady from New Orleans
Singing Hills
20TH-FOX
Blood and Sand
Miami
Man Hunt
UNIVERSAL
Unfinished Business
Sandy Steps Out
Sing Another Chorus
WARNERS
Sergeant York
The Gentle People
Underground

One short subject was finished, and none was started.

▽

Rapidly nearing its April 1st completion date is the Irene Dunne-Cary Grant co-starring "Penny Serenade," produced and directed by George Stevens. It is set for a mid-April release.

The story, based on a McCall's magazine yarn by Martha Cheavens, is in the nature of a return to the vein of his "Alice Adams" of 1935, in Mr. Stevens' own view. For that picture, starring Katherine Hepburn, was also a "sentimental human comedy."

In between the two, such differing entertainment types as "Vigil in the Night," "Gunga Din," "Vivacious Lady" and "A Damsel in Distress" had been on the Stevens schedule, all made at RKO Radio before the producer director moved less than a dozen blocks down Gower Street to Columbia, where his current enterprises are being shaped. Of the four pictures named, two had been box office winners according to the FAME-MOTION PICTURE HERALD listings; "Gunga Din" an annual Champion, "Vivacious Lady" a monthly Champion. The latter is now being re-issued; its stars, Gingers Rogers and James Stewart, having been the 1940 Academy Award winners.

Born in 1905, Stevens at an early age joined the stage company of his father, John Landers Stevens, and ended up in Hollywood in 1921. As an assistant and then a first cameraman, and later as a writer, he worked for the next nine years at Louis B. Mayer's old Mission Road studio, the Hal Roach studio, and others. In 1930, he directed the Roach "Boy Friends" series, and three years later made his first feature, "The Cohens and Kellys in Trouble." Two Wheeler and Woolsey films came next, followed by "Alice Adams," "Annie Oakley" and "Quality Street."

Feeling that he wants a chance to evaluate public response to "Penny Serenade" before making another picture, Stevens has set no definite plans for his next film. In preparation since last March, the current vehicle has stronger individual characterizations, slighter "facts and circumstances" than most pictures, its creator feels.

The fewer than usual ramifications of plot, he believes, are more than compensated for by the "basic" qualities of a story concerned with two people and their efforts at adjustment in making a home together.

Gower Street is betting it will be another Champion.

Name News

DEANNA DURBIN and CHARLES LAUGHTON will be co-starred in "Almost an Angel," which JOE PASTERNAK will produce and HENRY KOSTER direct.

BOB HOPE has been assigned to a leading role in "Louisiana Purchase" at Paramount.

FAY BAINTER received a new term contract at Metro-Goldwyn-Mayer.

BABY SANDY has had her option taken up for another year by Universal.

ERROL FLYNN and JOAN LESLIE are to appear in "The Constant Nymph" at Warners.

ILONA MASSEY received a term contract from EDWARD SMALL.

JOHN WAYNE will appear in C. B. DEMILLE's "Reap the Wild Wind."

New Contracts

Paul Hernried, who has appeared on Broadway in Elmer Rice's "Flight to the West," has been signed to a long-term contract by RKO. His last name will be changed to Herndon for screen purposes. Another stage player, James Corner, has also been engaged by RKO for the juvenile lead opposite Mildred Coles in the next Scattergood Baines picture, "Scattergood Pulls the Strings."

▽

Sam Wood who recently directed "Kitty Foyle" and "The Devil and Miss Jones" for RKO, is expected to return to the company, as a producer-director on a four-picture deal as soon as he completes "King's Row" for Warners. If the negotiations are completed, the Music Corporation of America, which is handling the matter, will provide the stories and players for the four films.

▽

The next Latin American production from Twentieth Century-Fox will be "Venezuela" for production by Nunnally Johnson, who will also prepare the screen play. Carmen Miranda will have a featured role in the picture.

▽

Cesar Romero and Mary Beth Hughes will play the leads in "Dance Hall," formerly "The Bounder and the Lady," based on the novel "Giant Swing" by W. R. Burnett. The property has been on the schedule of Twentieth Century-Fox for a number of years and was announced originally for Alice Faye.

▽

Julian Duvivier, French writer and director who recently arrived in this country, has been assigned to direct "Illusions," a forthcoming Alexander Korda production for United Artists. According to the present plans Merle Oberon will star in the picture and play opposite four leading men, all of whom will be newcomers to the screen. Joseph Cotton of the Mercury Theatre whose only screen appearance to date has been in the second male role in RKO's unreleased "Citizen Kane," is the sole actor thus far engaged for one of the leading male roles.

▽

The Bud Abbott and Lou Costello contract with Universal calls for a maximum of four pictures during the next year, it was announced Monday. They have starred in the currently releasing "Buck Privates" for the company and will soon start on "We're in the Navy Now." In addition, they announced the signing through the J. Walter Thompson Agency of a four-year contract with yearly options to appear on the Edgar Bergen-Charlie McCarthy radio program for Chase & Sanborn, beginning April 6th.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

I Wanted Wings

(Paramount)

All-Out Aviation Melodrama

Here is a picture to shout about, a film to be exploited with all the vigor and resources at command, a production with power, drama, fact and fiction in a manner to entertain and thrill throughout two hours and twelve minutes which seem too short. It is a story of U. S. Army aviators in training and afterward, a story of the nation's armaments in the heavens, but always a story, never a preachment, never propaganda, and always a story about six people whose relationships, trials, triumphs and failures would be the same if none of them had ever set foot on a landing-field.

It is in the particular, perhaps, that this story of flying and flyers eclipses other films of past and present in general kind. The conflicts and struggles which make up the plot possess the plausibility and appeal which so many pictures filling their skies with planes have lacked. Transitions from sky to drawing-room, from barracks to night-club, from mass maneuvres to personal exchanges, are negotiated without let-down or break. The author of the best-seller on which the film is based and after which it is titled is reported a graduate of the Army Air Corps with 1,500 flight hours to his credit, experience which the picture reflects.

There is no dialogue about national defense, no speeches solicit enlistment, but the production opens with a practice blackout of Los Angeles being conducted while squadrons of bombers converge on the area from all quarters, interceptors dash up to meet them, flares are dropped, searchlights pencil the skies, a sequence in which the camera performs feats of narration never approached in this field of interest.

Other sequences deal with the training of flyers, displaying the operation without glorifying it, presenting the cadets as no collection of supermen but as youngsters making the mistakes of behavior and code most youngsters do, surviving or not as they are able. One dies while hedge-hopping against orders. Another becomes involved with a woman who lives in and by trouble. But always there is flying to be done and no picture ever showed the doing of it with such clarity and conviction.

The plot is by no means all sweetness and light. One of three enrollees has left a woman of sin behind him. Another of them, rich, falls into her company while intoxicated and she determines to take him for his money. As an artifice she tells his sweetheart she is "in trouble" and his friend, now dismissed from the service, marries her to spare him, although knowing her story is untrue. Fleeing custody after a murder, she secretes herself in a bomber and perishes in a crash for which the hero is court-martialed. This aspect of the plot is a matter for consideration of exhibitors who specialize in juvenile patronage. It is handled in such fashion that it does not cheapen the picture for adults.

Performances by Ray Milland, William Holden, Wayne Morris, Brian Donlevy, Constance Moore and Veronica Lake add much to a tale that descends to the routine at no point, steers clear of the stereotyped from beginning to end.

Direction by Mitchell Leisen is for contrast between lights and shadows without release from tension.

Aerial photography by Elmer Dyer, an achievement to be noted as measuring-stick for work of its kind, is matched by the process photography of Farciot Edouart and the special effects by Gordon Jennings, all aides of Leo Tover.

Arthur Hornblow, Jr., whose productions have been of a quality to get him rumoured into command of more than one studio, tops all previous pictures with this one.

Previewed at the Paramount Studio Theatre to a press audience which was reluctant to leave and loud in praise.—WILLIAM R. WEAVER.

Produced and distributed by Paramount Pictures. Producer, Arthur Hornblow, Jr. Director, Mitchell Leisen. From the book "I Wanted Wings" by Beirne Lay, Jr. Based on the story by Eleanor Griffin and Frank Wead. Cameraman, Leo Tover. Film editor, Hugh Bennett. Sound mixer, Gene Merritt. Art directors, Hans Dreier and Robert Usher. Assistant director, Arthur Jacobson. P. C. A. Certificate No. 6652. Release date, July 18, 1941. Running time, 132 minutes. Adult audience classification.

CAST

Jeff	Ray Milland
Al	William Holden
Tom	Wayne Morris
Captain Hunter	Brian Donlevy
Caroline	Constance Moore
Sally	Veronica Lake
Mrs. Young	Hedda Hopper
Masters	Phil Brown
Sandbag Riley	Harry Davenport
Sr. Cadet Captain	Richard Webb
Mr. Young	Herbert Rawlinson
Flight Commander	Richard Lane
Flight Surgeon	Addison Richards
Mickey	Hobart Cavanaugh
Lt. Hopkins	Douglas Aylesworth
Lt. Ronson	John Trent
Lt. Clankton	Archie Twitchell

These reviews round out the product service available in Motion Picture Herald to exhibitors. They can be used in conjunction with the Release Chart, published this week starting on page 69, and with the Product Digest, which will appear next week. The Chart and the Digest appear in alternate issues.

The Sea Wolf

(Warner Bros.)

Jack London Sails Again

This report is being written aboard the *S. S. America,* out of Los Angeles bound for 'Frisco, and it is your sea-going correspondent's pleasure to report that a good time has but now been had by all, save perhaps a tiny minority afflicted with *mal de mere,* at the world premiere of this latest filming of Jack London's story of that sea of another era sailed by such ships as *The Ghost* and such seamen as London's Wolf Larsen. It is to be set down, against the unpredictabilities to which showbusiness is heir, that the setting and circumstance of the premiering may or may not have conduced to creation of a susceptibility to pleasure which will not be paralleled in every instance of the film's unveiling, but that is a recording in the realm of probability only.

The fact is that tonight's exhibition scored a hit.

As produced by Henry Blanke and directed by Michael Curtiz for executive producer Hal B. Wallis, the late Mr. London's tale of brutality on the high seas is tempered to today's understandings of what makes a bad man bad. As the man in question, "Wolf Larsen," Edward G. Robinson dominates the picture. Accompanying his portrayal are others by John Garfield, Ida Lupino, Gene Lockhart, Barry Fitzgerald, Alexander Knox and others, which give the story, as re-fashioned for today's audiences, a roundedness it did not possess in either the Hobart Bosworth or the Milton Sills version.

On one point there is, however, no disagreement. What with three broadcasts from the *S. S. America* carrying the name and news of the film to the world, what with news services, correspondents, photographers and special agents representing all the channels of information from which the ticket-buyer derives his information, there can be no doubt that a job of pre-selling seldom matched in the annals of exploitation has been done for showmen by S. Charles Einfeld, father and still champion, of the junket form of promotion.

Previewed as above noted.—W. R. W.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Michael Curtiz. Novel by Jack London. Photographed by Sol Polito. Edited by George Amy. P. C. A. Certificate No. 6866. Release date, March 22, 1941. Running time, when seen on the high seas, 90 minutes. General audience classification.

CAST

Wolf Larsen	Edward G. Robinson
Ruth Brewster	Ida Lupino
George Leach	John Garfield
Van Weyden	Alexander Knox
Dr. Prescott	Gene Lockhart
Cooky	Barry Fitzgerald
Johnson	Stanley Ridges
Young Sailor	David Bruce
Svenson	Francis McDonald
Harrison	Howard Da Zilva

Border Vigilantes

(Paramount)

Hopalong Cassidy Does It Again

Practice makes perfect, saith the proverb, and this is Harry Sherman's thirty-fourth western based on the characters created by Clarence E. Mulford. By the law of averages, at least

(*Continued from opposite page*)

one of the other 33 must have surpassed this in the qualities for which the series has gained fame, but eye-witnesses to the preview were giving that law an argument when interviewed at deadline.

So much has been said and written of William Boyd's portrayal of "Hopalong Cassidy" that more in the way of praise must be repetitious. Your reporter falls back, as have exhibitors perforce in their billing, upon comparisons, he tells you that this is faster than most in the series, more direct as to story line, handsomer, if that be possible, in point of background scenery, and as full of villainy, gunfire and heroism as the best of them. It may be remarked, by your reporter and mayhap by you in our copy, that this is the first of the series to be directed by Derwin Abrahams and proves that the gentleman knows his objectives and gets to them like a veteran.

Standouts on the side of talent, in addition to Boyd, are Andy Clyde, assigned more prominence than usual, and Victor Jory, captaining the forces of evil.

The story is about vigilantes headed by a leading citizen playing both ends to the middle until "Hopalong" arrives on the scene to unkink the plot.

Previewed at studio.—W. R. W.

Produced and distributed by Paramount Pictures. Producer, Harry Sherman. Director, Derwin Abrahams. Based on the characters created by Clarence E. Mulford. Sound mixer, Charles Althouse. Art director, Lewis J. Rachmil. Film editor, Carrol Lewis. Cameraman, Russell Harlan. P. C. A. Certificate No. 7052. Release date, April 18, 1941. Running time, 62 minutes. General audience classification.

CAST

"Hopalong" Cassidy	William Boyd
"Lucky" Jenkins	Russell Hayden
"California" Carlson	Andy Clyde
Henry Logan	Victor Jory
Dan Forbes	Morris Ankrum
Helen Forbes	Frances Gifford
Aunt Jenifer	Ethel Wales
Jim Yager	Tom Tyler
Ed Stone	Hal Taliaferro
Henry Weaver	Jack Rockwell
Lafe Willis	Britt Wood

Outlaws of the Panhandle

(Columbia)

Charles Starrett Western

Charles Starrett is again in the saddle for this newest of his outdoor extravaganzas of six-shooting genre. Where action fare on the extrovert side is relished, this offering should find agreeable acceptance. To add to the native flavor of the presentation, that wild west choral group, popularly identified as the Sons of the Pioneers, is on hand for a recital of sagebrush songs.

Trouble for Starrett comes from a well-tapped source of outdoor complications, a contest between cattle raisers and a local heel who is trying to ruin the group collectively for his own private and personal aggrandisement. A railroad is being constructed to facilitate herd shipments and it is the main purpose of the picture's villainy to sabotage such work. However, Starrett and his bronco buddies clear up matters nicely for the side of law and order, a task transacted by gun, horse and fist.

The film seemed to find agreeable audience reaction from a mid-afternoon crowd at the New York Theatre in New York City.—Joseph F. Coughlin.

Produced and distributed by Columbia. Director, Sam Nelson. Cameraman, George Meehan. Film editor, Arthur Seid. Music and lyrics, Bob Nolan and Tim Spencer. P. C. A. Certificate No. 6568. Release date, February 27, 1941. Running time, 59 minutes. General audience classification.

CAST

Jim Endicott	Charles Starrett
Doris Burnett	Frances Robinson
Neil Vaughan	Stanley Brown
"Fare Jack" Vaughn	Norman Willis
Walt Burnett	Ray Teal
Elihu Potter	Lee Prather
Bob	Bob Nolan
Lon Hewitt	Steve Clark
Mart Monahan	Bud Osborne
Chad	Eddie Laughton

And Sons of the Pioneers.

Footlight Fever

(RKO Radio)

Theatrical Comedy

RKO in "Footlight Fever" presents the second in the series—the first was "Curtain Call"—of theatrical adventures of two money hunting producers as portrayed by Alan Mowbray in the role of "Avery," the ham actor who turns director, and Donald MacBride as "Crandall," the short tempered, blustering producer whose lack of money for the stage venture brings many moments of hair-pulling.

Irving Reis' direction, aided by the ministrations of the stars, extract many laughs from the script and skim blandly over the elements of romance and melodrama in emphasizing the sometimes implausible comedy.

The story concerns the two producers who suffer many embarrassments in their attempts, through subterfuge, to get the financial backing necessary for the opening of the play before they successfully ensnare a wealthy dowager. "Avery" at the last moment decides that only he is fit to play the lead of the young and handsome cowboy. "Crandall," in an effort to prevent his colleague from rendering an anticipated hamish performance, plans to have him sandbagged. The plan works too successfully and both are sent to the hospital. Upon regaining consciousness they find the play in its second month playing to standing room only.

Supporting the stars are Elisabeth Risdon as "Hattie," who backs the production for the producers out of gratitude in showing her the enjoyments of life, Lee Bonnell, as the unscrupulous lawyer who has been robbing "Hattie's" estate, and Charles Quigley as "Spike," the company's press agent, whose lot in the picture is to stand around in a trench coat and lend atmosphere to the film.

Reviewed in the Radio City Music Hall projection room in New York at a screening for the trade press.—George Spires.

Produced and distributed by RKO. Howard Benedict, associate producer. Directed by Irving Reis. Director of photographer, Robert de Grasse, A. S. C. Art director, Van Nest Polglase, and Carroll Clark, associate. Gowns by Renie. Recorded by Hugh McDowell, Jr. Edited by Theron Warth. Running time, 69 minutes. P. C. A. No. 6990. Release date, March 14th, 1941. General audience classification.

CAST

Avery	Alan Mowbray
Crandall	Donald MacBride
Hattie	Elisabeth Risdon
Carter	Lee Bonnell
Eileen	Elyse Knox
Spike	Charles Quigley
Harvey	Bradley Page
Holly	Chester Clute
Miss Hughes	Jane Patten
Imogene	Georgia Backus

Dead Men Tell

(20th Century-Fox)

Charlie Chan Carries On

A sailing-vessel about to start upon a voyage in quest of pirate's gold is setting for the two murders and many incidents of violence, deception and humor which, transpiring within a space of hours, engage the attention of Charlie Chan and his Number Two son in this melodrama. There is more of gloom, mystery and suspense to the minute than most films in the series have offered, more entertainment to the hour of its unreeling.

Aboard the vessel are gathered such characters as the woman sponsoring the voyage, who has divided her map into four parts and distributed them among the personnel, a film star and his bride, a newspaper reporter who is a fugitive from justice, a neurotic, a psychologist, a Chinese cook, a travel agent and others. At start of the picture the sponsor of the trip is murdered by fright. Later on the reporter is done to death by suffocation. At close of the picture Charlie Chan identifies the murderer, suspicion having shifted from one to another of the persons present meanwhile. There is no tip-off at any time as to where the guilt will fall.

Direction by Harry Lachman is in the tradition of suspense and thrill. Walter Morosco and Ralph Dietrich share the associate producer credit.

Previewed at studio.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producers, Walter Morosco and Ralph Dietrich. Director, Harry Lachman. Photographed by Charles Clarke. Edited by Harry Reynolds. P.C.A. Certificate No. 6947. Release date, March 28, 1941. Running time, when seen at studio, 61 minutes. General audience classification.

CAST

Charlie Chan	Sidney Toler
Kate Ransome	Sheila Ryan
Steve Daniels	Robert Weldon
Jimmy Chan	Sen Yung
Jed Thomasson	Don Douglas
Laura Thursday	Katharine Aldridge
Charles Thursday	Paul McGrath
Bill Ludwig	George Reeves
Captain Kane	Truman Bradley
Miss Nodbury	Ethel Griffies
Dr. Anne Bonney	Lenita Lane
Gene La Farge	Milton Parsons

Sign of the Wolf

(Monogram)

Dog Story

"Sign of the Wolf" is a Monogram production which merits added exploitation campaigns and its content will stand up to the extra attention given it. It is the story of two dogs, one of which turns thief while the other remains faithful to his human friends. Taken from the story, "That Spot," by Jack London, the film little resembles the original, filmed previously, in which one dog reverts to his wolf ancestry and the other continues to defend his master.

The story, as filmed by Paul Malvern, producer, has modern touches, opening with the rivalry of two Alsatian shepherds at a New York dog show and later depicting the stealing of silver foxes by one dog which is captured by thieves and the guarding of the property by the other.

The leads are played by Michael Whalen and Grace Bradley, with Darryl Hickman, Mantan Moreland, Louise Beavers, Wade Crosby, Tony Paton, Joseph Bernard, Ed Brody, Brandon Hurst, Eddie Kane completing the cast. The dogs are "Smokey" and "Shadow."

Howard Bretherton directed the film which, aside from some technical defects noticeable to animal lovers, is great family entertainment.

Previewed in a Hollywood projection room. —V. K.

Produced and distributed by Monogram. Produced by Paul Malvern. Directed by Howard Bretherton. From the story, "That Spot," by Jack London. Photographed by Fred Jackman, Jr. Edited by Jack Ogilvie. Art director, Charles Clague. P.C.A. Certificate No. 7100. Running time, when seen in Hollywood, 69 minutes. Release date, March 15, 1941. General audience classification.

CAST

Rod Freeman	Michael Whalen
Judy	Grace Bradley
Billy	Darryl Hickman
Ben	Mantan Moreland
Beulah	Louise Beavers
Gunning	Wade Crosby
Blackie	Tony Paton
Hank	Joseph Bernard
Jules	Ed Brady
Doctor Morton	Brandon Hurst
Martin	Eddie Kane
Smoky	By Himself
Shadow	By Himself

Las Vegas Nights

(Paramount)

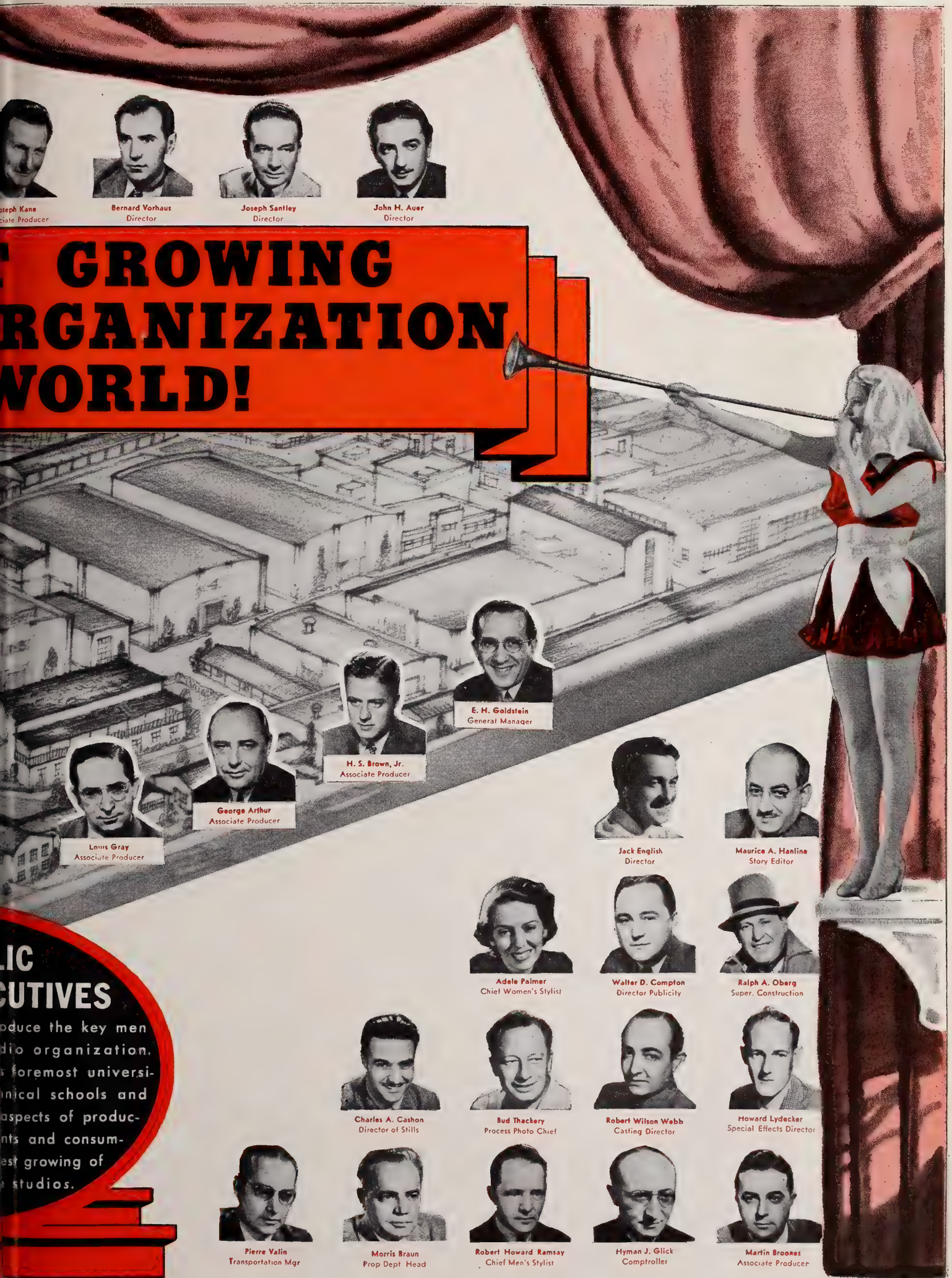
Musical Comedy

The Nevada town of Las Vegas advertised by the chamber of commerce as "The Friendly City," and known from coast to coast for its gaming tables and slot machines, its wide open night clubs, and frontier life merging with modern refinements, is the locale for this Paramount production. Directed by Ralph Murphy, who has shown his adaptability for handling music and comedy in other productions, the picture has been made with an eye toward the audience appeal and sprinkled throughout with gags and puns of various vintage.

Heading the cast are Constance Moore and Bert Wheeler as part of a vaudeville team of four stranded in Las Vegas without funds

(*Continued on page 44*)


William Saal
Special Representative
Albert J. Cohen
Associate Producer
Robert North
Associate Producer
THE FASTE
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M. J. SIEGEL
President Republic
Productions, Inc.
Leonard H. Fields
Associate Producer
Harry Grey
Associate Producer
Al Wilson
Production Mgr.
George Sherman
Producer Director
William Witney
Director
Cy Feuer
Musical Director
John Victor Mackay
Art Director
C. L. Lootens
Chief Sound Engineer
Harriet Parsons
Producer-Director
Bob Mark
Make-up Dept. Head
Herbert Norsch
Sound Effects Mgr.
Murray Seldeen
Editorial Chief
Peggy Gray
Head Hairdresser
Daniel J. Bloomberg
Sound Dept. Head
Al H. Horwitz
Camera Dept. Head
Jim Hathaway
Director Trailers
R. W. Altschuler
Director of Purchases
Paul Guerin
Chief Electrical Dept
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oseph Kane
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Bernard Vorhaus
Director
Joseph Santley
Director
John H. Auer
Director
GROWING
RGANIZATION
WORLD!
E. H. Goldstein
General Manager
H. S. Brown, Jr.
Associate Producer
George Arthur
Associate Producer
Louis Gray
Associate Producer
Jack English
Director
Maurice A. Hanline
Story Editor
Adele Palmer
Chief Women's Stylist
Walter D. Compton
Director Publicity
Ralph A. Oberg
Super. Construction
Charles A. Cashon
Director of Stills
Bud Thackery
Process Photo Chief
Robert Wilson Webb
Casting Director
Howard Lydecker
Special Effects Director
Pierre Valin
Transportation Mgr
Morris Braun
Prop Dept Head
Robert Howard Ramsay
Chief Men's Stylist
Hyman J. Glick
Comptroller
Martin Broones
Associate Producer
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studios.

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 41)

while awaiting the distribution of an estate, Phil Regan as the local rancher, Hank Ladd as the unscrupulous jack-of-all-trades, and Tommy Dorsey and his orchestra, who offer, besides some of the numbers he has popularized, four new musical pieces, "Dolores," "Moments Like This," "Mary, Mary, Quite Contrary" and "I Gotta Ride."

Awaiting a legacy, a vaudeville team is arrested for importing pigeons into Nevada. In trying to prove their innocence they become entangled with the town's crooked politician, "Hank Bevis." Their long awaited legacy is not funds as they had expected but a run-down saloon, which is the key to a valuable plot of property. "Bevis" as an agent to purchase the property attempts many illegal methods, but is exposed by "Bill Stevens." After some humorous adventures the group outwit the swindler and make a handsome profit on the sale of the building.

Hank Ladd, as the vaudevillians' foil, is a newcomer to the screen who turns in a creditable comedy performance as do Lillian Cornell and Virginia Dale, as the other two of the vaudeville team, in their singing and dancing routines which helps carry the story, songs and comedy. The highlight of the picture, though, is Dorsey's music.

Reviewed at the Paramount theatre in New York, attended for the most part by a mid-afternoon crowd, who also witnessed the stage show featuring Ina Ray Hutton, the Andrews Sisters and Allan Jones.—GEORGE SPIRES.

Produced and distributed by Paramount. William Le Baron, producer. Directed by Ralph Murphy. Assistant director, E. Salven. Film editor, Arthur Schmidt. Art director, Hans Dreier and Earl Hedrick. Photographer, William Mellor, A. S. C. Running time, 89 minutes. Release date March 28, 1941. P. C. A. Certificate No. 6914. Adult audience classification.

CAST

Norma Jennings ..... Constance Moore
Stu Grant ..... Bert Wheeler
Bill Stevens ..... Phil Regan
Hank Bevis ..... Hank Ladd
Mildred Jennings ..... Lillian Cornell
Patsy Lynch ..... Virginia Dale
Katy ..... Betty Brewer
Maitre D' ..... Eddie Kane
Hat Check Girl ..... Eleanor Stewart
Judge Elkin ..... Richard Carle
Tommy Dorsey and his Orchestra.

The Man Who Lost Himself

(Universal)

Mixed Identity Comedy

The complexities in which a man finds himself involved when he undertakes to carry on in the personality of his double are negotiated, in this treatment of the theme, by Brian Aherne, a performer whose talent and versatility seem to know no limitation. Opposite him, playing the wife of the man he is not, 'though she knows it not, is Kay Francis, gowned to the peak of fashion and displaying verve, vivacity and charm. S. Z. Sakall, as the man's valet, sparks the picture on the side of comedy.

The story differs from its predecessors in the vein by doing away with one side of the dual-personality casting at close of the first sequence, an incident in which the two men who look alike spend a night of drinking together, the survivor awakening next morning in the bed of the deceased under circumstances which compel him to masquerade as the latter until close of the picture. The incidents strung between opening and close afford Aherne opportunity to display his ability in many a situation.

Produced by Lawrence W. Fox, Jr., with Ben Hersh as associate producer and Edward Ludwig directing the film is for purposes of humour and none other. It is staged with the richness and sheen with which art director Jack Otterson invests all productions in kind.

Previewed at the Alexander theatre, Glendale, to a press and studio audience surrounded by paying guests who, unaware that they were to see a preview, shared with the professionals a pleasant evening.—W. R. W.

Produced and distributed by Universal. Producer, Lawrence W. Fox, Jr. Associate producer, Ben Hersh. Director, Edward Ludwig. Novel by H. DeVere Stackpoole. Photographed by Victor Milner. Art director, Jack Otterson. Edited by Milton Carruth. P.C.A. Certificate No. 7140. Release date, March 21, 1941. Running time, when seen in Glendale, 70 minutes. General audience classification.

CAST

John Evans } .....Brian Aherne
Malcolm Scott }
Adrienne Scott.....Kay Francis
Frederick Collins.....Henry Stephenson
Paul.....S. Z. Sakall
Peter Ransom.....Nils Asther
Dr. Simms.....Sig Ruman
Mrs. Van Avery.....Dorothy Tree
Mrs. Milford.....Janet Beecher
Voles' Man.....Marc Lawrence
Mulhausen .....Henry Kolker
Maid .....Sarah Padden
Venetia Scott.....Eden Gray
Mr. Green.....Selmar Jackson
Mr Ryan.....William Gould
Mr. Van der Girt.....Russell Hicks
Mr. Milford .....Frederick Burton
Mrs. Van der Girt.....Margaret Armstrong

The Bad Man

(MGM)

Wallace Beery Vehicle

The fact that this is the first picture starring Wallace Beery to be offered since news of his rating among the Ten Money Making Stars of the year in the MOTION PICTURE HERALD-*Fame* Poll of exhibitors is a point for showmen to stress in the exploitation. Presence of Lionel Barrymore and Ronald Reagan in the case is another circumstance to mention. That the film is a play which made history behind footlights in its day is something else that rates express in the billing.

Reference to the play in exploitation will serve also to explain to the customers why it is that the characters sit, stand and walk around a ranch house, talking, arguing and threatening instead of riding, shooting and fighting, save ever so briefly, up and down, over and across, the plains, canyons and mountains which, glimpsed fleetingly as photographed in MGM's sepia tint, surround the place. It is a play of talk, in the manner of the stage, lacking the movement action and thrill most people expect of a western and Beery. As on the stage, a Mexican bad man raids a ranch where an assortment of people are at cross purposes and by devices of his own establishes a sort of justice while terrorizing all present.

Produced by J. Walter Ruben and directed by Richard Thorpe the plot gains nothing, maybe loses something in its transcription to screen.

Previewed at the studio.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, J. Walter Ruben. Director, Richard Thorpe. Based on the play by Porter Emerson Browne. Presented by William Harris, Jr. Director of photography, Clyde De Vinna. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, John S. Detlie. Set decorator, Edwin B. Willis. Women's costumes, Dolly Tree. Men's costumes, Gile Steele. Hair styles, Sydney Guilaroff. Film editor, Conrad Nervig. P. C. A. Certificate No. 6969. Running time, 70 minutes. Release date, March 28, 1941. General audience classification.

CAST

Pancho Lopez .....Wallace Beery
Uncle Henry Jones.....Lionel Barrymore
Lucia Pell .....Laraine Day
Gil Jones .....Ronald Reagan
Mr. Hardy .....Henry Travers
Pedro .....Chris-Pin Martin
Morgan Pell .....Tom Conway
"Red" Giddings .....Chill Wills
Angela Hardy .....Nydia Westman
Venustiano .....Charles Stevens

Man-Made Monster

(Universal)

Horror Story

Universal's "Man-Made Monster" deals with the efforts of a mad scientist to prove his theory that an immunity to electricity can be built up in the human body. The doctor finds a subject, builds up his resistance and gets absolute control over him. The youth thus treated slays a benefactor and is sentenced to the electric chair. His power is revived upon being electrocuted, and he breaks away from the prison to murder the scientist.

Lionel Atwill as the scientist and Lon Chaney, Jr., as the youth, head the cast, which consists of Anne Nagel, Frank Albertson, Samuel S. Hinds, William Davidson, Ben Taggart, Connie Bergen, Ivan Miller, Chester Gan, George Meader, Frank O'Connor, John Dilson, Byron Foulger and Russell Hicks.

George Waggner directed the film, which is based on the story "The Electric Man." Jack Bernhard was the associate producer.

Previewed at studio projection room.—V. K.

Produced and distributed by Universal. Associate producer, Jack Bernhard. Directed by George Waggner. Screenplay by Joseph West. Based on the story, "The Electric Man." Photographed by Elwood Bredell. Art director, Jack Otterson. Associate, Harold H. MacArthur. Edited by Arthur Hilton. P. C. A. Certificate No. 7057. Running time, when seen in Hollywood, 61 minutes. Release date, March 28, 1941. General audience classification.

CAST

Dr. Rigas.....Lionel Atwill
Dan McCormick.....Lon Chaney, Jr.
June Lawrence ..... Anne Nagel
Mark Adams ..... Frank Albertson
Dr. Lawrence ..... Samuel S. Hinds
District Attorney ..... William Davidson
Detective Sergeant ..... Ben Taggart
Nurse ..... Connie Bergen

Fools of Desire

(Syndicate)

Sex Sensationalism

Purporting to portray the sex struggles of an elderly Don Juan on the "Caspar Milquetoast" side, this picture probing into the sphere of the libido may be in essence what the sponsors of the film claim it to be, namely, a psychological drama. However, the situations detailed are so patently obvious and on the tabloid and confessional side of reporting and the performances by a group of unknown actors so painfully projected that an engagement of the picture at any motion picture house with a sense of obligation to its patronage is debatable.

"Wilbur," the hero of the sex saga, dreams of love, is awakened by his shrewish wife, tempted at his office and finally entangled with a blonde whose attractions cause him to steal. His personal affairs finally adjusted, he turns on his wife, who sprinkles herself with perfume and returns to the side of the waiting "Wilbur" for a kiss and hug fadeout.

Seen at the New York City Miami Theatre in the center of an employment office district, where a scarce afternoon audience of males, perhaps driven to seek shelter from their work quest by inclement weather and the added attraction to the bill of a "gay bedroom farce," sat before the sex show with an apathetic lack of personal response.—J. F. C.

Released by Syndicate Exchanges, Inc. Produced by Continental Pictures, Inc. Written and directed by Bernard Ray. Musical score, Modest Altschuler. No P. C. A. Certificate No.. Running time, 60 minutes. Release date, April 1, 1941. Adult audience classification.

CAST

Wilbur Crane ..... Byron Foulger
Dorothy ..... Constance Bergen
Martha ..... Betty Roadman
Danny ..... Lynton Brent

AAA ISSUES NEW ORDERS TO LOCAL ARBITERS FOR 'TRYING' FILM CASES

District Panels Get Instructions on Method and Procedure; Requirements, Responsibilities, Nature of Office Detailed

The American Arbitration Association, in New York, this week, issued formal orders to the 500 local arbitrators who will sit in judgment on arbitration awards under the motion picture consent decree, instructing and advising them on the manner and method of their procedure and conduct.

The orders also give exhibitor arbitration complainants and those contemplating complaints additional insight into certain of their rights before their local boards and during hearings of their cases.

Arbitrators' "ethical conduct" is prescribed. Set down also are basic and public responsibilities, along with 13 other matters, as follows:

I. Judicial Character of the Office
II. Requirements of Impartiality
III. Honorary Position of the Arbitrator
IV. Primary Responsibility
V. Public Responsibility
VI. Independence of Office
VII. Oath of Office
VIII. Source of Authority
IX. Method of Selection
X. Panels of Arbitrators
XI. Tenure of Office
XII. Effect of Taking Office
XIII. Powers of Arbitrator
XIV. Requirements for Making an Award
XV. Ethical Duties
XVI. Standards of Conduct

Of particular interest are sections XV, Ethical Duties, and XVI, Standards of Conduct, in which special hints on how an arbitration hearing must be conducted. For example the arbitrator must not assume the role of a mediator or conciliator. He is expected to give a decision. The parties have the right voluntarily to reach a settlement but the arbitrator must not initiate or participate in any compromise settlement, according to the rules.

The text of the instructions to the men who will hear arbitration demands filed by exhibitors follows in part:

I. Judicial Character of the Office

The office which the Arbitrator holds, by authorization of the parties, is of a judicial nature; for he is chosen to determine the respective claims of the parties by making a just and final award. In the performance of his duties, the Arbitrator remains independent and impartial, acts within the powers bestowed upon him, is responsible for the conduct of the proceeding, offers a fair hearing and receives evidence—all acts of the highest judicial importance.

An Arbitrator need not consider it any reflection upon his office, if, during the proceeding, the parties mutually arrive at a settlement of their differences. One of the functions of his office is to create goodwill and if he succeeds to the point where they voluntarily, by themselves, reach a settlement, this is to the credit of the Arbitrator and of the proceeding.

The Arbitator's only responsibility is to avoid having any personal part in arranging a settlement, for he is a judge and not a compromiser. If, however, he creates, by his fairness, impartiality, integrity and courtesy, an atmosphere that leads to a settlement, the function of his office is fully met.

[1]The Arbitrators appointed to serve in Motion Picture Arbitration Tribunals under a Consent Decree, however, have the added prestige in that the agreement of the parties was approved and made a Decree of the Federal Court.

II. Requirement of Impartiality

The office of Arbitrator is judicial in that a dispute is to be decided, not only deliberately and fairly, but with conscientious appraisal of the evidence and according to facts. The element of honesty is satisfied when the Arbitrator conscientiously believes he is doing what is right, regardless of errors in judgment. The element of independence is satisfied when he arrives at his decision by his own free will on the basis of these same facts.

But more than this is required to satisfy the element of impartiality, for this includes not only an honest purpose and an independent mind, but the ability to maintain an even-handed attitude toward both parties alike.

The Consent Decree, establishing the office of Arbitrator in the Motion Picture Tribunals goes even further in safeguarding the impartiality of an Arbitrator. It prohibits any person from holding the office who has any financial interest in, or has or has had any connection with, the production, distribution or exhibition of motion pictures or has or has had any interest in any motion picture theatre as landlord, lessor or otherwise. The Rules of Arbitration and Appeals provide for the removal of any Arbitrator selected in violation of this provision, thus immunizing the Arbitrator from contact with, or influence by, any previous association with the industry.

III. Honorary Position of the Arbitrator

Carrying on ancient traditions, the office of the American Arbitrator is honorary.[4] Inherent in this concept is the belief that an Arbitrator not only acts as a private judge for the parties but he renders a public service in ridding commerce and society of a dispute that threatens their stability and peace.

[4]This practice prevails under the Rules of the American Arbitration Association and under those of many trade associations. Where compensation is arranged for, it is an honorarium rather than payment for services and is so regarded by the men who receive it. Under the Motion Picture Decree, compensation is authorized and has been fixed upon the basis of an honorarium, thus avoiding making the office sought for by reason of its remuneration.

IV. Primary Responsibility

Arbitration is, in itself, nothing but a word, save as the Arbitrator clothes it with dignity, integrity and authority. The office is precisely what the Arbitrator makes it: If he is conscientious, deliberate, fair, painstaking in arriving at the truth, and bases his decision upon the facts, arbitration becomes an instrument for advancing justice.

VI. Independence of Office

Not only is the office of an Arbitrator honorary and judicial; it is independent of all political organizations. Once the Arbitrator is appointed he is free to arrive at his decision without partisan or other outside influences. There are no election debts to be paid and no political favors to grant. He need not frame his decision with the idea in mind that some other tribunal will upset it and he is not bound by what someone a century ago, when society was so utterly different, thought about a similar case. The public, being unaware of the proceeding, does not bring public opinion to influence his judgment and he is not worried about what the press will say concerning his conduct and how it will affect his future.[5]

[5]The contrary policy is established under the Motion Picture Consent Decree where an appeal may be taken to an Appeal Board and where hearings are public. These changes have been made by reason of the vast public interest involved in the industry and under the Decree.

VII. Oath of Office

The dignity of the office of Arbitrator is greatly enhanced by the solemnity of his taking an oath of office.

VIII. Source of Authority

An Arbitrator acting under the Motion Picture Consent Decree derives his express authority from the Decree which definitely fixes his powers and from the Rules of Procedure which definitely fix his duties.

IX. Method of Selection

An Arbitrator is selected for his office by the parties according to the method established under the Rules of the Association or of the Motion Picture Rules of Arbitration and Appeals. The number of Arbitrators chosen for any case is fixed in the Rules or, if not so fixed, is optional with the parties.

One of the outstanding principles in all Tribunals of the Association is the reservation to the parties of their mutual right to select their own Arbitrators. For this purpose lists of names are sent out to be approved or checked by the parties before an appointment is made. Only when they fail to agree upon names from such lists does the Association make the appointment in the manner authorized under the prevailing Rules.

X. Panels of Arbitrators

For the convenience of parties and in order to expedite the selection of Arbitrators, National and Special Panels of Arbitrators are maintained by the Association. As has been indicated, on the special Motion Picture Arbi-

(Continued on following page)

NO FREE TICKETS FOR ARBITRATORS

The rules and regulations for motion picture arbitrators forbid "fraternizing with motion picture representatives or receiving any theatre tickets."

One section reads as follows:

"In Motion Picture Arbitration Tribunals, members of the Panel, even when not serving, must scrupulously avoid social fraternizing with the motion picture representatives or receiving any theatre tickets, accepting or seeking any favors whatever, however slight they may be, or in any way giving the impression or creating a suspicion that they are any more friendly or approachable than before their appointment. Any substantial change in attitude, leading to such an inference, may give cause for their removal from the Panel. Any charges of having an interest, even if not a substantial one, ends an Arbitrator's usefulness, as suspicion once aroused is always difficult to eradicate."

AAA INSTRUCTIONS FOR PANELS

(*Continued from preceding page*)

tration Panel, he is chosen for his general qualifications, standing and ability rather than for expert knowledge of the industry.

XI. Tenure of Office

Under the general rules of the Association and those of the Consent Decree, an Arbitrator is chosen by the parties and serves in that one case only. His office begins with his appointment and closes when he makes award. An Arbitrator serves in as many or as few cases as he is chosen for by the parties and as he has the inclination or time. He is under no obligation to accept the appointment, but once he does so, there is a moral contractual obligation to see the matter through.

XII. Effect of Taking Office

Upon accepting the office, the Arbitrator is immediately in a new position with respect to the parties, the subject matter and the public. As to the parties, he is set apart as a judge and can no longer see them separately and privately at his convenience or enjoy them socially while the arbitration lasts. As to the subject matter, he cannot make private investigations, but must wait for the proofs to be presented to him at a hearing. As to the public, he has assumed the responsibility of ridding the community of a troublesome dispute.

XIII. Powers of Arbitrators

The powers of Arbitrators are both judicial and administrative. Their judicial powers are fixed, as to the scope of the subject matter and as to determining the controversy, by the agreement of the parties. They may decide no more and no less than the matter referred to them. Under the Consent Decree their judicial powers are strictly defined and limited by that Decree.

The administrative powers of Arbitrators are fixed in the Rules of Procedure. They provide an administrative schedule for the conduct of the proceeding from the time the dispute reaches them until it is disposed of in an award. In general commercial Tribunals the prevailing arbitration law also defines their powers and duties. In Motion Picture Arbitration Tribunals the Consent Decree and the Rules define their procedural powers.

XIV. Requirements for Making an Award

An award should be made in accordance with the arbitration agreement in that:

(1) It should not go beyond the terms of the arbitration agreement.

(2) It should be a complete adjudication of every matter submitted by the parties.

(3) It should observe each and every condition set forth in the arbitration agreement.

(4) It should be rendered within the time limit, if any, specified in the arbitration agreement.

(5) It should be certain and definite and final in its terms.

(6) The award should be made in clear and simple English, technical expressions of law being avoided. The award should be so phrased that its terms are possible of performance at the time the award is made.

(7) An Arbitrator, unless the submission provides otherwise, is not required to state the reasons for the conclusions reached but may do so if he sees fit.[6]

(8) It is clearly the duty of an Arbitrator not to give any inkling of what his decision is to be before the hearing is closed and the award is made; nor to indicate the nature of his deliberation.

[6]Under certain sections of the Motion Picture Consent Decree the Arbitrator is required to make definite findings in addition to or in place of making an award.

XV. Ethical Duties

There are, however, ethical duties that make the office of Arbitrator one of integrity and distinction, which are not to be found in arbitration laws or Court Decree or in Rules of Procedure. These are of the very essence of the proceeding and may be briefly stated as follows:

(1) Any person nominated as Arbitrator in any specific case, upon the receipt of the notice and before acceptance, should examine scrupulously his own personal and technical qualifications. Any circumstance, which he believes might cause suspicion of his impartiality, independence, or ability, should be immediately disclosed, so the parties may withdraw the appointment or waive the circumstance.

(2) It is an elementary duty of the Arbitrator to expedite the settlement of the controversy. He should be alert to make his service useful to the parties by avoiding delays on his own part, by opposing dilatory practices by parties or counsel, by refusing unnecessary adjournments, and by meeting the convenience of the parties as to the time and place of hearings.

(3) One of the alleged advantages of arbitration is its low cost. It is the duty of the Arbitrator to conduct the proceedings with the utmost economy, keeping within allowances when these are set, or regulating rigorously the expense when the parties have neglected to safeguard themselves. The Arbitrator should incur no new or unusual expenses without the explicit consent of the parties. By expediting the proceedings, by having the fewest necessary hearings and refusing frequent adjournments, the Arbitrator can and should keep down costs.

(4) The behavior of the Arbitrator should be such as to encourage all parties to lay matters honestly and fairly before him. It rests solely with the Arbitrator to have the parties leave a hearing in a spirit of friendliness, for it is he who gives the atmosphere to the whole proceeding. A loss of temper, a display of impatience, an indication of bias, an exhibition of arrogance on his part, may destroy the amity of the proceeding and cause loss of confidence.

(5) When counsel are present on behalf of their clients, there is sometimes a tendency to introduce the tactics of litigation. It is the responsibility of the Arbitrator to free the proceeding from the spirit of litigation. He can do this by requiring courtesy on the part of counsel toward each other and witnesses and by allowing the parties to present their case in their own way, free from intimidation. It is entirely within the power of the Arbitrator to maintain an attitude of cooperation on the part of all participants.

(6) It is the responsibility of the Arbitrator to maintain the privacy of the proceeding, for it is he who decides who shall be admitted to a hearing. Only with the mutual consent of the parties, or where the Rules provide for public hearings, may this rule be abrogated.[7]

[7]The Rules of Arbitration and Appeals provide for making the award public and the hearings are also public, particularly to those identified with the motion picture industry.

(7) From the time the Arbitrator accepts office, his conduct should be such as to avoid any suspicion as to his fairness and honesty. He will, therefore, avoid receiving favors from either party, or accepting invitations from a party or his counsel; he will have no communication with either party, not immediately made known to the other party; he will receive no private communications which he does not disclose to both parties; he will enter into no relationship which might change his point of view or make him a beneficiary under his own award. A scrupulous Arbitrator will go further and refuse to benefit from offers made by the successful party to improve his social or financial position, for the acceptance of these, *even subsequently to the making of an award,* may be construed as a reward for his favorable decision.

Members of the Motion Picture Tribunal Panels must observe these standards not only while they are serving in cases but at all times, lest it be inferred that they are being influenced in advance of their service.

(8) It is an invariable standard that an Arbitrator shall not profit from his office either during his service in office or subsequently. This means that information disclosed, contacts made, or opportunities for advantages developed while he is in office shall not be used to the advantage of an Arbitrator or of his friends, as such acts lead to the suspicion that he has taken advantage of his judicial position. Such would be—subsequently to making an award—taking a paid position with a party; accepting a loan from a party; or solicitation of favors.

(9) Under the Rules of the Association it is assumed that parties desire to have a legal arbitration with the award enforceable by law or Decree; and that they therefore seek a judicial determination of their difference on the basis of facts. The parties, therefore, have a right to expect a decision which determines their respective claims on the basis of the evidence submitted. An Arbitrator misuses his powers and takes an unfair advantage of the parties when he voluntarily tries to persuade or force parties to compromise or settle their controversy. Had they preferred this procedure, the parties would probably have selected a mediator or conciliator. It is the privilege of the parties voluntarily to effect a settlement of their controversy during an arbitration proceeding and to withdraw the case or to ask the Arbitrator to give it the status of an award. It is not, however, the privilege of the Arbitrator to initiate or participate in making such a settlement. Furthermore, in his discretion, he may, with entire observance of the obligations of his office, decline to give a settlement his approval as an award if such settlement is contrary to his judgment.

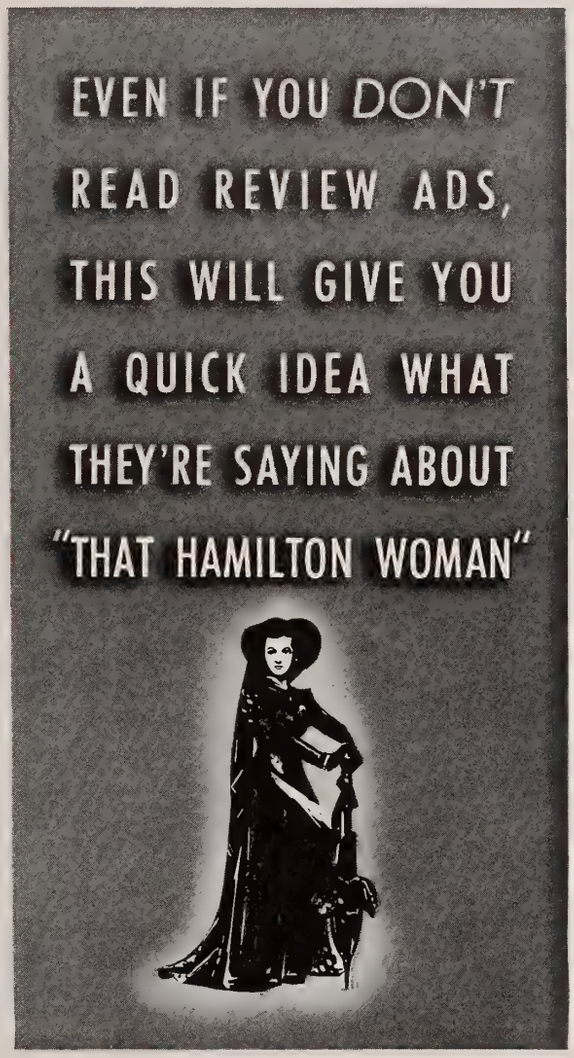
(10) It is not the function of an Arbitrator to give legal advice. Even though he may be a member of the Bar, the parties have appointed him to act as a judge and not as their counsel. Applying the Rules of Procedure and interpreting the prevailing arbitration law or the terms of a Decree are within his powers. But to advise a party how to proceed in a matter be-

(*Continued on page* 48, *column* 1)

CIRCUIT ASSIGNS AD DUTIES TO MANAGERS

Effective April 1st every manager of the Tri-States Theatre Corp., of Des Moines, Iowa, will be expected to be his own advertising and publicity man under the revised operating procedure. The advertising and publicity departments of the home office will also be enlarged. Dale McFarland, manager of the Capitol theatre at Davenport, Ia., will become advertising director for the circuit, and Dorothy Day, now in charge of advertising and publicity, will head a new publicity department and will also be Mr. McFarland's assistant.

Louella Parsons says "The picture of the week, perhaps of the month or year. I don't see how it can miss being box-office!" John Chapman, NewYork Daily News columnist writes: "Miss Leigh has done the nearly impossible—she has topped her performance in 'Gone With The Wind'." Film Daily calls it "Tops in all departments. Great entertainment for all audiences. Ranks high among the outstanding pictures of the year." Hedda Hopper broadcasts: "Alexander Korda has produced the whole picture with a prodigal hand. Vivien Leigh is superb from start to finish!" Hollywood Reporter reports: "A magnificent production. Vivien Leigh gives a glorious performance. Hers is a brilliant exhibition of acting." Daily Variety says: "A stirring drama." Sheila Graham, North American Newspaper Alliance writes: "Leigh's performance outranks her Scarlett!" John Truesdell, Esquire Syndicate, raves: "A powerful and beautifully told love story. One of the year's film high points." Los Angeles Daily News says: "One of the standout films of the year." Los Angeles Herald Express predicts: "It should find large audiences. Plenty of entertainment for the movie fan."



Opens Thursday, April 3rd, Radio City Music Hall

ING VIVIEN LEIGH AND LAURENCE OLIVIER. PRODUCED BY ALEXANDER KORDA. RELEASED THRU UNITED ARTISTS

Board Procedure Outlined by AAA

(Continued from page 45)

fore him or to help him in the presentation of his case is clearly not the function of an Arbitrator.

XVI. Standards of Conduct

There are certain standards which the Association has established for members of its Panels which are not to be found in its Rules but which obtain in practice. These may be briefly stated as follows:

(1) An arbitration is an informal proceeding. This does not mean that it shall become a disorganized or casual proceeding. An Arbitrator should at all times preserve the dignity and orderliness and decorum of a judicial proceeding, without, however, the technicalities of a court proceeding.

(2) The atmosphere of a proceeding takes its tone from the Arbitrator. He should conduct a proceeding free from animosity or arrogance and with patience and tact so as to elicit in a friendly atmosphere all pertinent information. He should maintain confidence in his own integrity, by his own acts, while in office.

(3) In qualifying for his office an Arbitrator should decline an appointment when he has:

(a) Any personal, financial, or close family relation, or close business relation, such as partner or agent, to any of the parties.

(b) Any probable pecuniary interest in the outcome of the controversy.

(c) Any private understanding with, or obligation to, any party respecting the subject matter in controversy or making of an award.

(d) Any personal bias or prejudice in favor of, or against, any of the parties.

(4) There are certain practices which have been found to undermine the prestige of arbitration and confidence in its proceedings. An arbitrator should avoid the following as coming within such practices:

(a) Acting as a conciliator. In a proceeding where the arbitration law contemplates the making of an award, the duty of an Arbitrator is not to facilitate a compromise but to reach a fair decision and to make a just award.

(b) Acting as an advocate or agent for either party. His duty is not to argue or defend the case but to hear and decide it according to his best understanding.

(c) Delegating his duties or authority. Each Arbitrator is personally responsible and is obligated to perform the full duties of his office.

(d) Appearing to have a bias. An Arbitrator should not express opinions or views concerning the parties or the controversy before or after the award is made.

(e) Refusing to admit pertinent and material evidence.

(f) Postponing hearings for insufficient reasons or denying postponements for sufficient cause shown; or making adjournments beyond the date fixed for rendering an award.

(g) Indicating, by word or manner, that a decision has been reached before all of the evidence is received and before the award is signed by all or a majority of the Arbitrators.

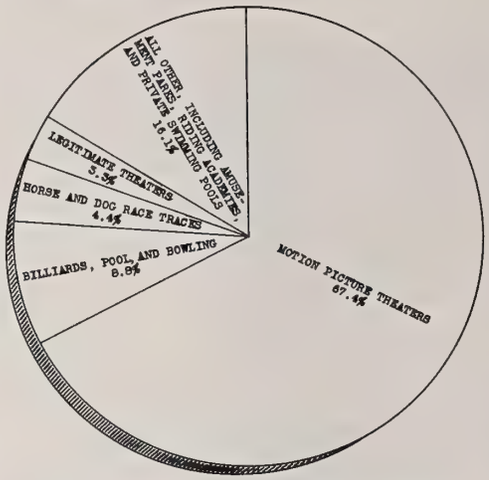
(h) Differentiating between a party and his counsel. The responsibilities of the Arbitrator toward counsel are precisely those observed in his relations to the parties.

(i) Obtaining information, expert advice, knowledge of conditions or other data from outside sources without the knowledge of the parties and without disclosing such intention in advance to all parties and obtaining their consent thereto.

Powers Named Critic

Fremont Powers is the new drama and music critic of the Indianapolis Times. He succeeded James Q. Thrasher, who resigned to join the Disney "Fantasia" exploitation staff.

HOW THE AMUSEMENT DOLLAR IS SPENT



A break-down by the Department of Commerce of the Bureau of Census figures showing the total amounts spent by the U. S. public for amusement is shown graphically above in what the Department calls a "Trade-o-Graph" and in the following table:

KIND OF BUSINESS	RECEIPTS (add 000) 1935	1939
Total	$696,012	$998,079
Motion Picture Theatres	508,196	673,045
Billiards, Pool, Bowling	43,271	87,450
Horse and Dog Race Tracks	32,466	43,507
Legitimate Theatres	19,630	32,461
Amusement Parks	8,982	10,123
Riding Academies	2,448	2,875
Private Swimming Pools (not including municipal)	1,938	2,815

Final State Witness in Schenck, Moskowitz Case

The trial of Joseph M. Schenck and Joseph H. Moskowitz in the income tax case before Judge Grover C. Moscovitz in United States District court in New York at mid-week neared the end of the prosecution's presentation, after two and a half weeks of testimony, largely on matters of accountancy. Tax figures were recapitulated by Lawrence W. Gibney, Los Angeles treasury agent, and presumably the final witness for the Government. The Government was calling, without response, for the appearance of A. C. Blumenthal, said to have been served with a subpoena some months ago, and now said to be in Mexico City. It was calculated that the case might occupy two more weeks of court time.

University To Build Theatre

Harvard University of Cambridge, Mass., will build a new Alvin theatre in Pittsburgh, Pa., for the Harris Amusement Co. on the site of house closed since last November when its roof collapsed. The opening is expected late this summer and the theatre will be operated under a long term lease.

Champion Joins Agency

Burt Champion, for several years in the United Artists publicity department in New York, has resigned to join Lynn Farnol's public relations organization.

Admission Prices Vary in Wisconsin

Wisconsin circuits are juggling admission prices in a number of situations around the state. In Kenosha, Standard Theatres has inaugurated 20-cent early matinee prices at its Kenosha and Gateway, with Saxe Amusement Management's Orpheum retaliating with 15-cent admissions to 6 p.m. Saxe also has announced a 20-cent policy all day on Wednesdays and Thursdays at its Oshkosh in Oshkosh.

Fox has announced new low prices of 15 and 20 cents at its Uptown in Racine on Mondays to Fridays and 10 cents all day on Fridays, Saturdays and Sundays. In Beaver Dam, where the circuit operates the city's two houses, it has announced a policy of 20 cents to 6 p.m. on Tuesdays, Wednesdays, Thursdays and Fridays and all day Mondays. In Stevens Point, the Fox is now charging 20 cents to 6 p.m. and its Lyric 20 cents all evening every Wednesday, Thursday and Friday. The circuit has also inaugurated a 20-cent policy for seats in the balcony of its Myers at Janesville at any time.

In a number of these situations, including its Orpheum in Green Bay, where a 20-cent admission prevails until 2 p.m., Fox has instituted daily matinees. Also offering matinees is the circuit's Zenith, Venetian and Downer in Milwaukee and the Paradise in West Allis. The latter was the first to adopt such a policy with the others following suit within the last week.

A greater number of Milwaukee houses are also playing Saturday matinees. Among those recently adopted to this policy are Warner-Saxe's Granada, Lake and Egyptian; Fox's Shorewood and the Climax and Greendale theatres, independent houses.

Two Houses Burn

The Family theatre, Warners' all-night motion picture theatre in downtown Philadelphia, was completely wrecked by fire early Sunday morning during the 14 hours it was closed for its weekly cleaning. Only the projection booth and the sound equipment in the rear of the theatre escaped damage. Albert Plough, Warner district manager, estimated the damage at approximately $25,000.

In Bridgeville, Del., 25 persons at a last show filed out safely but the projectionist was seriously burned when fire destroyed the $10,000 Keller theatre, last Saturday. The projectionist, Mace Allen, was burned about the face and hands when he attempted to extinguish a fire in the projection booth.

Vaughan Joining Small

Al Vaughan, publicity and advertising director for Sol Lesser, is resigning to take a similar position with Edward Small Productions, also releasing through United Artists, it was announced in Hollywood this week. He will join the Small outfit on Monday, after handling the preview and the premiere of "That Uncertain Feeling," an Ernest Lubitsch-Sol Lesser film.

Guinan Joins P. R. C.

William A. Guinan has been added to the sales staff of the St. Louis exchange of Producers Releasing Corporation by A. R. Dietz, branch manager.

BETTER THEATRES—ISSUE OF MAY 5—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

SPRING

Buyers Number

WITH NEWLY REVISED

BUYERS INDEX

. . . listing Territorial Dealers and Services, and Manufacturers with up-to-date reviews of the market and buying data.

■ ■ ■

and other special features, including:

Three Interesting New Theatres

Getting Your Theatre in the News

Lobby-Foyer Remodeling Schemes

Beginning a new department:

SEFING'S

Ways & Means

. . . discussing in this issue the installation of fan equipment to get maximum results with a simple ventilating system.

CLEAN SLATE FOR FILMS IN N.Y. LEGISLATURE

Chain Tax, Bingo Legislation, Billboard Measures Killed; Discrimination Bill Debated

New York's legislature continued a fast pace toward intended adjournment this week, clearing up virtually all committee work in the Assembly, with the bulk of anti-motion picture industry legislation killed in the House. Plowed under in committees were the Bennett chain tax bill, both Turshen Bingo legalization measures, all but one of the outdoor advertising bills and a three per cent sales tax measure.

While the large majority of anti-discrimination bills affecting places of public accommodation were killed, two measures were reported out sponsored respectively by Assemblymen William T. Andrews and Daniel Burrows, New York Democrats. One provides a statement of policy which is included in the penal law with penalties for violation, but the Burrows measure would allow suspension of licenses for a minimum of one month if a place of public accommodation were found guilty of practicing discrimination. The latter bill stipulates written complaints can be brought before licensing authorities and a hearing held on the charges.

Second Discrimination Bill

Of direct interest to theatres was the Judicity Committee's report in amended form on Assemblyman Irwin Davidson's bill to prohibit refusals of admission or ejection of persons over 21 who purchased tickets and were not guilty of abusive or violent speech tending to a breach of peace. The committee amended the bill to specify that common gamblers or bookmakers could also be refused admission or ejected.

The Moffat business turnover tax of 1/10 of one per cent was amended to apply only to New York City, but theatre admission are definitely involved. Likelihood of New York's adopting the permissive impost if the legislature grants permission is said to be in store.

The Senate last week passed the James measure, allowing children to act for non-profit making businesses with the approval of the mayor or president of their locality.

Assemblyman James J. Wadsworth's bill which provides that plans for the construction of public assembly buildings, including theatres, excepting for New York City, be submitted first to the Industrial Commissioner has survided the committee "kill session" and has been sent to Rules Committee for consideration.

Following the passage of the Georgia Sunday motion picture bill in Senate early last week, whereby the showing of films on Sunday would be permitted on a local option basis in communities where 25 per cent of the voters signed a petition requesting them, the proposal was killed in the House by representatives angered by a letter read to them by Representative Harrison in Jenkins County.

The letter charged an Atlanta firm of lawyers had promised to get the bill through the legislature for $5,000 payable, $2,500 in cash and $2,500 when it becomes a law. It pointed out that if the bill were passed the theatre operators in those towns now running Sunday movies on a charity basis would receive greater profits since the charities would no longer be necessary. The letter listed 14 alleged subscribers to the lobby fund.

Last Saturday night the Assembly adjourned sine die after defeating the Sunday movie measure, the block-booking bill and adopting a measure giving the entire state eastern time. Until the passage of the bill, about two-thirds of the state had eastern time and one-third had central standard time.

With a budget of $73,858,000, or $8,322,000 more than estimated receipts for the biennium, tax measures are being tossed into the legislative hopper in Wisconsin to help balance expenditures and income.

Most recent is the McParland bill, providing for a ten per cent tax on movie film where rentals for the same exceed $500. Exhibitors and distributors will offer strenuous opposition to this measure. In the 1939 legislature a measure providing for an assessment of $2.50 on each 1,000 feet of film failed to pass the indefinite postponement state.

Another revenue measure is the Fowell bill, which would tax coin movie machines an annual $10 license fee and owners of the machines would be required to file a $5,000 bond. The Fehlaber bill, also introduced in the Wisconsin assembly, would assess the machines $25 a year.

For the fourth time since the 1941 legislature started its session in January, daylight saving again has been revived, this time in the form of a bill which would limit optional daylight saving to Milwaukee and other cities. The move is being strongly opposed by exhibitors.

A 1½ per cent gross receipts tax is being suggested by Representative J. N. Reed in the Austin, Texas, legislature, that will apply to theatre tickets, sports and athletic events. By levying such a tax, $500,000 a year would be collected. Religious, charitable organizations and educational associations would be exempt.

In Des Moines, an effort to repeal Iowa's Blue Sunday laws, has failed in the legislature, with the bill killed for the remainder of the session.

"No Standing Room" Bill

In Jefferson City, Mo., Representative Paul Turner of St. Joseph has presented "A No Standing Room" ticket bill in the Missouri General Assembly. The bill introduced would prohibit motion picture theatres and other places of public amusement from selling tickets after all of the seats have been occupied.

Another measure has been introduced into the legislature designed to eliminate double and triple features, and to limit motion picture performances to two and a half hours. The measure will be sponsored by the Better Films Council of Greater St. Louis. The bill provides a 15-minute intermission if the performances run more than two and a half hours. Violations would be punishable by fines ranging from $100 to $500 or six month in jail or both.

In Andalusia, Ala., an amusement tax for the purpose of additional revenue for schools has been levied by the city fathers on admission prices to "amusement houses, picture shows, theatres, vaudeville shows, and other places where general admissions are charged, within the corporate limits of Andalusia and its police jurisdiction." The levy will be one cent for each 15 cents admission, with a maximum of three cents, within the city, but only half this much outside the corporate limits. Exhibitors will be allowed commission of five per cent for collecting tax.

A bill urging one-cent tax on all film admissions, the revenue to finance recreational activities in the city of Salisbury, has been presented to the Maryland state legislature by Delegate J. Howard Johnson. Endorsement of the Mayor and City Council has been obtained. Mr. Johnson estimates an annual revenue under the measure at from $12,000 to $15,000 annually.

SHORT PRODUCT PLAYING BROADWAY

Week of March 22

CAPITOL
Quiz Biz ..... MGM
Mediterranean Ports ..... MGM
Abdul the Bulbul Ameer ... MGM
Feature: Rage in Heaven .... MGM

CRITERION
The Capital City ..... MGM
Drafted in the Depot ..... RKO Radio
Feature: The Monster and the Girl ..... Paramount

MUSIC HALL
Goofy's Glider ..... RKO Radio
Eyes on Brazil ..... RKO Radio
Feature: Cheers for Miss Bishop ..... United Artists

PARAMOUNT
The Greeks Fight Back ..... Paramount
Feature: Las Vegas Nights ... Paramount

RIALTO
Motorcycle Stunting ..... Paramount
Bring Himself Back Alive ... Paramount
Feature: Chinese Den ..... Film Alliance

RIVOLI
The Tortoise Beats the Hare. Vitaphone
Freddy Martin and Orchestra ..... Vitaphone
The Greeks Fight Back ..... Paramount
Feature: Meet John Doe ..... Warner Bros.

ROXY
Fishing Made Easy ..... 20th Cent.-Fox
Playing with Neptune ..... 20th Cent.-Fox
Feature: That Night in Rio . 20th Cent.-Fox

STRAND
Sniffles Bells the Cat ..... Vitaphone
The Greeks Fight Back ..... Paramount
Feature: The Sea Wolf ..... Warner Bros.

Ione Theatre Sold

G. E. Widger, who has owned and operated the Ione theatre in Ione, Wash., for the past 25 years, has disposed of his interests, building and equipment, to Harry Smith of that city. Mr. Smith has announced a number of changes will be made in the theatre including new sound equipment. The theatre will be closed temporarily for alterations.

Garnett Signs with RKO

Tay Garnett has been signed by RKO to direct "Unexpected Uncle," an Erich Pommer production from the *Liberty Magazine* story by Eric Hatch.

Lustig Joins Goldwyn

Myron Lustig, for seven years publicity and advertising director for Metro Goldwyn Mayer in Australia, has been named publicity and advertising director for Samuel Goldwyn.

Winston Joins Cobian Circuit

Hal Winston has been appointed advertising and publicity manager of the Ramos Cobian Circuit in San Juan.

RKO Takes Options

RKO Radio has exercised options on the services of Irving Reis, director, and Kent Taylor, actor.

Mexican Officials Weigh Import Tax On German Film

by LUIS BECERRA CELIS
in Mexico City

The federal attorney general has been assigned the task of determining whether or not a picture that is imported duty free as an educational film, but which later is exhibited publicly for profit, must then pay duties. The case concerns the German "documentary" film report of the Ninth Olympiad, the last one to be held in Berlin, imported by Angel Truchuelo Robles. He had no trouble inducing the customs officers to exempt the lengthy film from taxes, on the ground it was educational. But the customs department demanded that he pay full duties on the film when they found that he had exhibited it for some time at a local theatre at the regular admission charges.

The prosecutor's ruling in this case is being awaited as a precedent by all picture importers and distributors in Mexico.

"Wind" Grosses Unequalled

Exhibitions here of "Gone With the Wind" have ended for at least a year, with a gross that will probably not be equalled, excelled or even challenged for a long time. Exhibitions of "GWTW" here were in the nature of an experiment. It was to be shown simultaneously for six weeks by the Cines Alameda and Iris, two of the most important local theatres. But the Iris abandoned this picture after only three weeks. That action, it is said, provoked Metro to cancel its contract with this theatre. The Alameda, which from the beginning got most of the trade for this film, ran it the full six weeks.

The total gross of "GWTW" at both theatres is announced at $84,000—$71,500 for the Alameda and the rest for the Iris. This picture grossed $15,500 in its first week at the Alameda. Its business at the Alameda was the highest in every respect that any film has ever done in Mexico. "GWTW" also had the longest run of any film at this theatre. The next longest runner there was "Rebecca" which lasted for four weeks and grossed $32,500.

But the run of "GWTW" was not the longest here. "All This and Heaven, Too" is now in its 12th week at the Cine Rex here. This is the longest run at one theatre any picture has ever had in Mexico. But the Rex is very small. It only seats 1,000 and the charge is much less than for "GWTW"—32 cts. "Arlette and Her Two Papas," a French film, ran for seven weeks at another small local theatre, the Cine Regis, 1,200 seats, at prices of from 32 to 45 cts.

How "GWTW" will do outside Mexico City is indicated from reports of the Cine Alcazar, leading theatre of Tampico, that the gross was $15,500 in the first week—exactly equal to that in the first week at the Alameda here. But in the second week at the Alcazar, the gross was only $3,100 and business was so poor in the third week that the picture had to be withdrawn.

Celebration Planned

President Manuel Avila Camacho has approved plans for the celebration here, April 12 to 15, of the "Pan-American Cinematographic Festival" and he is to invite Hollywood's leading players, producers, directors and other leading lights of the industry to visit the city for the occasion. The object of this festival, the first of the kind to be held, is to increase good relations between Mexico and the United States, and to reveal to Hollywood the extent and nature of the Mexican picture industry.

The President has ordered the ministry of the interior to formulate a program for the festival. But it has already been arranged that a feature of this fiesta will be the world premiere, at a local theatre not yet chosen, of "Money from Heaven," which was produced by young Mr. Roosevelt.

Apart from the professional Hollywood contingent, this festival is counted upon to attract great numbers of American tourists, visitors that Mexico is most eager to have.

Unions to Rescind Ban

It is reported that the new government of the Confederation of Mexican Workers will abolish the ban that the former administration, headed by Lic. Vicente Lombardo Toledano, placed on three films, two of them American—"He Stayed for Breakfast" and "Ninotchka." The third was the Italian-made "Scipio Africanus," which the labor organization forebade because it considered it to be Fascist propaganda.

▽

Credit for being the only woman picture sound engineer who is a Mexican and working in Mexico is claimed by Consuelo Rodriquez. She is the youngest member of the family that is very well represented in nearly every branch of the Mexican film industry, from acting to producing. She was taught by her two brothers who are picture sound experts.

MGM Award for Larson

Metro Goldwyn Mayer has awarded an Honor Roll button to Frank Larson, Paramount theatre, Idaho Falls, Idaho, for his campaign on "Escape."



OUTSIDE GROUPS TIE UP FOR "LAND OF LIBERTY"

Typical Campaigns for Industry Film Show Schools, Civic Organizations Easily Interested

Organized efforts of the industry were placed this week behind the nationwide circulation of the industry's patriotic picture, "Land of Liberty," through distribution and promotion undertaken by Metro-Goldwyn-Mayer, after the film had been given some advance test showings in selected territories.

Having scratched the surface with these early showings—after the film played both New York and San Francisco World's Fairs, during the past two summers "serious attention" is now to be given to its national exhibition, with an audience of some 2,000,000 already marked down, and, according to William F. Rodgers, MGM sales manager, an eventual total audience of 21,000,000 estimated.

School, civic and patriotic tieups are putting the industry-sponsored feature over, according to reports reaching the MGM home office in New York.

School Campaign in Texas

One of the most comprehensive campaigns of school cooperation thus far was arranged between Karl Hoblitzelle, president of the Interstate Circuit, and L. A. Woods, state superintendent of schools, to cover the entire state of Texas, beginning with thirty Interstate theatres. Mr. Woods recommended to all deputy state superintendents that they give it their full support, and managers are following through with county and city superintendents.

In tryout spots, the picture was so well received that Hoblitzelle went ahead with complete campaigns in each of thirty locations. San Antonio opened with a preview for civic leaders on Saturday, March 15th. Other high spots are Fort Worth, Dallas and Houston.

A special manual outlining the campaign was prepared by Ray Beall, director of advertising and publicity for Interstate. School cooperation is directly tied in by means of student coupons distributed by teachers. These are redeemable at special matinees by payment of fifteen cents. Th American Legion, Boy Scouts, Women's clubs, Girl Scouts, churches, Junior Chambers of Commerce, newspapers, civic and patriotic organizations are all cooperating. Advertising stresses the fact that "Land of Liberty" is a full length feature.

Carl E. Milliken, secretary of the MPPDA, wrote to enlist the support of community leaders. This is a service that the Association gives to first runs in every community. Gordon S. White of the Hays office worked with Beall.

The campaign put on by Elihu Glass at Fabian's Paramount theatre, Stapleton, S. I., is cited as an illustration of what can be done in a more modest situation. At a preview arranged with cooperation from the Hays office Dr. C. Frederick Pertsch, assistant superintendent of schools in charge of Staten Island, urged the leaders of patriotic, civic, PTA groups and teachers who attended to give the picture their fullest support. Mr. Glass posted special announcements on all school bulletin boards, supplied the Staten Island papers with stories relating the picture's narrative to local history and got club and civic organizations to circulate their membership. As a result of his school tieup, 562 children attended his 1:00 o'clock matinee, and a total of 1,445 children attended the first day's showings. For the three-day midweek engagement, 2,879 children attend, out of a total of 6,130.

In Cambridge, Md., Harold C. Koren arranged for sponsorship of a city-wide benefit by the Professional and Business Women's club at the Arcade theatre. This was in addition to the usual school and civic tieups.

In Cleveland, Arnold N. Gates ran a school contest awarding prizes for the best captions on the press book mat showing Washington signing the Constitution. A tieup with a local Boystown body was another distinctive feature in a complete campaign of school, civic and patriotic tieups. Charles Deardourff, MGM exploiter, assisted.

After promoting special editions of the two Harrisburg dailies in connection with the premiere at the Senate Theatre, James Ashcraft has been busy in other parts of Pennsylvania. In connection with the showing at the Park Theatre in Reading, he assisted C. G. Keeney in securing cooperation from schools, the American Legion, clergy, the mayor and unprecedented support from the newspapers.

The school tieup put over by Gene Lutes at the Capitol Theatre in Frankfort, Kentucky, was so successful that it was necessary to run the picture in three theatres at the same time. Special arrangements were made with the county superintendent of schools to dismiss pupils under his supervision and transport them in school buses to attend an early showing of the picture on the opening day. Police cooperation was needed to prevent accidents. This was the most distinctive feature in a comprehensive campaign that included cooperation from newspapers and all civic organizations.

Mayors' proclamations roll in from cities as widely separated as Phoenix, Arizona, sent in by Jim Schiller, and Madison, Wisconsin, sent in by Louis Orlove. W. L. Hill arranged for the entire student body of a nearby Indian school to attend a special matinee at the Grand Theatre at Pierre, South Dakota, Norman Pyle assisted.

In Tallahassee, Florida, A. P. Sparks, Perry Neal and MGM Exploiter J. F. Thames, Jr., were responsible for another outstanding campiagn.

In Sheboygan, Wisconsin, the Better Films Council, headed by Mrs. Henry E. Smith, district chairman of the Federation of Women's Clubs, financed the showing of the picture for all pupils of the sixth, seventh and eighth grades.

Short Subject Broadcast

Ed Murrow, European director for the Columbia Broadcasting System, spoke on a special broadcast Wednesday evening from England on a coast-to-coast hookup coincident with the American premiere showing of "This Is England," a short subject released by Columbia Pictures simultaneously in 200 theatres in the greater New York area. Mr. Murrow was commentator for the short subject which Harry Hopkins, special envoy to England, brought with him upon his return to this country.

RKO Promotes Huy

Charles Huy, formerly of the Golden Gate Theatre, San Francisco, has been named by RKO to take over the San Francisco and Los Angeles exploitation territories. For the same company, Eddie Rivers, formerly of the Hamrick-Evergreen circuit, of Seattle, has replaced William Scholl in the Minneapolis exploitation area, Mr. Scholl being transferred to Cleveland.

IN NEWSREELS

MOVIETONE NEWS—No. 56, Vol. 23.—British raid Norwegian coast....General Motors turns out military trucks....Cavalry show in Georgia....Ships arrive covered with ice....Dam Building in Washington....Fashions....Sports.

MOVIETONE NEWS—No. 57, Vol. 23.—Navy bomber tested in San Diego.....Society women join defense forces....Air cadets demonstrate....Cruiser "Sydney" returns to Australia....Greeks parade in New York ....Foreign propaganda siezed in San Francsico.... Bridge becomes toll free....Fashions....Sports.

NEWS OF THE DAY—No. 254, Vol. 12.—British storm Norwegian coast....Roosevelt hails U. S. palace of art....Sixth Cavalry in maneuvers....British ship grounded in gale....Giant dam construction under canvas....Fashion....Sports.

NEWS OF THE DAY—No. 255, Vol. 12.—Coulee Dam opens....New TVA dam under construction....James Stewart in the Army....San Diego air maneuvers.... Foreign propaganda burned....Greeks parade in New York....Sports.

PARAMOUNT NEWS—No. 59.—Train takes dogs to test....Art sales in San Francisco streets....Will Rogers' life depicted....Navy ship launched in Boston ....Columbia University prepares for show....Light field artillery in action....British land in Norway.

PARAMOUNT NEWS—No. 60.—Greek parade in New York....Foreign propaganda siezed....Jimmy Stewart in the Army....Dam put into operation....British war relief aid....Army aids "I Wanted Wings"....Old south lives again....Sports.

UNIVERSAL NEWSREEL—No. 964, Vol. 13.—"Invaders" attack Dixie post....Army trains pilots.... Delivery of trucks speeded....Anti-aircraft training ....Seaplane tenders launched.....Mercy ship sails for France.....Art Gallery dedicated.....Big tent keeps huge dam dry.....Sports.

UNIVERSAL NEWSREEL—No. 965, Vol. 13.—Coulee Dam opens....Randolph Field air show....Navy bomber tested....Bombers for British completed in Seattle....California model plane show....Jimmy Stewart in the Army....Blast in Montreal dyeing plant....Propaganda burned....Soldiers hold pet show ....Acrobats perform in Capital....Sports.

RKO PATHE NEWS—No. 59, Vol. 12.—British raid Nazi base ...William J. Donovan returns....Sixth Cavalry in maneuvers....Tent covers dam....Snipe boat regatta....Army trucks rushed....Will Rogers' life portrayed....Sports.

RKO PATHE NEWS—No. 60, Vol. 12.—Australian ship returns....Navy Bomber tested....Foreign propaganda burned....Jimmy Stewart called to colors....Model plane meet....Army review in snowstorm.....Coulee Dam opens....Soldiers hold pet show....Sea-turtle gets annual bath....Sports.

National Decency Legion Classifies Fourteen Films

Of the 14 films classified by the National Legion of Decency in its listing for the current week eight were found unobjectionable for general patronage and six were classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Back in the Saddle," "Double Date," "Federal Fugitive," "The Great Train Robbery," "Here Comes Happiness," "Lone Wolf Takes a Chance," "A Man Betrayed" and "Men of Boys Town." Class A-2, Unobjectionable for Adults: "Flying Wild," "Las Vegas Nights," "Man Made Monster," "Reaching for the Sun," "Scotland Yard" and "Thirty Days Hath September."

Warners Promote Harwell

William Harwell, manager of the Warner Ohio theatre in Mansfield, Ohio, since 1938, has been promoted to the post of city manager and will have general supervision of the three Warner theatres in that city. Benjamin Schwartz, who managed the Ohio theatre before Mr. Harwell assumed that position, and who has been with a Cleveland circuit since that time, will resume as manager of the Ohio.

Colbert Joins Fox Unit

Claudette Colbert will augment the Irene Dunne, Ronald Colman and Charles Boyer independent unit at Twentieth Century-Fox, according to an announcement by William Hawks, business manager of the group.

10,000 Theatres In Campaign for Greek War Relief

The Greek War Relief Association's drive in the film industry, and among its theatres, officially began Tuesday—Greek Independence Day—and was to have enlisted more than 10,000 theatres, giving 1,142 midnight shows, by Sunday evening, end of the drive. Because of local situations, the drive began in many localities on Friday, March 21st.

The amusement industry division, of which Adolph Zukor is general chairman, hopes to collect $500,000.

Highlight of the 123 stage shows expected among the 1,142 midnight benefits, was to be that at the Radio City Music Hall, New York City, Friday. On the theatre's stage were to appear many of the country's greatest, in radio, stage, and screen; many of those from the latter medium flying in from California for the one performance. Tickets for this affair, from $1 to $10, were reported early this week to have all been sold.

Special Short Shown

The theatres participating in the drive this week will display the special MGM short subject featuring Melvyn Douglas, and representing Hollywood's contribution to the drive. Many of the houses will also play "Greece Fights Back," March of Time short subject being released by Paramount. That short subject on Friday, March 21st, began its runs at New York's Broadway area houses. All proceeds from it go to the Greek war relief.

In all the theatres, young women prominent in the community will collect money in lobbies and auditoriums. In most instances, the women will be wearing headbands carrying the Greek coat-of-arms.

The 123 stage shows will be held in the following 120 cities:

New York City, Albany, Buffalo, Boston, New Haven, Washington, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Chicago, Indianapolis, Detroit, Des Moines, Omaha, Kansas City, St. Louis, Minneapolis, Memphis, Atlanta, Charlotte, Dallas, Fort Worth, Houston, El Paso, Oklahoma City, New Orleans, Denver, Salt Lake City, Seattle, Portland, San Francisco, Phoenix, Prescott, Tacoma, Spokane, Stockton, Fresno, San Diego, Reno, Carson City, Butte, Helena, Boise, St. Paul, Duluth, Laramie, Sheridan, Cheyenne, Provo, Ogden, Santa Fe, Albuquerque, Pueblo, Wichita, Hutchinson, Lincoln, Tulsa, Springfield, Joplin, Davenport, Dubuque, Fargo, Bismarck, Sioux Falls, Sioux City, Rockford, Champaign, Dayton, Columbus, Youngstown, Wheeling, Clarksburg, Parkersburg, Harrisburg, Richmond, Norfolk, Hartford, Bridgeport, Portland, Me., Bangor, Rutland, Barre, Manchester, Providence, Lynn, Lawrence, Salem, Troy, Schenectady, Syracuse, Trenton, Newark, Jersey City, Hoboken, Wilmington, Raleigh, Charleston, Columbia, Augusta, Savannah, Jacksonville, Palm Beach, Miami Beach, Birmingham, Montgomery, Baton Rouge, Meridian, Natchez, Shreveport, Montpelier, Little Rock, Hot Springs, Louisville, Lexington, Nashville, Chattanooga, Wilkes-Barre and Scranton.

The stars who were to appear in these shows included Bette Davis, Jack Benny, Bob Hope, Kate Smith, Amos & Andy, Rudy Vallee, Ben Bernie, Eddie Cantor, George Jessel, Eddie Duchin, Vincent Lopez, Benny Goodman, Tyrone Power, Paul Muni, Edward G. Robinson, Edward Arnold, James Cagney, Gracie Fields, Danny Kaye, Gertrude Lawrence, Raymond Massey, Katharine Cornell, Monty Woolly, Helen Hayes, John Barrymore, Al Jolson, Harry Richman, Sophie Tucker, Harry Hershfield, Milton Berle, Irving Berlin, George M. Cohan, Hank Greenberg, Alfred Lunt, Lynn Fontanne, Martha Raye, Ethel Merman, Jane Cowl, Peggy Wood, Humphrey Bogart, Ida Lupino, Bing Crosby, Irene Dunne, Cary Grant, Ronald Colman, Ginger Rogers, Deanna Durbin, Clark Gable and Carole Lombard.

In addition to the special midnight shows, the drive is being featured by special events, such as a concert next Wednesday evening at the Orpheum Theatre, Minneapolis, by the city's Symphony Orchestra; a horse race at Santa Anita racetrack; exhibition baseball games, hockey games, dances, banquets, balls, luncheons, and a special Tag Day in Minneapolis, with college students dismissed for the day to make collections.

In many cities, theatres are cooperating in the drive by boosting, from their screens, the special shows at one of the town's houses. Next Wednesday evening there will be a "Show of Shows," with Jack Benny as master of ceremonies in Chicago. In that territory alone, there will be 32 other special shows.

In Cincinnati, 500 members of the Greek Letter sororities in the city's university are selling tickets for the two benefits to be held there.

In Boston, there will be a big cooperative show at the Metropolitan Theatre, as well as 24 other midnight screenings.

Theatre Cooperation

More than 150 theatres in the Dallas area are giving midnight performances in Des Moines, many houses are donating one day's receipts; others are donating a percentage of weekly receipts.

The large show in Detroit will be at the Fox Theatre.

More than $3,000 had already been received from Indianapolis, at the end of last week. The Variety Club is handling the drive there. Co-chairmen are Kenneth Collins, chief barker, and Richard Frank. Others in the campaign are Claude McKean, Marc Wolf, Al Blocher, and Harold Marshall.

There have already been two special shows in Los Angeles, one at the Grauman's Chinese Theatre, the other at the Shrine Auditorium.

The Malco Theatre show in Memphis was a "sell-out."

In New Orleans, 180 theatres are participating in the drive; 50 of them giving special performances.

The New York territory boasts over 900 theatres participant, with 20 stage shows given or to be given.

In Pittsburgh, there will have been given more than 125 special affairs, by the 300 theatres enrolled; in Oklahoma City, 55 special motion picture shows; in Philadelphia, 15, including a large stage show at the Earle.

Three hundred and three theatres in the Kansas City territory enlisted; most of them are to use Plan A, calling for a speaker, the trailer, lighting of theatre, and a collection.

A. P. Waxman, director of the amusement industry division campaign for the Greek War Relief Association, said in New York this week that the quota of $500,000 might be exceeded, possibly doubled.

British Film Acquired

The American distribution rights to the two-reel documentary film, "Battle of London," have been acquired by Mack Littman. The film depicts London, before, during and after the heaviest bombardments, and commentary is by Frank Philips, B.B.C. commentator. The subject was reviewed in Motion Picture Herald, January 11th, from London under the title "London's Got Grit."

Football Star Signed

Tom Harmon, All-American half-back of 1940, has signed a contract with the Crosby agency in Hollywood for one picture at $13,500, with an option for a second at $17,500.

Rosso Joins Pathe

L. T. Rosso, who has been service manager of Consolidated Film Industries for the past ten years, has resigned to become general manager for Pathe Laboratories in Bound Brook, N. J.



WHAT THE PICTURE DID FOR ME

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ARIZONA: Jean Arthur, William Holden—If this picture had been made a year or so ago it would have broken records. It does a good healthy business but this makes my ninth epic western in less than six months. Running time, 128 minutes. Played March 9-10.—Austin G. Dodge, Hiland Theatre, Myrtle, Ore. General patronage.

ARIZONA: Jean Arthur, William Holden, Warren William—For a special, business was only average. The title and the trailer emphasized action. It brought out the action lovers but they were disappointed because of the long stretches of dialogue in it. The few people who came not expecting to like it thought it was excellent and claimed it to be one of the best. That's the whole point as far as this town was concerned. All the advertising was pointed toward the wrong people. The ones who would have liked it and talked it up were scarce in their attendance. Those who were drawn to it were disappointed. Of course, it is a fine film with beautiful effects in sepia and blue. The acting is good. It looks authentic. However, something misses fire somewhere and I think I have located it above. What do you think? Running time, 123 minutes. Played March 14-15.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BLONDIE PLAYS CUPID: Penny Singleton, Arthur Lake, Larry Simms, "Daisy"—Played to nice business. Many favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

FACE BEHIND THE MASK, THE: Peter Lorre, Evelyn Keyser—Double featured with "Wildcat of Tucson." Very good program picture with novel angles. Business very good. Running time, 65 minutes. Played February 27-29.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

WILCAT OF TUCSON: Bill Elliott, Evelyn Young—Double featured with "The Face Behind the Mask." Good western and very good business. Running time, 58 minutes. Played February 27-29.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

First National

EAST OF THE RIVER: John Garfield, Brenda Marshall—A fairly good action picture. Garfield is too stiff in this picture. His acting is like that of George O'Brien; afraid to turn his neck. Running time, 73 minutes. Played March 9-11.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—An excellent picture that holds your interest and well acted by entire cast. Very poor business on this one, grossing just about half of film rental. Running time, 100 minutes. Played March 12-13.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale—A box office attraction from Warners, with plenty of action. Parts were well chosen, with Raymond Massey as John Brown of Kansas abolitionism, and Harper's Ferry. It should be a good bet for any situation; a strong attraction for the men's trade. Running time, 115 minutes. Played March 2-3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TUGBOAT ANNIE SAILS AGAIN: Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan—Played with "Five Little Peppers at Home" from Columbia, single day double bill. Just managed to take in film rental. It is not to be compared with "Tugboat Annie" of the olden days and Marie Dressler. I consider it just a fair program picture, that's all. Running time, 77 minutes. Played March 4.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford, Kathryn Grayson—Everybody liked this picture and, as usual, our darling little Mickey cut loose with his personal magnetism and really kept the cashier busy. Running time, 100 minutes. Played March 9-10.—J. M. Thomsen, Center Theatre, Marlette, Mich. Small town and rural patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Good picture which failed to draw. Pleased those who saw it. Running time, 88 minutes. Played March 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

COMRADE X: Clark Gable, Hedy Lamarr—Definitely not a small town picture. Even these two notch stars failed to incite any extra business and those who came were either noncommittal or said they didn't like it. No picture with foreign locale or with considerable foreign accent in dialogue goes here. Running time, 90 minutes. Played March 8-10.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young, Nat Pendleton—Five popular actors, Lew Ayres, Lionel Barrymore, Robert Young, Laraine Day, et al, pleased good audiences in "Dr. Kildare's Crisis." Rather mysterious and unusual theme, that of a mysterious malady, but a curable one, ending in the marriage of the two young lovers. Running time, 75 minutes. Played March 13-18.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova—After juggling this one around several times, I played it to above average business. It fits right in with the times abroad and should prove a good bet in any situation right now. Running time, 105 minutes. Played March 9-10.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova, Conrad Veidt—Here is a well wrought tale of Nazi persecution which no one had asked for and which created no comment after its showing. A well made picture, yes, but the relationship between the means and extremes, i.e., film cost and box office, was much too close. Definitely not for small towns. Running time, 104 minutes. Played February 26-27.—Austin G. Dodge, Hiland Theatre, Myrtle, Ore. General patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Thomas Mitchell—The outstanding box office attraction of all times. People keep coming to see it over and over again. Color was perfect with Super-Cinephor lenses to bring it out. It was beautiful. Business was up to a marked degree, along with the admission prices. I could not get the dates I wanted, so did the next best thing, Friday and Saturday, which were still good. Running time, 225 minutes. Played March 7-8.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General and factory workers' patronage.

GO WEST: Marx Brothers—Good picture; fair business. MGM pulled my date on this twice and it was milked out when I finally got it. Running time, 82 minutes. Played March 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKY MURDER: Walter Pidgeon—Played one day single bill Saturday to just average business. It is a fair program picture and probably would have done better on a double bill for two days. Running time, 72 minutes. Played March 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

WILD MAN OF BORNEO: Frank Morgan, Mary Howard, Billie Burke—One of the poorest pictures from this company in many months. It was too silly to be good. Running time, 78 minutes. Played March 11.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Marjorie Main—This offering is a super western well enacted by the entire cast and satisfy the action fans. While it failed to do outstanding business, I blame it on the weather conditions and Lenten season. Beery still has a following that appreciate his type of acting. Business fair. Running time, 85 minutes. Played March 14-15.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General and factory workers patronage.

Monogram

APE, THE: Boris Karloff—Good picture, but not as good as we expected. Box office results here satisfactory. Running time, 60 minutes. Played March 16-18.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

OLE SWIMMIN' HOLE: Jackie Moran, Marcia Mae Jones—Fair picture for Saturday crowd. No extra business. Running time, 80 minutes. Played March 14-15.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Paramount

ARISE MY LOVE: Claudette Colbert, Ray Milland—Fine picture, but absolutely no business. Why, I do not know, but it just didn't draw.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ARISE MY LOVE: Claudette Colbert, Ray Milland—I didn't see this, but our box office statement reveals that it wasn't so popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CHEROKEE STRIP: Richard Dix, Florence Rice—This show was lined up for the Boy Scouts Troop as a benefit show with short subjects. They failed to perform after arranging for it. I did not take in film rental on the engagement. It should of been double-featured for two days as originally planned. It is below par as an attraction. Running time, 84 minutes. Played February 28.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

IN OLD COLORADO: William Boyd, Russell Hayden, Andy Clyde—Fine western. Mr. Sherman, how about giving us a "Cassidy" with a Northwest or Canadian background? How about "Hopalong Cassidy Trails North?" or "Hopalong Cassidy Joins the Mounties?" Either one would be a bang-up title for an excellent "Cassidy." It would be good. I've never yet seen a poor "Cassidy."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester" (Eddie Anderson)—I think Benny and Allen are both a little bit out of place on the screen. Personally, I don't care for either of them. Business was a shade above average, however. Running time, 82 minutes. Played March 4-6.—J. M. Thomsen, Center Theatre, Marlette, Mich. Small town and rural patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston—A picture with all the ingredients to sell it but Paramount didn't give it the attention it required to keep it out of the "run of the mill mellerdrammer" class. Lamour is box office in this type of picture but needs better material. Running time, 75 minutes. Played February 2.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry—One of the best of series. Not so much hillbilly but plenty of down to earth drama that the small town patrons go for. Production values comparable with the best. Business good. Running time, 70 minutes. Played March 16-19.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MELODY RANCH: Gene Autry, Jimmy Durante, Ann Miller, George "Gabby" Hayes, Mary Lee—I played this on March 2-3 to an average business and was very much disappointed in it. In my opinion, Republic pulled another boner in this one by leaving Smiley Burnette out and trying to fill the bill for comedy relief with George Hayes. Taking Smiley away from Gene is like taking the motor out of your car. Wake up, Republic.—Harry F. Blount, Plaza Theatre, Potosi, Mo. Rural patronage.

RKO Radio

DANCE, GIRL, DANCE: Maureen O'Hara, Louis Hayward, Lucille Ball, Ralph Bellamy—Nothing to rave about in comparison with other pictures produced along these same lines. Do not give it your

best playing time. It is not worth it. It suffers from star value names and the title does not attract patrons. Running time, 87 minutes. Played March 12-13.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General and factory workers' patronage.

DREAMING OUT LOUD: Lum and Abner (Chester Lauck and Norris Goff), Frances Langford, Frank Craven—Played on a double bill with "Streets of Memories" from Fox. Both proved to be no box office magnet. Therefore, failed to gross film rental. Both belong in the cellar position. Entertainment value below par. Running time, 81 minutes. Played March 11.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General and factory workers' patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—One of the very best pictures Hollywood has produced for many months. Gingers Rogers was superb and richly deserved the Academy Award for her work in this one. Business good. Running time, 105 minutes. Played March 5-6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

THEY KNEW WHAT THEY WANTED: Carole Lombard, Charles Laughton, William Gargan—RKO had the nerve to put this picture on highest allocation. Even on the lowest allocation, my advice to exhibitors is not to play it. Running time, 90 minutes. Played February 26-27.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

VILLAIN STILL PURSUED HER, THE: Hugh Herbert, Anita Louise, Buster Keaton—Be careful, brethren, a lot of walk-outs on this one. A Three Stooges' comedy saved it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

GOLDEN HOOFS: Jane Withers, Charles "Buddy" Rogers—Good picture and good business. Jane always pleases. Running time, 67 minutes. Played March 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, John Sutton—Here's one I was dubious about and rightly so for it didn't mean a dime at the box office. Muni just fair and picture the same but it definitely was not a Sunday show. Running time, 94 minutes. Played March 2-3.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, Virginia Field, John Sutton—It might have been okay if you could understand what they say. Many walkouts on small crowds. Running time, 94 minutes. Played March 4-5.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

MARK OF ZORRO, THE: Tyrone Power, Linda Darnell—This picture on mid-week did very well for me and I consider it a box office attraction. In fact, the business was better the second day than on the opening, which is unusual for this situation. Running time, 94 minutes. Played February 26-27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MURDER AMONG FRIENDS: John Hubbard, Marjorie Weaver—Little picture which failed to draw. Entertaining enough but no star power. Evidently designed for the lower half of a dual. Why we people who run single bills should have to buy this kind of stuff I do not know. Running time, 67 minutes. Played March 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—This picture while foreign made is very timely, and I think my patrons enjoyed seeing it. However, no comments. I used it as a double feature along with "Angels Over Broadway" with twice the rental and not near as good. Business was normal. Running time, 90 minutes. Played March 5-6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison. —This is the best British picture we ever played. Business above average. Running time, 93 minutes. Played March 7-8.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle, Stanley Clements—A swell comedy that pleased everyone. Business just fair. If you can get them in, they'll like it. Running time, 78 minutes. Played March 6-7.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—A musical show pleases the patrons and brings them to the box office. Fox has had a great success with this type of entertainment and I have failed to receive one yet from them that did not do business. "Down Argentine Way" topped "Tin Pan Alley" for me due principally to the opposition I encountered with the showing of the latter. Running time, 95 minutes. Played March 16-17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General and factory workers' patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Excellent. Oakie is tops as usual. Best Sunday-Monday business in many months. —Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Good picture. Not as good as "Down Argentine Way." Average business. Running time, 95 minutes. Played March 16-18.—Harry Tishkoff, Empress Theatre, Rochester, New York. Neighborhood patronage.

TOBACCO ROAD: Charley Grapewin, Marjorie Rambeau, Gene Tierney—This cleaned up edition of the famous stage play did not please when I saw it in a near-by city. Too much had been cut from it and the same people who said the stage play was too dull.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STREET OF MEMORIES: Lynne Roberts, Guy Kibbee—Played on a double bill with "Dreaming Out Loud" from RKO Radio. Both proved to be no box office magnet. Therefore, failed to gross film rental. Both belong in the cellar position. Entertainment value below par. Played March 11.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General and factory workers' patronage.

WESTERN UNION: Robert Young, Randolph Scott, Dean Jagger, Virginia Gilmore—The Overland Stage, Pony Express, Union Pacific, Arizona here again, the men who made the West. Heroically they fought for every mile, against the peril of wild Indians on the war path, and the creeping peril of a traitor's cowardly revenge; the messages transmitted were real Morse, because the writer was an operator and could readily read same. The support, Randolph Scott, Dean Jagger, Barton MacLane, John Carradine and Slim Summerville were excellent in their respective parts. And the Line was built through to its destination. "Western Union" will rank with the best pictures of the year. And the West was caught in the magic of color. Running time, 88 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

United Artists

LONG VOYAGE HOME, THE: John Wayne, Thomas Mitchell, Ian Hunter—I know a lot of you fellows thought this picture was terrible. Maybe that was just because business was bad. My own personal opinion is that it is the best picture of the year. There was nothing the matter with the size of my crowd and a large number of them went out of their way to say how much they liked it. However, most of my crowd was college students. The few townspeople who came were not particulary impressed by it. I for one am glad we can get pictures like this once in a while. Get your camera clubs interested in the photography in this one. Whether they like the picture or not, it is right down their alley. Running time, 104 minutes. Played March 13.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LONG VOYAGE HOME, THE: John Wayne, Thomas Mitchell, Ian Hunter—As uninteresting a picture as we've ever played on preferred playing time. It's well made and has some very beautiful scenery but it drags with only a bare semblance of plot. Very poor box office. Running time, 105 minutes. Played March 8-11.—Ritz Amusements, Ritz Theatre, North Vernon, Ind. Small town patronage.

THIEF OF BAGDAD, The: Conrad Veidt, Sabu, June Duprez, Rex Ingram—Very good. Remarkable photography and beautiful scenery created considerable interest. Above average business. Running time, 109 minutes. Played February 25-27.—J. M. Thomas, Center Theatre, Marlette, Mich. Small town and rural patronage.

Universal

BANK DICK, THE: W. C. Fields, Una Merkel—Good comedy for small town. Last 20 minutes of picture brought many laughs. Business swell. Running time, 74 minutes. Played March 9-12.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

BUCK PRIVATES: Abbott and Costello, Andrews Sisters, Jane Frazee—One of the funniest pictures we ever played. Exceptionally good draw. Running time, 84 minutes. Played February 23-26.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

BUCK PRIVATES: Andrews Sisters, Abbott & Costello—One of the funniest pictures we've ever played. Abbott and Costello are without question the funniest team on the screen. This picture brought out swell business. Running time, 84 minutes. Played March 1-3—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

BURY ME NOT ON THE LONE PRAIRIE: Johnny Mack Brown, Fuzzy Knight—Fuzzy Knight steals this picture. The best of series so far. Universal sure has a winner in this series. Business very good. Double featured with Columbia "The Devil Commands." Running time, 58 minutes. Played March 13-15.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

LITTLE BIT OF HEAVEN, A: Gloria Jean, Robert Stack, Hugh Herbert, Stuart Erwin—A fairly entertaining picture. No extra business. Running time, 87 minutes. Played March 9-11.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SANDY GETS HER MAN: Baby Sandy, Stuart Erwin, Una Merkel, Edgar Kennedy—A fairly entertaining program picture. Would have been much better if they would make a two-reel hokum comedy out of it. Running time, 66 minutes. Played March 5-6.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Albert Dekker, Oscar Homolka, Anna Lee—Very good action picture. Supporting cast excellent. Patrons ate up the big fight scene. Business excellent. Running time, 85 minutes. Played March 2-5.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Best Cagney show to date and Sheridan was swell. Only thing wrong with this one is the title, which doesn't mean a thing. It's worth your best playdates. Running time, 105 minutes. Played February 5-6.—Austin G. Dodge, Hiland Theatre, Myrtle Point, Ore. General patronage.

FLIGHT FROM DESTINY: Thomas Mitchell, Jeffrey Lynn, Geraldine Fitzgerald—Heavy drama which pleased our Sunday patrons. Formerly called "Invitation to a Murder." Business was fair. Running time, 70 minutes. Played March 16-17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

(Continued on following page)



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MEET JOHN DOE: Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—This picture, a Southwestern Premiere, was shown at the Criterion two hours before being shown in Hollywood, and Supervisor W. C. (Lew) Lewellen should and will receive credit for one of the greatest scoops in the picture industry. And a real Oklahoma City premiere as well as that of Hollywood. Gary Cooper (John Doe) was one in a million and a million men in one, and his acting was faultless, and exquisitely lovely Barbara Stanwyck is an actress, superb and beyond compare. Edward Arnold, Walter Brennan, Spring Byington, James Gleason and Gene Lockhart, with Director Frank Capra, did all that could be wished for and more. The story is a grand one, and very interesting, and even dramatic, and the audience almost kept spell-bound from start to finish. But, to our notion, the plot should have shown a different ending, that is, the John Doe movement to have been a decided success, and not a failure in the end. But John didn't jump off the roof of the city hall as the story read, and did marry Barbara as we thought he would all along. Running time, 83 minutes. Played March 12-19.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

NO TIME FOR COMEDY: Rosalind Russell, James Stewart, Charles Ruggles, Genevieve Tobin, Louise Beavers—Take two good stars, mix the ingredients well and if it doesn't jell, blame the director. This is a fair picture and might have been great if several of the scenes hadn't been so impossible. Running time, 96 minutes. Played February 19-20.—Austin G. Dodge, Hiland Theatre, Myrtle, Ore. General patronage.

Short Features

Columbia

BOOBS IN ARMS: Three Stooges—Our farm lads enjoy these boys a lot. It saved our feature.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BUNDLE OF BLISS, A: Andy Clyde—Real good. People enjoyed it immensely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MOVIE MAGIC: Cinescopes—Interesting, educational and entertaining. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

20TH ANNIVERSARY SNAPSHOTS, No. 3: Well received, as usual.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

FIGHTIN' FOOLS: Our Gang—Average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT MEDDLER, THE: MGM Miniatures—Very good showing how the A. S. P. C. A. was started. It should be of interest to everyone. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MORE ABOUT NOSTRADAMUS: Miniatures—Interesting short about a man who hundreds of years ago foretold events which are now happening. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MORE ABOUT NOSTRADAMUS: Miniatures—These shorts about Nostradamus and his prophecies are very well liked. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

NEWS OF THE DAY: My people like this news very much. But why not include more baseball, Metro?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

POUND FOOLISH: Crime Doesn't Pay Series—Good two-reelers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THIRD-DIMENSIONAL MURDER: Metroscopix—This was okay and received considerable favorable response, but I believe that the last Metroscopix was more thrilling than this. Running time, 10 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Small town and rural patronage.

YOU, THE PEOPLE: Crime Does Not Pay—Very good two-reeler from Crime Don't Pay Series. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

ALL'S WELL: Gabby Color Cartoons—Hats off to Max Fleischer for this cartoon. I really split my intestines on this one and that's the best one I've seen in five years of show business. Running time, 8 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Small town and rural patronage.

BLUE BARRON AND HIS ORCHESTRA: Headliners—Good band reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIVER THAMES, YESTERDAY: Fascinating Journeys—Nice colored reel of a trip down the Thames River in England. No mention of the war is made. It is plain and simple travel stuff. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WESTERN DAZE: Madcap Models—Animated models instead of cartoon drawings make this a nice change. The backgrounds are unusually beautiful and the action is quite smooth. It has singing, change of expression, fast action, good plot and quite a pretty looking heroine. It must have been a hard job to film it. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RKO Radio

BULLETS AND BALLADS: Ray Whitley—Good two-reeler with comedy and music against a western background. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRAFTED IN THE DEPOT: Edgar Kennedy comedy. Edgar Kennedy in the army by mistake and manages to get some pretty good laughs. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FIRED MAN, THE: Leon Errol—This is a dandy comedy of errors featuring Leon Errol. It is one of the best two-reel comedies we have had this season. If your bunch likes the mixed bedroom type of humor, they'll go for it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GROWING UP: Dionne Quintuplets—This short brought in a little extra business, but not as good as previous ones and this includes several duplicate shots from them. Running time, 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

INFORMATION, PLEASE, No. 7—This is one series that is looked forward to every time. It never falters in quality of entertainment (although some are better than others). Not many series can boast of a record like that. Anna Neagle is guest in this one and says quite a few funny things under her breath. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PLUTO'S PLAYMATE: Walt Disney Cartoons—Pluto and a friend, a performing seal, have much ups and downs, and the little red ball wouldn't stay put. Very amusing and interesting. Running time, 8 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

POWER AND THE LAND: Very good, Play it. Distributed gratis by RKO.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SUNK BY THE CENSUS: Edgar Kennedy—Just a filler. Not so good because it's not funny! Have seen Kennedy in better.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

FISHING MADE EASY. Terry-Toons—Good enough black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME GUARD, THE: Terry-Toons—Good cartoon in brilliant color, featuring barnyard fowls. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MISSISSIPPI SWING: Terrytoons—This is a better-than-average color Terrytoons. People enjoyed all the swans on Swanee River. Running time, 7 minutes.—M. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors this week sent reports to the What the Picture Did for Me department. They are:

AUSTIN C. DODGE, Hiland Theatre, Myrtle Point, Ore.

R. F. NETZEL, Palace Theatre, Crandon, Wis.

Read the reports from these and other regular contributors in the adjoining columns.

Universal

BAGDAD DADDY: Musicals—Scenes from the Arabian Nights over again. Much pleasing dancing scenes, and everything the Sultan wanted he got, and he wanted entertainment and got entertainment galore. Running time, 18 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Vitaphone

CHRISTMAS UNDER FIRE: Special—Quentin Reynolds narrates an excellent sequel to "London Can Take It." It should be run everywhere. Applauded here. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CLIFF EDWARDS AND HIS BUCKAROOS: Melody Masters Bands—The poorest in this series of shorts to date. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DOGS YOU SELDOM SEE: The Sports Parade—This picture is a real treat. Dogs of all kinds, and some seldom seen here in the U. S. A dog heaven and it was a real heaven to the dogs. Very interesting.—William Nobel, Midwest Theatre, Oklahoma City, Okla. General patronage.

HOLIDAY HIGHLIGHTS: Merrie Melodies—Very good. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ROYAL RODEO, THE: Broadway Brevities—A featurette in itself that does the industry credit.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SHOP, LOOK AND LISTEN: Merrie Melodies—Department stores. A traveling aerial car with passengers seeing the sights en route. In color and very interesting. Running time, 7 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Newsreel Censoring Stays on Ohio Books

Ohio House Bill No. 240, introduced by Representative Ford, at the instance of P. J. Wood, secretary of the Independent Theatre Owners of Ohio, to eliminate newsreels from censorship, last week was killed in committee. The Ohio censorship law was enacted as a police measure, but has become a revenue measure, Mr. Wood pleaded, in substantiation of which he pointed out that the censor board received $1,073,241 in fees during the past six years, while the board's operating cost was $130,325 during that period. In 1940 total receipts were $190,710, including $29,700 from newsreel censorship. Representative of the so-called school lobby successfully fought the measure on the ground that the revenue went to school funds. Censorship fee is $3 per reel.

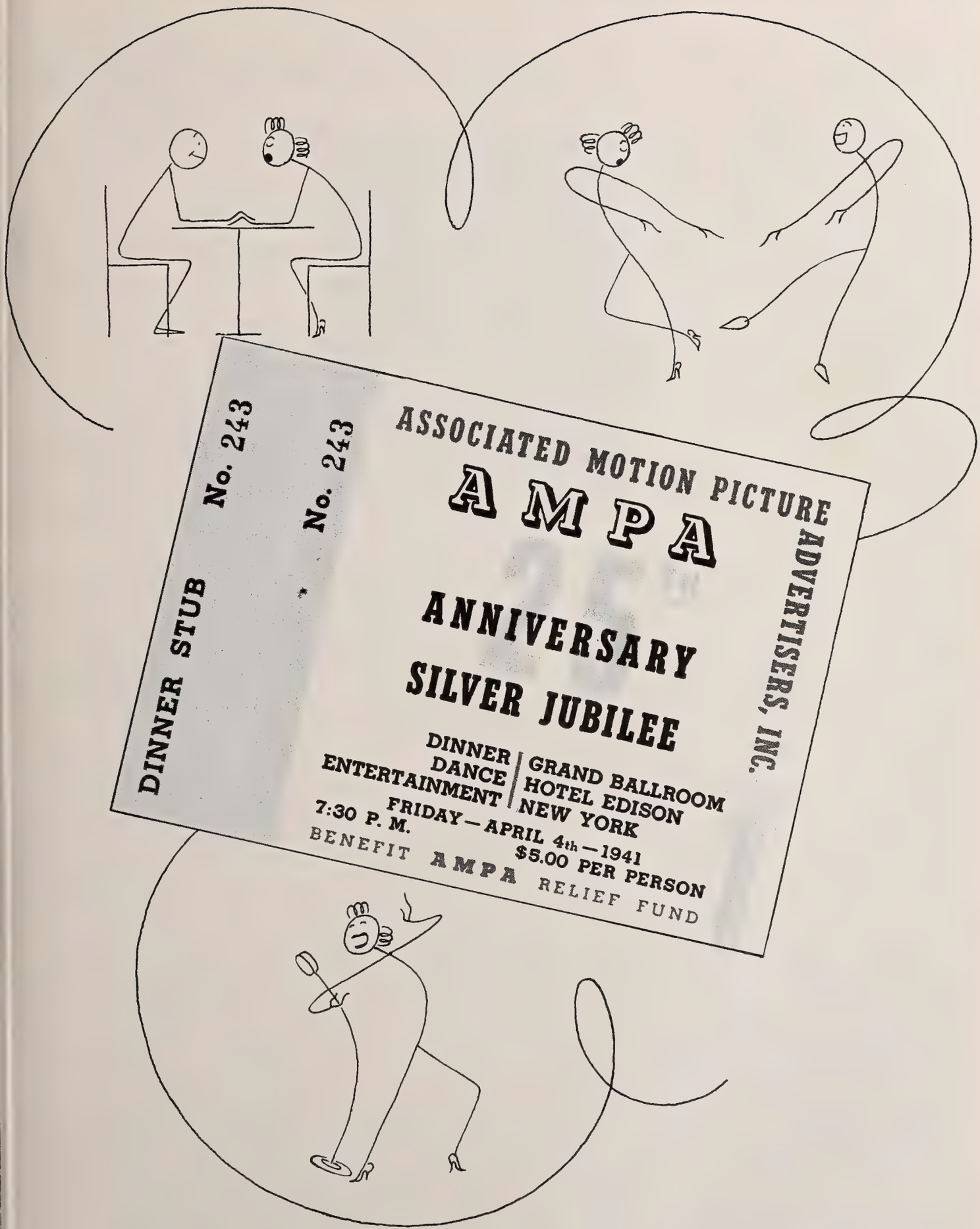
"Only six stated censor pictures, and only three, Ohio, Maryland and Virginia, censor newsreels," Mr. Wood said, speaking in support of the bill. "The newsreels have made us aware of the unified spirit of the Americas which is based on common democratic hopes, ideals and inspirations. The newsreels have done this without departing from the canons of scrupulous fairness and good taste. This is one of the great merits of a free screen."

Altec, McCrosker Sign

C. H. McCrosker, who operates a chain of Arkansas theatres, has returned to Altec Service. The agreement was negotiated by A. Fiore, who has also signed up R. Applebaum for sound and booth service for the newly remodeled Roosevelt theatre in the Mississippi Delta.

Helprin Back with Korda

Morris Helprin has returned to Alexander Korda's publicity staff at United Artists home office after a six months leave of absence during which he undertook stage production.



GOOD FUN FOR A GOOD CAUSE!

OBITUARIES

John D. Williams, Producer, Is Dead

John D. Williams, former stage producer and director, who in association with Charles Frohman and A. L. Erlanger, produced many famous American plays, died of a heart attack at the home of his sister, Saturday, March 22nd, in the Bronx, New York.

Among the plays produced and staged by Mr. Williams was "The Copperhead," by Augustus Thomas, "Rain," with Jeanne Eagels, "Justice," starring John Barrymore, Richard Bennett in "Zack," and many others. With Charles and Gustave Frohman, Mr. Williams had been active in the management of Maude Adams. He later sued Miss Adams for services rendered in persuading her to return to the stage in 1931.

Mr. Williams is survived by his sister and a brother.

Al Levy, Los Angeles and Hollywood Restaurateur

Al Levy, the basis of whose success as a Los Angeles and Hollywood restaurateur was the introduction of the oyster cocktail followed by the oyster loaf, died in Los Angeles, Monday, March 24th, at the age of 81 after undergoing an operation.

Mr. Levy arrived in Los Angeles in 1885 and started his career with a two-wheeled pushcart, later opening an oyster house. He is survived by a widow, a son, Robert, who will operate the business, and a grandson.

Peter L. Myers

Peter L. Myers, 73, retired manager of the Myers theatre in Janesville, Wis., died March 19th in that city. Mr. Myers managed the theatre, built by his father, for 30 years until 1914, when it was leased to other operators. In recent years it has been conducted by Fox-Wisconsin Amusement Co. Mr. Myers is survived by his wife.

Relief Fund Purchases Property for Rest Home

Accumulating more than $800,00 in its building fund, the Motion Picture Relief Fund announced recently the completion of negotiations for the purchase of property for the erection of a new rest home. It will be located near the town of Calabasas, immediately east of Warner Brothers' ranch. William Pereira, Paramount studio architect, has volunteered his services in designing the new building. The fund was acquired through proceeds of the Gulf Oil Company's radio show.

The Greater New York Fund has prepared a nine-minute film, "For the People," for exhibition in theatres during the forthcoming campaign. Raymond Massey is the commentator and scenes from the institutions benefited by the Fund are shown.

Although an appeal is made for funds, the audience is told to make contributions through employers. The film will be free to theatres.

Companies Formed

Three new independent companies have filed articles of incorporation in Sacramento, Cal. They are: Riviera Film Productions, Acme Productions and King Pictures. The Riviera is capitalized at $25,000 and the other two companies at 1,000 shares each with no par value.

Herman De Vry, Film Inventor, Dies



HERMAN A. DE VRY

Herman A. De Vry, one of the first to use motion pictures for educational purposes and the inventor and manufacturer of a number of devices important in the development of the motion picture industry, died of a heart attack, Saturday, March 22nd, while bowling. He was 65 years old.

Mr. De Vry was the founder and president of the De Vry Corporation, which manufactures motion picture equipment. Born in Germany he came to the United States as a boy and began his career in Chicago as a builder of contrivances for the illusions of Harry Kellar, Howard Thurston, and other stage magicians. Then he became a camera man.

His first invention, a portable motion picture projector which could be carried in a suitcase, proved a success. In 1914 he founded the De Vry Corporation, which was bought by the Q.R.S. player piano roll company in 1929. He then formed Herman A. De Vry, Inc., which became the De Vry corporation which again was purchased by the Q.R.S. company.

He believed that the greatest service of the motion pictures was in the visual education field. For that reason he founded the De Forest Training, Inc., named after his close friend Dr. Lee De Forest, inventor of the tube credited with making radio transmission of the voice possible. De Forest Training, Inc., trains thousands of students in the United States and Canada for technical work in electricity, radio, motion pictures, and television with the aid of motion pictures used in their homes as textbooks.

His widow, Mrs. Ida De Vry, survives with two sons and a daughter.

Texas Incorporations

Incorporations in Texas recently include: Chalk Hill Drive-In Theatre Company, Dallas; capital stock, $40,000; incorporators, W. G. Underwood, R. A. Conner and R. R. Conner. Northwest Highway Drive-In Theatre Company, Dallas; capital stock, $40,000; incorporators, Claude Ezell, R. A. Conner and R. R. Conner. South Main Drive-In Theatre Company, Houston; capital stock, $40,000; incorporators, W. G. Underwood, C. C. Ezell and Lowell Russell. Austin Drive-In Theatre Company, Austin, capital stock, $40,000; incorporators, Lowell Russell, R. A. Conner and R. R. Conner.

IN COURTS

Roach Asks Examination Of Ten Loew Executives

In a notice filed in the Federal Court by Hal Roach Studios, Inc., examination before trial of ten executives of Loew's, Inc., and the Metro Goldwyn Mayer Distribution Corp., is sought on March 31st. The examination, which is in connection with Mr. Roach's $1,263,993 damage suit, is to be held in New York at the offices of Schwartz & Frohlick, attorneys for the plaintiff.

Executives called for examination are: William F. Rodgers, Arthur M. Loew, Al Lichtman, David Bernstein, J. Robert Rubin, Howard Dietz, Leopold Friedman, A. F. Cummings, J. T. Mills and C. K. Stern. The defendants in their answer are counter-claiming for approximately $500,000 damages.

Posen Seeks Examination

Application for the inspection of the books and records of Cellofilm Corp., subsidiary of University Pictures, was filed last week in the New York supreme court by Samuel I. Posen, plaintiff in a suit as director and stockholder against Universal and its officers. The motion says the Mr. Posen unsuccessfully sought permission from Nate J. Blumberg to examine the books previously.

Lease Motion Denied

The Trust Company of Georgia and Henry B. Troutman, creditors of the Fox Theatre Corp., on Friday, March 21st, asked Federal Judge John C. Knox to set aside the transfer of a lease on the Academy of Music in New York to Skouras Theatres Corp., on the grounds that the original bid made some years ago by Skouras Theatres was invalid. Judge Knox denied the motion on technical grounds with leave to renew.

RKO Damage Suit Filed

E. A. Thomas and other lessees of the Grand Wilshire theatre in Los Angeles have filed a counter suit against RKO over the repossession of "Primrose Path" and demanded $20,000 damages, half actual and half punitive. The counter suit charged the film was leased for two weeks starting March 1st, and that RKO took it back because it acquired new value due to Ginger Rogers winning the Academy award. RKO filed suit for recovery of the print following the theatre's advertising the film as a sex picture.

Teacher Sues Paramount

John Ardizona, actor and voice teacher, has filed a $150,000 damage suit against Olympe Bradna and Paramount Pictures alleging his manuscript, "A Bird on a Flying Trapeze," was plagiarized in the film "Night of Nights." Mr. Ardizona said he gave the story to the actress who in turn brought it to the studio for consideration as a vehicle for her.

Dietrich Ruling Reserved

Justice James C. Madigan of the city court in New York, has reserved decision in the $90,000 breach of contract suit of Jack Forrester, French producer, against Marlene Dietrich. Mr. Forrester charges that Miss Dietrich failed to make a picture in France in 1939 for which she is contracted.

Yiddish Firm Formed

Articles of incorporation have been filed in Sacramento, Cal., for the Hollywood Yiddish Film Corp. Directors are Nathan Hale Goldberg, S. N. West, Robert D. Katz and Jean Ruth Katz, all of Los Angeles.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor



THE GRAND AWARDS

"It is fitting that, in rewarding these winners, we consider the phase of the business they represent. They are the men who take what we create and sell it to the public. They represent the branch of the business that brings in the money we use to make other pictures. . . . We are most grateful to the Quigley Awards for encouraging better thinking and better planning in the presentation of the films in which we invest millions. . . . "

The quotes, from the address by Walter Wanger at the Grand Awards presentations, tell the reason for the record turnout at the ceremonies. That reason is the acceptance now that the making of a picture is but half the job, an acceptance that must find expression in heavier showmanship-ammunition in pictures for the artillery of the theatreman on the firing line.

Thus, in the eighth year of these Competitions, the Quigley Awards gain further prestige in Hollywood for bringing production closer together, for so long stressing the need of making of these two branches one continuing function.

▽ ▽ ▽

FIGURES VERSUS SAVVY

Mysteries of higher mathematics are outside the ken of this scrivener. Even high school algebra was a constant source of confusion. The biographical allusions are made to explain a lack of understanding of a procedure perhaps obvious to others.

And that is how arbitrarily-fixed manager salaries are arrived at.

Only last week came one of the brothers, a smart theatreman, capable, trustworthy—in short, a definite manpower acquisition. Learning of his abilities, a leading circuit offered the Round Tabler a situation that needs a lot of building, but at a figure quite a bit less than he is accustomed to making. The reason given was that "the house cannot afford any more".

Sez who? And why? We thirst to know. Why measure the applicant's talents by those who came before, and responsible for the same grosses that cannot bear a heavier salary load? And why penalize the man for something the other fellow did? It's a cinch that by the employment of this high-type producing showman, better grosses are to be anticipated. Else why seek out a manager whose record shows so consistent a score of "wins"?

If a man is a proven producer, it certainly should be good business to pay him the money he rates, in the comfortable knowledge that the theatreman's savvy and talents may be depended upon to bring in those extra grosses the house is not now getting.

Why, then, should an open-and-shut case be confused in a welter of bookkeeping?

▽ ▽ ▽

STRIPED PANTS AND PLAID VESTS

With the observations by "Pat" Patchen, on another page, following opinions by other members in recent issues, the Round Table forum on adjectives-in-advertising may well end with a stand-off that every man is "his own baker" and what the individual situation calls for is what the doctor ordered. Patchen notes his advertising reason-why in saying:

"Big words and little words, shouts and whispers, black and white—and *how* the ad works—isn't as important as *what* it gets done. And the ad that does the job is good—regardless of what the experts say about it and even if it violates all the rules in the book.

The final word, then, might be that there is room for the "striped pants and cutaway" school of advertising, as there is for the "plaid vest and velour". It is strictly in the hands of the showman directly concerned that the two schools do not conflict.

A-Mike Vogel



Reported as a terrific attention-getter was the window display illustrated above and arranged for "Mr. & Mrs. Smith" by Manager George French and Publicist Bill Morton for that date at the RKO Albee in Providence.



High spot of T. Teschner's "Road Show" date at Loew's Stillman in Cleveland was psychometer planted in lobby to test patron's humor quotient. Shown above is Mayor E. Blythin, who attended opening. In addition, Teschner arranged for girl to be analyzed over WGAR.



When local fraternity boys voted in favor of the "Strawberry Blonde" as the perfect partner to take to a dance, Ed Benjii at the Capitol in Madison, Wis., hopped to it and arranged for brunette sorority members of the U. of W. to picket fraternity house with appropriate tiein signs.

Round Table In Pictures

For his date on "Western Union" at the Park, Miles City, Mont., John W. Trewhela promoted uniforms from local branch and dressed his entire staff of usherettes for the occasion. Blowup of the Winchell wire to Zanuck may be seen in the background.



Described elsewhere in this section was the stunt arranged by Eddie Sniderman of RKO Proctor's in Newark in advance of "Tobacco Road". Shown below is Gene Tierney, whom Sniderman prevailed upon to come over from New York where she was visiting, and change Market Street to Tobacco Road for the engagement.



1940 Grand Awards Winners Tell Members What It's Like

Callow and Wheeler Give Round Tablers Impression of Hollywood

by E. C. CALLOW
Quigley Silver Grand Award
Ad Head, Warner Philadelphia Theatres

DEAR MIKE:

Having reached the end of the most memorable week that any man ever spent, I felt that I wanted to write you and express through you to fellow Round Tablers the true significance of the Quigley Awards.

When first I was advised that I was selected winner of the Silver Grand Award my heart missed a beat, but it was nothing to the palpitations I have experienced since my arrival in Hollywood.

It began on the day I arrived with studios turning themselves upside down to do honor to A-Mike Vogel's boys, to the never-to-be-forgotten luncheon at the Beverly-Wilshire, where the top-ranking producers, directors, stars and writers gathered for the presentation of the Plaques. As Walter Wanger acted as toastmaster and famous newspaper columnists covered for their respective papers, you could not but help feel that here was the dream of every showman come true.

After the luncheon more trips through studios and the memorable Warner junket to Jack London's ranch, sailing on the U. S. America to San Francisco and returning to Hollywood by plane.

Awards Held in High Esteem

The Quigley Awards have grown up, they are held in the same esteem by the producers as the Academy Awards. They are grateful for the efforts of the men in the field, whose job it is to "put over" the result of their work in Hollywood and through the medium of Quigley Publications, express that appreciation in no uncertain terms by the warm welcome and the exciting whirl of affairs that are arranged in honor of the Award winners.

Words really fail to express the true description of the importance that is attached to the Quigley Awards here in Hollywood. Being a Quigley Award winner is like being one of the top stars; everywhere, everyone is striving to make your Hollywood visit an event and that's just what it is—the most significant event in any showman's life.

After a week like this you have a much different sense of values of the work that is done in Hollywood. It is far from being the playground that I thought it was. Every man is very serious about his work and particularly with the reaction of the public to his efforts to make product that will entertain.

In our visits to every studio we found hordes of workers busy making pictures, but their concern about the job that was being done to sell this product that took such painstaking days, weeks and months to turn out, was evident in each studio. Don't ever sell Hollywood short . . . they don't sell your efforts short, and that goes for producers, writers and players, they are all tremendously interested in everything that is done to sell pictures.

Round Tablers, a year looked like a very long time to keep ringing the bell consistentently to make this trip possible, but if it were five years it would still be worth it, because aside from the grand spree, the scenic beauty afforded you on this trip, the coveted Plaque is a distinction that should be every showman's objective. I personally am deeply grateful to Quigley Publications for having made it possible for me to have seen Hollywood at work as well as at play the way I have, and to have had the recognition that has been attached to my efforts.

I hope that the plan will continue for many years to come and my sincerest wish to you fellow Round Tablers is that you have as grand a trip as mine. Go to it fellows for the 1941 Awards and the best of luck to every one of you.

THANK YOU

In appreciation of the hospitality extended to the Grand Awards party, both winners and Quigley Publications bow deeply to S. Charles Einfeld and Bob Taplinger, at Warners; S. Barret McCormick and Perry Lieber, at RKO Radio; John Joseph and Gene Murphy, at Universal; Harry Brand and Bob Doman, at 20th-Century Fox; Harry Sherman, George Brown, Murphy McHenry, at Paramount; Howard Strickling and Don McElwaine, at Metro-Goldwyn-Mayer; Lou Smith, at Columbia.

by J. R. WHEELER
Quigley Bronze Grand Award
Manager, Granada, South Bend, Ind.

They told me there is an old saying that goes something like this, "If you want a friend in Hollywood, go buy yourself a good dog." I don't know who is responsible for that but certainly whoever started that rumor never won a Quigley Grand Award.

From the very moment of my arrival in this beautiful land of movie-make-believe it has been thrill upon thrill, starting with a never-to-be-forgotten visit to the Dick Dickson ranch for a barbecue and first impression of Hollywood at home, and leading right on through a full week of studio visits, parties, and visits with the stars. The Grand Awards luncheon at the Beverly Wilshire Hotel was attended by leading studio heads, stars, etc. World premieres, in Hollywood and at sea aboard the luxury liner "America," a visit to San Francisco and the Jack London "Valley of the Moon" ranch, an air trip with stars back to Hollywood, and a hundred and one other events will forever serve as a memory of the grandest, and most profitable vacation of my entire life.

I only wish that every theatre manager in the United States could win a Grand Award and make this visit to Hollywood for I know that then they too would return to their desks, as I am going to, with a deeper appreciation of just "what goes on," and of the tremendous effort and patience required to produce a motion picture, and to deliver it to my theatre for screening. I have found Hollywood to be a community of hard workers, patient and painstaking workers, workers with whom I am more than proud to be associated. Never did I realize that the efforts of the theatre manager in the field are so appreciated and respected by the top notch stars of Hollywood. Upon leaving the studios their farewell was always topped with, "I'm glad you came to see us, you know we owe everything to you boys in the theatres." So take it from me, Hollywood is doing its part, and when the manager in the field does his, it becomes a combination that can't miss.

If space would permit I could go on and on telling of the marvelous treatment accorded us during this great week in Hollywood, but before I close let me remind every manager in the country that two more winners will be selected for the Grand Awards of 1941, and is it something worth working for? . . . It's an experience beyond all expectation.

My deepest thanks and appreciation go to the entire Quigley organization and to the judges who looked with favor upon my work. I only wish that I could be gifted with a silver tongue to put into words that which would amply describe my feeling of thankfulness.

"LET'S HEAR FROM YOU"

Yale Drama School Addressed By Lewin for "So Ends Night"

Starting his campaign four weeks in advance of the opening of "So Ends Our Night," Bob Russell, of Loew's Poli in New Haven, climaxed his efforts by arranging to have Producer Albert Lewin address the Yale Drama School.

Highlighting Russell's campaign were his different tie-ups with Radio Station WELI, which included a 15-minute interview with Lewin, and a sponsored "man in the street" quiz program.

Russell also arranged for the distribution of appropriately imprinted fan magazines to Poli movie-goers to a selected mailing list which was contacted one week in advance of playdate. Special pictorial lay-outs were obtained in the local dailies as well as in suburban newspapers.

FIRST QUARTER ENDS

MERLE R. BLAIR
Regent, Cedar Falls, Iowa

W. J. BURKE
Brant, Brantford, Ont., Can.

ROBERT BUSCH
Jeffery, Chicago, Ill.

E. C. CALLOW
Warners, Philadelphia, Pa.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Can.

LOUIS CHARNINSKY
Capitol, Dallas, Texas

MOON CORKER
FRANK BICKERSTAFF
Palace, Athens, Ga.

CLAYTON S. CORNELL
Schine's State, Tupper Lake, N. Y.

GORDON V. CURRIE
Civic, Adelaide, South Australia

GENE CURTIS
Schine's Strand, Syracuse, N. Y.

FRED L. DANICO
Garden, Davenport, Iowa

BILL DECKER
Capitol, Steubenville, Ohio

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's State, Boston, Mass.

BARTLETT DORTCH
Dixie, Picayune, Miss.

HENRY EYTINGE
Grange, Philadelphia, Pa.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

HERMANN E. FLYNN
Capitol, Melbourne, Australia

FRED E. FORRY
Colonial, Lancaster, Pa.

BOB FULTON
Paramount, Waterloo, Iowa

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SOL GORDON
Commercial, Chicago, Ill.

KEN GRIMES
Warner, Erie, Pa.

BILL HOCK
Warners' Enright, Pittsburgh, Pa.

KEN HOEL
BILL ZEILOR
Senator, Pittsburgh, Pa.

SID HOLLAND
Palace, Akron, Ohio

BOLIVAR HYDE
WALTER TREMOR
Florida, St. Petersburg, Fla.

DON JOHNSON
Lex, Chicago, Ill.

BERT LEIGHTON
Grand, Lancaster, Pa.

JACK LYKES
Loew's Valentine, Toledo, Ohio

M. McALEXANDER
Fox, Hanford, Calif.

JIM McDONOUGH
Grand, Galt, Ont., Can.

STANLEY R. McSWAIN
Arbor, Nebraska City, Neb.

ROBERT MARHENKE
Broadway, Baltimore, Md.

DAVE MARTIN
Fox Granada, Inglewood, Calif.

HADDON MATTHEWS
Warners, Upper Darby, Pa.

PAT NOTARO
Columbia, Sharon, Pa.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

CARMON PHILLIPS
Onate, Belen, N. Mex.

KEN PRICKETT
El Rancho, Victoria, Texas

ROY PRYTZ
Granada, Duluth, Minn.

JIMMY REDMOND
Bonham, Fairbury, Neb.

H. W. REISINGER
Poli Bijou, New Haven, Conn.

KENNETH ROCKWELL
RKO Jefferson, New York City

CARL ROGERS
Loew's, Harrisburg, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HARRY RUBIN
Tivoli, Michigan City, Ind.

BERT RUDER
Schine's State, Fostoria, Ohio

J. G. SAMARTANO
Poli Palace, Meriden, Conn.

J. A. SANDERS
Junction, Junction City, Kans.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ED SNIDERMAN
RKO Proctor's, Newark, N. J.

ARTHUR STADLER
Schine's Auburn, Auburn, N. Y.

RICHARD STODDARD
Capitol, Davenport, Iowa

T. TESCHNER
Loew's Stillman, Cleveland, Ohio

DAN TERRELL
Loew's, Washington, D. C.

CHICK TOMPKINS
Elco, Elkhart, Ind.

JOHN TREWHELA
New Park, Miles City, Mont.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

TED E. WAGGONER
Majestic, Abilene, Texas

J. R. WHEELER
Granada, South Bend, Ind.

H. M. YUDIN
Circle, Toronto, Ont., Can.

Samartano Fetes National Guards

Latest to report on various current defense tieins is Joe Samartano at Loew's Poli-Palace, in Meriden, Conn. who recently presented a National Guard Farewell Stage Show, which he says packed them to the rafters. With two companies leaving for camp night of the monster show, Joe made arrangements with the proper authorities to have the 118th Medical Regiment Band parade to the theatre with both companies of guardsmen, officers, etc. at seven p.m. At nine, the farewell program which lasted an hour was presented with city heads, American Legion officials and others participating. Acts were provided for the occasion.

To give the affair more color, a member of the Meriden Record and Samartano contacted some 13 different organizations and arranged for them to provide athletic equipment to the guardsmen, which brought additional publicity, etc. In connection with the whole program, papers devoted much space to art and stories.

The program itself was built around two numbers that the band had composed, entitled "Florida Moon' and "The 43rd Division March", which is being adopted as the official march for the New England Division. These songs were given wide publicity, since they were played for the first time publicly that night.

One of the most inspiring highlights of the party was the fact that practically the entire audience left with the boys to bid them farewell at the railroad station.

"LET'S HEAR FROM YOU"

Passport Herald Issued by Stoltz

Ingenious was the four page folder passport distributed by Arnold Stoltz in advance of "So Ends Our Night" at the Avon, in Utica, N. Y. Left inside page carried copy: "This passport issued to the citizen of Utica, New York State, in the United States of America, whose picture is herein shown, and is guaranteed to have a most enjoyable evening at" etc. etc. Directly to the right of the words "herein shown" was a piece of aluminum foil measuring one and one-half by two inches. On peering into the foil, one's reflection could be seen.

Contest angle was also brought in through lucky numbers listing on each herald. Right page carried restaurant ad advising that if corresponding number was listed at their cashier's desk, guest ticket would be awarded. Entire cost of printing and distribution was met by merchant who is reported to have been well satisfied with results.

"LET'S HEAR FROM YOU"

Nelson Is Feted

Much was made locally recently when Jack Nelson was the first Canadian showman to win a place on MGM's honor roll for his exploitation campaign on "Escape" at the Capitol, in North Bay, Ontario. Tribute was paid to the Round Tabler, who was hosted at a dinner, which was attended by local bigs. Newspapers came through with three column art breaks and stories on the occasion.

Hurry, Hurry, Hurry!



Only a short time left to get into the great $15,000.00 CASH PRIZE CONTEST

for showmanship campaigns on "Little Men." Contest open on all engagements beginning up to and including April 15th . . . PLENTY OF PRIZES FOR SHOWMEN IN EVERY CLASSIFICATION — 369 OF 'EM! . . . first runs, subsequent runs, big cities, small towns and in between. Look over that full list of prizes below! There's still time for YOU to do a job and get your entry in by April 25th! Contact your RKO Exchange immediately. Get a copy of the special press sheet, outlining special stunts and a world of tieups. Give it the action it needs NOW and cash in!

(Contest began November 1, 1940, and continues to, and including, April 15, 1941. The contest applies to all "Little Men" engagements opening within this period. All entries must be post-marked or sent not later than midnight, April 25, 1941. In the event of ties, duplicate prizes will be awarded. Full details available without cost at any RKO Exchange).

Here's the $15,000.00 as Cash Prizes

IN CITIES OF 100,000 OR OVER

FIRST RUN THEATRES

1st Prize	$500.00
2nd Prize	250.00
3rd Prize	100.00

Ten of $50.00 each

SUBSEQUENT RUN THEATRES

1st Prize	$250.00
2nd Prize	100.00

Ten of $50.00 each
Fifty of $25.00 each

IN CITIES OF 25,000 50 100,000

FIRST RUN THEATRES

1st Prize	$500.00
2nd Prize	250.00
3rd Prize	100.00

Five of $50.00 each
Ten of $25.00 each

SUBSEQUENT RUN THEATRES

1st Prize	$250.00
2nd Prize	100.00
3rd Prize	50.00

Seventy-five of $25.00 each

IN CITIES UNDER 25,000

ALL THEATRES

1st Prize	$500.00
2nd Prize	250.00
3rd Prize	100.00

Ten at $50.00 each
150 at $25.00 each

IN CANADA (ALL CITIES)

FIRST RUN THEATRES

1st Prize	$250.00
2nd Prize	100.00

Two of $50.00 each
Three of $25.00 each

SUBSEQUENT RUN THEATRES

1st Prize	$200.00
2nd Prize	100.00

Two of $50.00 each
Twelve of $25.00 each

RKO NATIONAL CIRCUIT

1st Prize	$400.00
2nd Prize	200.00
3rd Prize	100.00

Two of $50.00 each

RKO METROPOLITAN N.Y. CIRCUIT

1st Prize	$300.00
2nd Prize	200.00
3rd Prize	100.00

Four of $50.00 each

Short Wave Tiein Held by Callow

Before shoving off for Hollywood as one of the 1940 Quigley Grand Awards winners, Ev Callow, advertising and publicity head for Warner theatres in Philadelphia took advantage of the WCAU short-wave facilities by arranging an international broadcast to promote "That Night in Rio." In addition, a preview of the picture was presented in the WCAU Auditorium to a select group of 250, including the consuls of all the 22 Latin American countries.

Preceding the picture premiere, the consuls participated in the short-wave broadcast that reached all the South and Central Americas, each sending goodwill messages to their respective countries, the central theme being that the picture, as well as the broadcast itself, was designed to cement international relations between the Americas. The broadcast was at eight p.m. for a half hour, the first 15 minutes being carried by WCAU for local listeners.

The premiere itself had all the Hollywood trimmings, the station providing canopy, velvet carpet and klieg lights to herald the arrival of each consulate party. The affair was strictly formal and following the screening, the WCAU Auditorium was transplanted into an authentic night club. Music for dancing was provided by a rhumba band and only South American drinks were served at an improvised bar.

"LET'S HEAR FROM YOU"

Street Sign Changed By Tierney for "Road"

Market Street over in Newark was recently turned into "Tobacco Road" by Eddie Sniderman of RKO Proctor's, who arranged for Gene Tierney, visiting in New York, to trek to the theatre and partake in the ceremonies attendant to changing the street signs (see photo in picture section). Paper devoted three columns to art and story, as did other cooperating papers. Day ahead, readers were planted inviting one and all to be present at noon while the star climbed a ladder and replaced the sign.

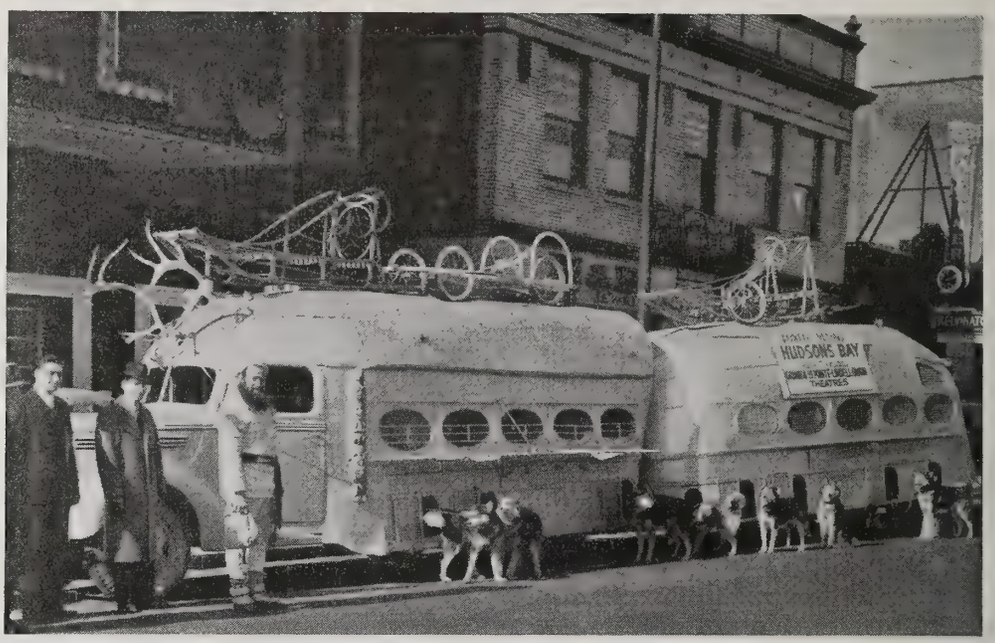
For "Western Union," Sniderman again crashed the papers by turning the theatre over to local Western Union boys for opening day. The kids managed, ushered, sold tickets and generally had the run of the place. Papers came through here, too, with art and stories.

"LET'S HEAR FROM YOU"

"Arizona" Opening Tied To British Relief Fund

Contacting chairman of the local American British Relief Committee, in connection with "Arizona" at the L. & J. Palace, Athens, Georgia, city manager Moon Corker and publicist Frank Bickerstaff sold idea of a pie baking contest with the winner to receive a gold loving cup. Pie entries donated by leading bakery shops and women's clubs were auctioned off on stage opening night with proceeds going to the Fund. Local jeweler who had donated the cup displayed it in his window two weeks ahead, in addition to advertising the tieup.

Fanchon & Marcomen Tie Explorer to "Hudson's"



FOR the simultaneous four-theatre neighborhood engagement of "Hudson's Bay," F&M Zone Manager Bill Hoppe and his managers took advantage of the publicity atetnding the presence in St. Louis at that time of Earl F. Hammond, noted Arctic explorer.

Hammond and his wife, garbed in typical Eskimo outfits, toured the town via trailer and special Arctic sleds, fitted with wheels and drawn by a team of huskies proclaimed the opening of "Hudson's Bay" at the Granada, Union, Hi-Pointe and Lindell Theatres. Signs were posted on both trailers and sleds. The special fur pelts carried by Hammond were utilized for lobby displays, while the caravan toured schools throughout the communities, Hammond speaking at auditorium gatherings of student bodies and was interviewed over KWK.

Dave Kinzler, of the Lindell, Bill Abeln of the Hi-Pointe and Bob Heining of the Union worked out the citywide tour with Hoppe and Dick Fitzmaurice of the Granda. Louis Dauwalter, relief manager of the St. Louis Amusement Company, accompanied Hammond and his entourage throughout the city.

Pollock Distributes Lucky Number Cards

Concentrating on high school students, Les Pollock, at Loew's, Rochester, distributed lucky number cards in connection with "So Ends Our Night". Girls received white cards and boys red, each carried copy to the effect that if they could locate a student of the opposite sex in their school who held a card with the corresponding number, guest tickets would be awarded. Same stunt was used in stores with holders to search for fellow employees with the same number.

For herald giveaway, four page folder was used front cover of which carried copy "Girls . . . this concerns you". Inside spread was devoted to title, cast, playdates and cut of stars while back page read: "See this picture with someone you love dearly."

"LET'S HEAR FROM YOU"

Men's Cooking Contest Held For "Penny to the Rescue"

In connection with the opening of Pete Smith's short "Penny to the Rescue" at Loew's State and Grauman's Chinese, in Los Angeles, Hal Elias of the MGM short subjects department with the cooperation of the Fox West Coast theatres publicity department arranged for a men's cooking contest at one of the leading department stores.

Cooperating store laid the scene for the entrants, setting up ranges, utensils and supplies. Smash newspaper publicity was accorded the event, with the Los Angeles *Examiner* coming through with practically three full pages, which included art, the regular Prudence Penny column and two column story on Pete Smith's career. Contest was judged by well-known home economists and the public was invited to attend.

"LET'S HEAR FROM YOU"

Minish Sends Rogers Congratulatory Message

Harold Minish of the Tower Theatre, Milwaukee, tied in Ginger Rogers' Academy Award with the current run of "Kitty Foyle" via a giant postal card mounted in the lobby. The card, five feet by seven feet in size, carried a congratulatory message to Ginger with space provided for the names of hundreds of fans. The card was forwarded airmail to Ginger at the RKO Radio Studios on the opening day of engagement which ran day-and-date in the Tower and Oriental.

Buried Treasure Stunt Arranged by Rankin

Reporting on his activities at the Plaza, in Tilbury, Ontario, Harland Rankin advises that last fall a special children's matinee was held at his house during which time each child put his name on a piece of paper which was placed in a box, sealed and then buried in a vacant lot with appropriate ceremonies. On March 1, children were notified to be present at the following matinee, at which time the Mayor would unearth the box, call off the names on the slips of paper and to each child present, guest tickets were awarded.

Another stunt consisted of a special art contest which was held on stage, where four contestants drew a picture of a popular local prominent. Finished portraits were then auctioned off by the Mayor, with proceeds going to the Red Cross.

A tieup with a local shoe merchant is reported by Rankin as proving highly successful, with store sponsoring a two mile hike in conjunction with the Civil Guards and the Canadian Legion. The race started from the theatre and routed through back streets which were closed off measuring the two mile distance. The winning team received merchandise prizes and ducats.

"LET'S HEAR FROM YOU"

"Ziegfeld Girl" Stills Available from M-G-M

M-G-M has made available a set of stills to be used as an advance exploitation aid for "The Ziegfeld Girl." They include photos of Hedy Lamarr and Lana Turner, two of the stars of the musical; shots of several of the showgirls selected from among the nation's beauties to appear in the picture, and a drawing by James Montgomery Flagg—his individual impression of the typical "Ziegfeld Girl of 1941." The original of this latter is one of a number of impressions submitted by the country's leading artists as an inspiration to artists and art students entering the contest sponsored by the company with the cooperation of the Art Students League of New York.

"LET'S HEAR FROM YOU"

Novel Co-op Ad Used By Decker on "Thief"

Bill Decker at the Capitol Theatre, in Steubenville, Ohio, went oriental for his date on "Thief of Bagdad," entire staff wearing turbans imprinted with title. Co-op page was promoted, each ad being tied to picture with such copy as "no magic, no tricks, our prices," etc., or "sorcery and deception are okay in fairy tales, but," etc. Fifteen-minute radio transcription by Lowell Thomas was planted as were art and readers in out-of-town papers. Decker credits Bill McClain, his assistant, with aiding on the campaign.

"LET'S HEAR FROM YOU"

Changes Street Name

Ahead of "Mr. & Mrs." at the Strand, in Niagara Falls, Bill Gibson held a 15-minute radio contest with guest tickets going to those correctly answering list of questions pertaining to the film. Photos of former Carole Lombard pictures were numbered and placed in department store window, tickets went here too, to those correctly identifying the titles.

Members Report On Kiddie Clubs

With theatremen realizing that the kids of today are the adult patrons of tomorrow, the latest Round Tablers to report on their Saturday matinee clubs are Bill Hock at the Warner Enight in Philadelphia and Stanley R. McSwain at the Arbor, in Nebraska City, Neb.

Hock opens his Saturday morning shows at 10.15 with news, cartoons and novelties and challenging his statement that he has one of the largest kiddie clubs in existence, numbering some 5,000. Promptly at 11.30 he goes on the air with a half hour sustaining program over WWSW, conducted by popular station announcer, who leads the kids in community sings, etc., assisted by theatre organist, Johnny Mitchell. The program is interspersed with several amateur acts in which the children participate and broadcasts are varied from time to time to keep interest of visual as well as listening audience by use of spelling bees, quiz contests and by inviting stars of stage, radio and screen to appear.

Immediately after the broadcast portion of the show, lunch is partaken of, with kids supplying their own and ushers on hand to request the passing of uneaten portions to the open aisles. While this is in progress, showing of a series or feature is held. At the present time, Hock has promoted a bicycle which will be awarded as a door prize in connection with a lucky number contest, this to cover a period of 26 weeks.

McSwain Divides Club Into Teams

Out in Nebraska, McSwain has but recently started his kiddie club to which he gives a little different twist by dividing the entire registration membership into two teams, with two of his theatre employees acting as captain for each. The entire club is to be operated on a competitive basis with each side trying to score more points each week than the other team.

Every Saturday morning, each team must take part in a short stage entertainment, for which that team scores 100 points. So that the children may understand the scoring, heralds are distributed carrying the following ratings: 10 points each time a child attends Sunday School; 6 points for every new member brought in; 5 points if the team tells 10 adults about certain coming attractions at the Arbor and have these adults sign their name to a paper; 1 point each time the child attends a regular Saturday show; 1 point for non-lateness at school and 100 points each week if the team puts on some sort of stage entertainment at the regular Saturday morning meeting of the Kiddie Club.

"LET'S HEAR FROM YOU"

Reisinger's "Blonde" Ice Gag

Three days ahead of opening of "Blonde Inspiration" at the Loew Poli, New Haven, H. Reisinger placed an empty film can, supposedly containing a print of the picture, in a block of ice and planted it out front of his theatre. Copy overall read: "So hot, we had to cool it off" etc. A "Blonde Inspiration" usherette was stationed in the entrance to the orchestra beneath a spotlight. Chest banner gave title and playdates.

Imported Rug Dealer Aids Leighton on "Thief"

Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., for "The Thief of Bagdad," tied up with a local dealer of imported rugs and carpets, utilizing in the window a small carpet and a midget figure of Sabu upon it suspended in mid-air. In addition, picture had a send-off in the public schools with special announcements in classrooms and special stills used on bulletin boards. Window tie-ups were also made with the town's book shops.

Book shop tie-ups were also utilized for "Kitty Foyle," having copies of the book surrounding an enlargement of Ginger Rogers. Similar tie-ups were effected with typewriter stores. Two weeks in advance, Leighton arranged a special 40x60 lobby display, using the front cover of "Life" magazine as the main theme.

"LET'S HEAR FROM YOU"

Taylor Wires Taylor On "Flight Command"

A telegram from Robert Taylor commending a local recruiting officer for his fine work, and mentioning "Flight Command," was one of the features of the campaign for the film put over by Pat Heavey, State, Kalamazoo, Mich. Heavey also offered guest tickets to recruits passing their physical examinations. In addition, he obtained photos of new recruits and planted them in downtown windows, informing their parents that the picture was on display and offering the elders guest tickets.

"LET'S HEAR FROM YOU"

Autry Print Delivery Used for Publicity

Special attention was given to "Melody Ranch" by Art Cohn, manager of Warners' Roosevelt Theatre, Philadelphia. Window and counter displays were arranged with five-and-tens in the neighborhood, while special display board, illuminated, was planted at the gasoline stations. In addition to novelty ads in the newspaper, a trailer was used, in form of "Hollywood News Flash," it combined the photo of Cohn greeting Gene Autrey, who personally delivered the print of the picture. A seven-foot lobby display duplicated the trailer stunt. Other angles included Boys Club tie-up, Autry autographed photo giveaway, radio plugs, dance hall tie-up and several specialized displays at the music stores.

Cohn further attracted curiosity to "The Invisible Woman," with a fishpond in the lobby with copy: "Danger! Man-Eating Sharks! Look Below!" People gazing into the pond saw copy about the picture.

"LET'S HEAR FROM YOU"

Martin Issues Faint Check

In advance of his two-day horror show at the Fox Granada, in Inglewood, Cal., Dave Martin distributed faint checks to outgoing patrons. Issued by the "Fright Insurance Company," copy on card read: "The person named below is entitled to return again if sufficient evidence is presented to management proving he or she fainted during the showing of 'The Torso Murder Mystery' and 'Face at the Window.' Assistant Bill Erickson was co-idea man on the stunt.

'Zanzibar' Given Teaser Premiere

Despite Mark Twain's statement that nothing could be done about the weather, it took Sparks city manager Bolivar Hyde and Walter Tremor, advertising and publicity director to bring a "heat wave" to "frost-bitten" Floridians through the world premiere of "Road to Zanzibar" at the Florida, in St. Petersburg.

With conversation rife about the unusually cold weather the folks there were experiencing, the theatremen opened their campaign with teaser ads and stories advising readers through a box on the weather page, that "a heat wave will be observed in St. Petersburg when Bing Crosby, Bob Hope and Dorothy Lamour arrive in the world premiere of the hottest show," etc., etc. Newspaper coverage was abundant with front page stories and art week ahead, while radio breaks were secured directly after the Bob Hope and Bing Crosby shows. Local stations carried premiere announcements as news features and gratis plugs were landed over the man-on-the-street broadcasts.

Cannibal Ballyhoo Featured

Highlight was the massive center piece built inside the lobby with 24 sheet cutout head of Lamour with art heads of Crosby and Hope. Inside lobby was decorated by local wild animal and reptile ranch with Spanish moss, vines, cut underbrush, monkey heads, human skulls, animal skins, etc. For the street front, a large cage was promoted and in it sat a negro dressed as an African cannibal, similar to those seen in the picture. Sign overall read: "Captured by Bing Crosby, Bob Hope and Dorothy Lamour on the Road to Zanzibar".

Public address system was mounted over boxoffice and periodic announcements by barker were interspersed with recordings of Bing, singing hit tunes from the picture. Pennants and flags were draped on the marquee and entire staff wore sun helmets ahead and during run.

For giveaway, cellophane imprinted bags were distributed. Copy read: "In this bag is captured a small quantity of real Zanzibar spice . . . but you'll find plenty of Zanzibar spice in" etc., followed by title, cast, playdates and cut of the stars.

CALLING ALL MEN FOR "LITTLE MEN"

There still remains time for you theatremen who have not already played "Little Men" and sent in your entries to get going and grab yourself a piece of the $15,000 that is to be awarded by RKO in this connection. The deadline on this contest is April 15th and those of you who have not yet booked the picture can still get in under the wire.

Theatremen in all situations are eligible to participate with some 369 lucky lads taking home the bacon. Entries may be sent direct to RKO or to Round Table for inclusion in the Quigley Awards Competition.

FROM READERS

Further comment for the recent Round Table forum on "Adjectives in Advertising", as expressed here by "Pat" Patchen, outstanding advertising exponent and city manager for Westland Theatres in Grand Junction, Colo.:

DEAR MIKE:

A newspaper ad is just like putting a salesman on your payroll—you expect it to roll up its sleeves, get in there and pitch. You don't care how it sells, just so long as it does sell, and the ad that sells a hundred tickets is better than the one that half-way sells a thousand.

Big words and little words, shouts and whispers, black and white—HOW the ad works isn't so important as WHAT it gets done. And the ad that does the job is good—regardless of what the experts say about it and even if it violates all the rules in the book.

Most of us in the field sincerely admire the Radio City Music Hall ads and congratulate Mr. Van Schmus for them. But to copy them generally would be disastrous. For example, take this copy from a recent Music Hall ad on "Our Town."

"All the evocative, penetrating drama, the haunting beauty which catches at the heart, and the poignancy of Thornton Wilder's play, have been intensified by the artistry of the screen. . . ."

That ad wasn't talking to run-of-the-mill patrons in the average theatre. It was selling for the Music Hall, talking to Music Hall patrons. And I'm not one of those who still believe that ads should be written for the "12-year-old" minds of our patrons. Situations where that type of ad can be used with success are very few.

If your average patron says a show is "swell" when he likes it—your ads should talk right back to him in the same language. Van Schmus can sell evocative, penetrating and poignant drama. Very few others can.

"LET'S HEAR FROM YOU"

Hotel Tieup Features "Strawberry" Dance

In connection with the Cleveland engagement of "Strawberry Blonde" at the Warner Hipp, ad man Manny Pearlstein arranged a tieup with the Arthur Murray Studios at local hotel. Each night at two special performances in the grill, Murray dancers dressed in appropriate period costumes were introduced with proper credits to the picture and theatre and would then dance the "Strawberry Waltz" featured in the picture. This was followed by a spiel again giving picture mention. Contestants were then picked from the audience to do the waltz with the professionals, after which winners so picked by audience applause, were presented with guest tickets for following week's show.

In exchange for this cooperation, the theatre carried a display board in the lobby with appropriate copy tying in both the picture and the Arthur Murray Studios. Promotion started opening day and continued throughout its playing time.

'John Doe' Gets 4-City Opening

In an unprecedented four-city seven-theatre world premiere, "John Doe" opened with showings at the Rivoli and Hollywood Theatres, in New York; the Beach and Paramount, in Miami Beach, the Hollywood and Downtown, in Los Angeles and the Criterion, in Oklahoma City. Openings were attended by leading socialites, local celebrities, film stars and just plain John Does.

In New York, the activities were broadcast over Station WMCA from the lobbies of both theatres with noted radio film commentators doing the honors. The New York Journal-American conducted a "Meet John Doe" contest which ran a week and continued for another week. Man posing as John Doe travelled to designated parts of the city at set hours and the first person at each location to recognize him was awarded a prize by the paper. News and picture breaks were run daily during the entire period of the contest.

For a first-timer, the Subway Advertising Company devoted space to a picture through car cards planted in units of the surface, elevated and subway lines in all five boroughs. Card which runs for 30 days carried cut of Gary Cooper and Barbara Stanwyck with the following copy: "Go See 'Meet John Doe.' It's the picture of the month. Frank Capra has brilliantly cast Gary Cooper and lovely Barbara Stanwyck in a great story. I was thrilled. I know you will be too when you 'Meet John Doe.'" Card was signed by Susan Lee, Motion Picture Editor, N. Y. Subways.

Capra Presented with Scroll

In Los Angeles, sidewalk bleachers were constructed to accommodate the crowds and both a stationary and roving mike were used to broadcast the activities over KFWB. Highlight of the premiere was the presentation to Capra of a scroll of appreciation from the "Capra Alumni Association," signed by stars and featured players who had figured prominently in previous Capra films. Presentation was made by Edward Arnold, president of the Alumni.

In Miami and Oklahoma City, the premiere showings were accorded similar treatment as in New York and Los Angeles, with socialites and celebrities in attendance, lobby broadcasts and complete newspaper coverage.

DRAFTEE SAYS ADIOS WITH TRAILER COPY

What might be termed his last official act as manager of the Avalon Theatre, in Plattsville, Wis., was the farewell trailer run by Leo Kulik, before shoving off for his year's training in one of Uncle Sam's army camps.

Addressed to "My Friends and Patrons," Kulik said goodbye, thanked the folks for their past patronage and expressed the hope that they would continue to seek their film entertainment at the Avalon.

EXPLOITATION BRIEFS FROM A-FIELD

Tying in with local paper, Fred C. Doughty for date on "Land of Liberty" at the Lyric, Winchester, Ind., promoted editor to donate twenty-five per cent of the revenue from a full page ad. Also in connection with this, Doughty sold signature spots to merchants to defray cost, to the Greek War Relief. Tieup brought front page story.

▽

With the cooperation of the Navy, Johnny McManus, Loew's Midland, Kansas City, arranged a "Flight Command" window display using an open parachute hung from ceiling, and including various types of bombs, flying suits, machine guns, etc. The Commander and officers of the local base attended the opening night showing and lobby interviews were transcribed for a special broadcast.

▽

An advance screening for the Governor and members of both houses of the state legislature was a high point in the "Land of Liberty" campaign put over by Norman Hicks, State, Raleigh, N. C. The Executive issued a proclamation as a result of the showing. In addition, strong cooperation was received from the Junior Chamber of Commerce, which sponsored the engagement. Letters directed to parents of students, asking their permission for the children to attend special matinees of "Land of Liberty," were distributed through the grade schools.

▽

An opening night parade to the theatre, including a contingent of local Boy Scouts, was the feature of the "Flight Command" campaign put over by H. T. Grisson, Jr., Colony, Portsmouth, Va. In addition, the Scouts cooperated by distributing window cards. In advance of the opening, a screen was held for high-ranking Navy officials.

▽

Walter Norris of the Regent, Grand Rapids, arranged for a "Ten Best Rules for Married Couples" contest. A "Calling All Smiths" broadside was sent to all Smiths calling their attention to a special "Smith night." "Smith night" also was boxed in the regular house ads, given space in the movie columns and plugged over the air.

▽

Two days before the opening of Mr. and Mr. Smith" at the Regent Theatre, Grand Rapids, persons named Smith along the streets were called on to appear on the "Sidewalk Interviews" program conducted by Stanley Barnett of Station WOOD. In addition Barnett devoted spot announcements to the show beginning a week in advance of the opening.

▽

For the showing of "Andy Hardy's Private Secretary," Harry Olmstead, manager of Warners' Capitol Theatre, York, Pa., promoted a special blotter plugging the picture, with a secret message written in shorthand, distributed at the business colleges and to many of the city offices. One of the biggest business colleges cooperated, dictating a form letter for the shorthand classes to plug the film.



Reproduced above is front page of one of Bill Johnson's programs for week's attractions at Smalley's, Dolgeville, N. Y. In this instance, plug on "City for Conquest" has been carried over to an inside spread, with rest of space and back cover devoted to remainder of week's pictures.

Johnson's policy is to shoot the works on page one in an attempt to hit the keynote of the week's program with a phrase, catchline or picture that will command attention and practically compel the prospective customers to look inside.

A "Maisie" contest was presented on the stage by Perry Lessy, manager of Warners' Lindley Theatre, Philadelphia, for "Maisie Was a Lady." Young ladies from the neighborhood were dressed as Ann Sothern in the picture and the one resembling her closest in looks, characteristics and mannerisms was showered with gifts donated by co-operating merchants in the vicinity. Judging was made solely by audience applause. For "The Thief of Bagdad," Lessy used an enlarged figure of Sabu with a small heart painted on the side. Patrons were invited to display their marksmanship with the darts for free passes.

▽

F. T. Ackerman of the Regent Theatre, Bay City, Mich., spotted a girl dressed as "Kitty Foyle" in his campaign for the picture of that title. She sat at a desk in the lobby beginning several days in advance of the opening and passed out memos to each patron. A shorthand mailing and other promotion reached the business and high school pupils of the entire community. Playdates were prominently mentioned here.

Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., used an old flivver with a boy and girl riding it through town to plug "This Thing Called Love." In addition, Bert made arrangements with the marriage bureau, giving tickets to prospective brides and grooms applying for licenses while the picture was playing at the theatre. Leighton also promoted an epigram contest in the Franklin and Marshall College campus paper and an editorial in the *Lancaster Era,* using the picture theme as text.

▽

Special messages plugging "The Trial of Mary Dugan" were imprinted on Postal Telegraph blanks and delivered with regular messages as part of Charles A. Midelberg's campaign for the showing at the Capitol, Charleston, W. Va. He also had a special card with a still and proper credits displayed in city and suburban buses.

▽

Instituting a search for a "Miss Gone With the Wind" through the local newspaper, George Mullare, Pekin, Pekin, Ill., arranged with the Mayor to name the winner his personal representative at the film's premiere.

▽

Sammy Tietelbaum, manager of Warner's Commodore Theatre, Philadelphia, brought "Kitty Foyle" to attention by using a ginger cookie wrapped in cellophane bearing this copy: "If You Think This Ginger Is Snappy—Wait Until You See Ginger Rogers as Kitty Foyle at the Commodore."

▽

Jack Singer, assistant manager of Warners' Sedgewick Theatre, Philadelphia, used an invisible message for "The Invisible Woman." Special blue-cards purchased at a novelty shop carried teaser copy. But when dipped into water, the picture message and playdates appear.

▽

A "Little Nellie Kelly" contest was worked out by Roland Haynes, manager of Warners' Keystone, Philadelphia, in connection with the neighborhood newspaper. Kids were asked to vote for the favorite or most popular girl in Central North Philadelphia. The top winner received a Nellie Kelly doll. The paper printed stories and coupons. Judy Garland scarfs were given to the first 200 women attending the opening performance.

▽

A gigantic figure of a djinni, suspended from the ceiling and kept floating through the lobby was set up in advance of "The Thief of Bagdad" by Lee Kline, manager of Warners' Orpheum, Philadelphia. The figure held the principal performers in the palm of his hand.

▽

C. G. Keeney, manager of the Park, Reading, tied in with a local bakery for "Buck Privates." A "canteen" was set up in the lobby where an "Army Hostess" distributed promoted doughnuts to patrons. For the opening, Kenney arranged for a Veterans of Foreign Wars parade. After a march through the center city streets, the band serenaded in front of the theatre.

YOU ARE INVITED TO JOIN UP

A. D. DEASON

skippers the Wichita Theatre, Wichita Falls, Texas, which is owned by Texas Consolidated Circuit. He began his theatre career as usher with the Melba in Dallas 12 years ago. Promoted from chief usher to assistant manager of the Old Mill, he later held a similar post at the Melba and Majestic. In 1937 Deason attained a managerial position at the Strand, then left for his present spot.

▽

ALLAN CLAYPOOL

is connected with the Long Circuit and manages the Capitol Theatre in West Columbia, Texas. When starting in theatre business, Allan's duties were those of door boy and advertising manager and then he became an operator. In Smithville he was an operator and assistant manager for two years, gaining much experience.

▽

DOUGLAS F. AVEY

is the manager of the West End Theatre in Atlanta, Georgia, a Lucas and Jenkins house. An usher's job started him off and that was at the Fox in 1939. A promotion and transfer brought Doug to the DeKalb Theatre, Decatur, Georgia, as assistant manager and then he moved into the position he now has.

▽

CHARLES B. KING

acts as the assistant manager at Malco Theatres' Paramount in Jackson, Tenn. It was at this house that Charles was initiated into showbusiness when he secured an extra usher's job while attending high school in 1933. The following year he moved to the Hauber Theatre as regular usher and assistant doorman. In 1936 the State Theatre claimed him as doorman, then he switched to the Paramount in like capacity and was also made personnel director, then assistant.

▽

MELVIN SPARKS

began working in showbusiness at the Guild Theatre, Crystal City, Texas, about eight years ago and secured a job as doorman. Shortly after he was made operator and eventually assistant to the manager. In 1939 Mel became the manager of this house, from where we hope to have many communications from him.

▽

PAUL REYNOLDS

is the manager at the Point Theatre in Powhatan Point, Ohio. Prior to reaching this post, Paul took care of all advertising and displays at this spot and his fine work was quickly recognized. Tell us what you are doing for the grosses, Paul, for undoubtedly it would be of much interest to our other members.

▽

EDWIN M. MOORMAN

started as art man and then was made manager of the Gem Theatre in Overton, Texas. From this house he went to the Cozy in Gladawater, also in the same state. We now find Ed managing the Grove Theatre, Port Arthur, Texas, which house belongs to the Jefferson Amusement Co. circuit.



EDITHE TRAFFORD - BROWN to JOHN TREWHELA, on Friday, January 10. Groom holds down the fort at the New Park Theatre, in Miles City, Montana.

▽

ED JOHNSON, JR.

began in showbusiness about 25 years ago, at the Globe Theatre, Erwin, Tenn. He was connected with promotional departments in various companies and in 1928 bought the Palace in Erwin and operated same for about seven years. When Ed sold the house he came on to the Grand Theatre in Lenoir City, Tenn., one of the houses of Cherokee Amusements, Inc., where he is now employed as skipper, and a fine job he is doing, too.

Birthday Greetings

Leonard Allen
Stan Andrews
Walter Bennett
Ewell Bingham
Harry Black
Melvin L. Blackledge
Harold Blumenthal
George Bronson
Bernard Buchanan
Ralph Cokain
Ted R. Conklin
Archie Connolly
V. M. Cummings
R. W. Eberhard
John Elliott
Lee J. Euering
Eddie Forester
H. B. Fox
Austin Frank
James W. Grantham
Paul W. Greer
Edgar B. Hands
Lou S. Hart
Robert Heining
Russell V. Hupp
Edward Jacobson
William W. Johnson
Johnny J. Jones
Milton L. Kaiser
Stanley Lambert
W. C. Lewellen
Otis V. Lloyd
Abraham L. Lowenstein
Richard J. Ludwig
Gene Lutes
John J. Maloney
Robert V. Marchbank
Lloyd Murphy
Walter W. Murphy
Wilbur Neustein
Pat Notaro
Roy L. Patterson
J. P. Perry
W. Horace Reese
William Reiser
Norman C. Rolfe
Victor J. Rosen
Joseph Rosenfield
John A. Ryan, Jr.
Raymond E. Salisbury
Marvin E. Samuelson
Edward I. Selette
Joe Scanlan
J. Warren Sever
Samuel L. Shafer
Frank B. Sitton
C. Arnold Skelly
Warren A. Slee
Lynn Smith
Ted Smith
Mark Solomon
L. O. Stein
Bernie Stone
Earle McArthur Tate
Ralph C. Tretz
David Wald
Mrs. Avece T. Waldron
Thomas Wall
Abe P. Werbner
T. H. Whittemore
Ray Williams
I. W. Wyte

EDWARD PURCELL III

has been in theatre business for about eight years. He began doing odd jobs around the movie house and then became a part-time usher. He also worked in the poster department and soon became an assistant manager. During all this time Edward was still pursuing his studies in high school and then college. His first job was at the Virginia, Harrisonburg, Va., and then he was transferred to the Strand in Staunton, Va., where he now acts as manager.

▽

HOWARD JAGGERS

began in show business as a bill boy in Chickasha, Oklahoma, in 1926. He then became janitor's helper, relief doorman and usher. Moving to the Rialto, Howard was made head doorman and helped the artist and bill poster. The next town he went to was Ada, same city, as artist, where he learned to operate. Gradually, he took over all advertising and exploitation and when he moved to Duncan, Okla., he did the same work, plus the writing of newspaper ads. El Reno, Okla., was his next spot and he acted as assistant manager of three theatres there. The next transfer brought him to Lubbock, Texas, as assistant manager of the Palace, Lindsey, Texan and Cactus houses. Early this year Howard secured a managerial post at the Broadway and Lyric Theatres in Lubbock.

▽

TED R. CONKLIN

is the manager of Schine's Federal Theatre in Federalsburg, Maryland. An usher's job started him off in picture business about ten years ago, working for Century Circuit and shortly after he was made assistant at the Beacon, Port Washington, Long Island, N. Y. Ted also worked for Skouras, as a relief manager and assistant, previous to his present post.

▽

LEROY MARTIN

is the manager of the LaFayette Theatre in LaFayette, Alabama, which house belongs to the Martin Theatres circuit. After finishing school four years ago, he worked in theatres in Columbus, Georgia, starting from the bottom, as an usher, proceeding to doorman and assistant manager. Leroy went to Opelika, Alabama, and was taken on at the Martin Theatre as assistant manager. Shortly thereafter he was transferred to his present post.

▽

SHELTON C. M. GANDERSON

acts as a supervisor and publicity director for the Levine Circuit in Virginia. Working for an advertising association which specialized in theatrical accounts, after several months Ganderson accepted an assistant manager's job at the Colonial in Norfolk. The next move brought him with Valley Enterprises' State and Strand and Warners' Virginia houses where he took care of all advertising. This position kept him in the Shenandoah Valley for 18 months and immediately thereafter he came on to his present affiliation, working at the Plaza, Rosele, Elton, State and Colony Theatres in Norfolk, Portsmouth and Ocean View, Va.

THE RELEASE CHART

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Adam Had Four Sons....Col
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Ellery Queen's Penthouse Mystery....Col
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Scotland Yard....*20th-Fox*
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Seven Sinners....Univ
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She Couldn't Say, No....WB-FN
She Knew All the Answers....*Col*
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Shining Victory....*WB*
Shot in the Dark....*WB*
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Sis Hopkins....*Rep*
Six Lessons from Madame Lazonga....Univ
Skylark....*Para*
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Slightly Tempted....Univ

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

So Ends Our Night....UA
Son of Monte Cristo....UA
South of Suez....WB
South to Panama....*Prod*
So You Won't Talk....Col
Spellbound....*Foreign*
Stars Look Down, The....*MGM*
Strange Alibi....*WB-FN*
Strawberry Blonde....WB-FN
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We're in the Navy Now....*Univ*
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West of Pinto Basin....Mono
West Point Widow....*Para*
Where Did You Get That Girl?....Univ
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Widows of the Press....*Mono*
Wildcat of Tucson....Col
Wild Man of Borneo....MGM
Woman's Face, The....*MGM*
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Wyoming Wildcat....Rep

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Young Bill Hickok....Rep
You're the One....Para
You're Out of Luck....Mono
Youth Will Be Served....20th-Fox
You Will Remember....*Foreign*

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THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 93.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie Plays Cupid (G) 2016	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68	Nov. 2,'40
Chain Gang	*Otto Kruger-Gloria Dickson*	*Apr.* 28,'41		
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsay	Nov. 30,'40	69	Nov. 30,'40
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 18,'41	69	Feb. 15,'41
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 16,'40
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64	Nov. 16,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The	*Jack Holt-Marjorie Reynolds*	*Apr.* 10,'41		
(See Product Digest, page 64)				
Her First Beau	*Jane Withers-Jackie Cooper-Edith Fellows*	*Apr.* 30,'41		
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	
(See Product Digest, page 64)				
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Naval Acadamy	*Jimmy Lydon-Freddie Bartholomew-Joe Brown, Jr.*	*May* 22,'41		
North from the Lone Star 2213	*Bill Elliott*	*Mar.* 31,'41		
(See Product Digest, page 87)				
Nobody's Children 2030	Edith Fellows-Lois Wilson	Oct. 17,'40	65	
Officer and the Lady	*Rochelle Hudson-R. Pryor*	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade	Irene Dunne-Cary Grant	Apr. 17,'41		
(See Product Digest, page 29)				
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Return of Daniel Boone	*Bill Elliott*	*Not Set*		
Senate Page Boys	*H. Marshall-Virginia Bruce*	*Not Set*		
She Knew All the Answers	*Joan Bennett-Franchot Tone*	*May* 15,'41		
So You Won't Talk (G) 2018	Joe E. Brown-Frances Robinson	Oct. 3,'40	69	Sept. 28,'40
Texas	*Wm. Holden-Warren William*	*Not Set*		
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Apr.* 30,'41		
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57	Sept. 21,'40
Time Out for Rhythm	*Rudy Vallee-Rosemary Lane-Ann Miller*	*Not Set*		
Under Age	*Nan Grey-Alan Baxter-Mary Anderson*	*Apr.* 24,'41		
(See Product Digest, page 86)				
West of Abilene (G) 2202	Chas. Starrett-Marjorie Cooley	Oct. 21,'40	57	July 20,'40
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*Not Set*		
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Not Set*		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 31,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter	Oct. 4,'40	73	Oct. 5,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104	Nov. 2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70	Nov. 16,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Law and Lucky Wilson, The	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Love Crazy	*William Powell-Myrna Loy-Fay Bainter*	*Not Set*		
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41
Men of Boys Town (G)	*S. Tracy-M. Rooney-B. Watson*	*Apr.* 11,'41	106	*Mar.* 15,'41
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80	Mar. 15,'41
People vs. Dr. Kildare, The	*Lionel Barrymore-L. Ayres-Laraine Day*	*Apr.* 25,'41		
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40
Rage In Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85	Mar. 8,'41
Stars Look Down, The (A)	*Margaret Lockwood-Michael Redgrave*	*Not Set*	103	Jan. 27,'40
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40	96	Oct. 12,'40
West Point Widow	Jean Parker-Robert Stack	Apr. 4,'41		
Where Did You Get That Girl?	Donald O'Connor-Grace McDonald	Mar. 21,'41		
Who Killed Aunt Maggie?	Edward Everett Horton	Apr. 18,'41		
Widows of the Press	*Lee Tracy-Jean Parker*	*Not Set*		
Wildcat of Tucson	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
Wild Man of Borneo	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
Woman's Face, The	*Joan Crawford-Melvyn Douglas*	*Not Set*		
World in Flames	John Beal-Mary Carlisle	Jan. 10,'41		
Wyoming Wildcat	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
YOU'LL Find Out	Bob Hope-Kay Kyser-Boris Karloff	Dec. 6,'40	96	Dec. 7,'40
Young Bill Hickok	Don Barry-Judith Allen	Jan. 10,'41	57	Jan. 11,'41
You're the One	Ozzie Nelson-Harriet Hilliard	Jan. 24,'41	60	Jan. 25,'41
You're Out of Luck	Ralph Byrd-Isabel Jewell	Jan. 17,'41	61	Jan. 18,'41
Youth Will Be Served	Jane Withers-Jane Darwell	Jan. 3,'41	67	Dec. 28,'40
You Will Remember	*Fredric March-Florence Eldridge*	*Not Set*		
ZIEGFELD Girl, The	*James Stewart-Judy Garland-Hedy Lamarr*	*Not Set*		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
Uniform, The	*Clark Gable-Rosalind Russell*	*Not Set*		
Washington Melodrama	*Frank Morgan-Kent Taylor-Ann Rutherford*	*Apr.* 4,'41		
Wild Man of Borneo 121 (See Product Digest, page 39)	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
Woman's Face, A	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*Not Set*		
Ziegfeld Girl, The 130 (See Product Digest, page 62)	*J. Stewart - J. Garland - H. Lamarr-T. Martin*	*Apr.* 18,'41		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break the News (G)	*M. Chevalier-J. Buchanan*	*Apr.* 10,'41	78.*May*	14,'38
Chamber of Horrors (G)	Leslie Banks-Gina Malo	Dec. 20,'40	79. Mar.	22,'41
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70	
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40	64. Oct.	12,'40
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63. Mar.	1,'41
Forgotten Hero (G) (*Re-issue—formerly "Hoosier Schoolboy"*)	*Mickey Rooney-Anne Nagel*	*Apr.* 17,'41	62.*July*	3,'37
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77. Dec.	28,'40
Human Ghost, The	*Kenneth Kent-Judy Kelly*	*May* 7,'41		
Kid's Last Ride, The	Ray Corrigan-John King	Feb. 10,'41	55	
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78. Oct.	26,'40
Phantom Killer, The	*Bela Lugosi-John McGuire-Polly Ann Young*	*Apr.* 25,'41		
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 19,'40	62. Nov.	23,'40
Pioneers, The	*Tex Ritter*	*May* 3,'41		
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63. Jan.	18,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62. Feb.	22,'41
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62. Feb.	1,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69. Mar.	29,'41
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64. Nov.	30,'40
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58. Jan.	25,'41
Trailing Double Trouble (G)	John King-Ray Corrigan	Oct. 1,'40	58. Oct.	19,'40
Tumbledown Ranch in Arizona	*Ray Corrigan-John King*	*Apr.* 20,'41		
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56. Dec.	7,'40
Widows of the Press	*Jean Parker-Wallace Ford*	*Apr.* 30,'41		
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62. Jan.	11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloma of the South Seas	*Dorothy Lamour-Jon Hall*	*Aug.* 8,'41		
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113. Oct.	19,'40
Border Vigilantes (G) 4053	*Wm. Boyd-Russel Hayden-Andy Clyde*	*Apr.* 18,'41	62.*Mar.*	29,'41
Buy Me That Town	*L. Nolan-Constance Moore*	*Not Set*		
Caught in the Draft	*Bob Hope-Dorothy Lamour-Lynne Overman*	*May* 30,'41		
Cherokee Strip (G) 4005	Richard Dix-Florence Rice	Oct. 11,'40	86. Oct.	5,'40
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72. Sept.	21,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75. Oct.	12,'40
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61. Jan.	11,'41
Forced Landing	*Richard Arlen-Eva Gabor-J. Carrol Naish*	*June* 20,'41		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*		
Hard Boiled Canary (G) 4021	Allan Jones-Margaret Lindsay	Mar. 7,'41	80. Mar.	1,'41
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67. Feb.	22,'41
I Wanted Wings (A)	*Brian Donlevy-R. Milland-W. Holden*	*July* 18,'41	132.*Mar.*	29,'41
Kiss the Boys Goodbye	*Mary Martin-Don Ameche*	*July* 4,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda-Chas. Colburn-E. Pallette	Mar. 21,'41	95. Mar.	1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89 Mar.	29,'41
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	74. Jan.	18,'41
Little Miss Muffett	*Ann Shirley-Richard Carlson*	*Not Set*		
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen	Dec. 27,'40	82. Dec.	21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90. Feb.	8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63. Feb.	15,'41
Moon Over Burma (G) 4006	Dorothy Lamour-Robert Preston	Oct. 18,'40	75. Oct.	19,'40
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63. Nov.	16,'40
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125. Oct.	26,'40
One Night in Lisbon	*Madeleine Carroll-Fred MacMurray-Dame May Whitty*	*May* 16,'41		
Parson of Panamint, The	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41		
Pirates on Horseback	*Wm. Boyd-Russell Hayden*	*June* 6,'41		
Power Dive	*Richard Arlen-Jean Parker-Billy Lee*	*Apr.* 25,'41		
Quarterback, The (G) 4004	Wayne Morris-Virginia Dale	Oct. 4,'40	69. Oct.	5,'40
Reaching for the Sun	*Joel McCrea-Ellen Drew-E. Bracken-C. Coburn*	*May* 2,'41		
Road to Zanzibar, The (G) 4025	*Bing Crosby - Bob Hope - Dorothy Lamour*	*Apr.* 11,'41	90.*Mar.*	15,'41
Round Up, The (G) 4024	*R. Dix-P. Morison-P. Foster*	*Apr.* 4,'41	90.*Mar.*	15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard-	Jan. 3,'41	83. Dec.	7,'40
Shepherd of the Hills (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*June* 13,'41		
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67. Nov.	2,'40
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76. Sept.	14,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80. Dec.	21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110. Jan.	18,'41
West Point Widow	*Anne Shirley-Rich'd Carlson*	*July* 25,'41		
World in Flames (G) 4010	Documentary	Nov. 15,'40	60. Oct.	19,'40
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81. Feb.	8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60	
Billy the Kid's Trigger Pals 161	*Bob Steele*	*Apr.* 19,'41		
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62	
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68	
Emergency Landing 109	*Carol Hughes*	*Apr.* 11,'41		
Federal Fugitives 108 (See Product Digest, page 75)	Neil Hamilton	Mar. 29,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	64	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	65. Dec.	21,'40
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63. Mar.	1,'41
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 11,'40	59	
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65. Feb.	8,'41
South of Panama 110	*Roger Pryor-Virginia Vale*	*Apr.* 18,'41		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72. Jan.	25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	71. Mar.	15,'41
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67. Nov.	23,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57. Nov.	30,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75. Dec.	14,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70. Jan.	4,'41
County Fair	*Lulubelle and Scotty*	*Not Set*		
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67. Nov.	16,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40	57. Oct.	12,'40
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61. Mar.	8,'41
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88. Oct.	19,'40
In Old Cheyenne 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41		
Lady from New Orleans	*John Wayne-Ona Munson-Ray Middleton*	*Apr.* 22,'41		
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57. Dec.	21,'40
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Mar. 7,'41	80. Mar.	15,'41
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68. Nov.	23,'40
Melody and Moonlight (G) 005	Johnny Downs-Vera Vague	Oct. 11,'40	73. Oct.	5,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84. Nov.	23,'40
Mr. District Attorney 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41		
Pals of the Pecos 066	*Three Mesquiteers*	*Apr.* 3,'41		
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly-Spencer Charters	Jan. 31,'41	67. Feb.	15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	56. Feb.	15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58. Mar.	1,'41
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79. Feb.	1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59. Jan.	18,'41
Rookies on Parade	*Bob Crosby-Marie Wilson-Ruth Terry*	*Apr.* 17,'41		
Singing Hills	*Gene Autry-Smiley Burnette-Mary Lee*	*Not Set*		
Sis Hopkins 002 (See Product Digest, page 87)	*Judy Canova-Bob Crosby-Chas. Butterworth*	*Apr.* 12,'41		
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57. Nov.	23,'40
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58. Nov.	2,'40
Two-Gun Sheriff 076	Don Barry	Mar. 29,'41		
Who Killed Aunt Maggie? (G) 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70. Nov.	2,'40
Young Bill Hickok (G) 052	Don "Red" Barry-Julie Duncan	Jan. 6,'41	56. Jan.	11,'41
Wyoming Wildcat (G) 074	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40	59. Oct.	5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64. Jan.	25,'41
Before the Fact	*Cary Grant-Joan Fontaine-Sir Cedric Hardwicke*	*Not Set*		
Certain Mr. Scratch, A	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Citizen Kane 118 (See Product Digest, page 61)	Orson Welles-Dorothy Comingore	Feb. 28,'41		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	78.	June 29,'40
Devil and Miss Jones, The 122 (See Product Digest, page 63)	*Jean Arthur-Charles Coburn*	*Apr.* 11,'41		
Farge Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Footlight Fever (G) 119	Alan Mowbray-Donald McBride-Carol Hughes	Mar. 21,'41	69.	Mar. 29,'41
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Hang Out the Moon	*Rosemary Lane-D. O'Keefe*	*Not Set*		
Hurry, Charlie, Hurry 129	*Leon Errol-Mildred Coles-Russell Gleason*	*May* 2,'41		
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108.	Dec. 21,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40	70.	Sept. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85.	Dec. 14,'40
Li'l Abner (G) 109	Granville Owen-Mona Ray	Nov. 1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76.	Oct. 12,'40
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95.	Jan. 25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No, No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96.	Dec. 28,'40
Parachute Battalion	*Robert Preston-Nancy Kelly-Harry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Mar. 7,'41	75.	Dec. 14,'40
Reluctant Dragon	*Disney Cartoon Feature*	*Not Set*		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66.	Nov. 23,'40
Repent at Leisure (See Product Digest, page 87)	*Kent Taylor-Wendy Barrie*	*Apr.* 4,'41		
Robbers of the Range 184	*Tim Holt-Virginia Vale*	*Apr.* 18,'41		
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66.	Jan. 4,'41
Saint's Vacation, The (A)	*Hugh Sinclair-Sally Gray*	*May* 23,'41	78.	*Mar.* 22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69.	Feb. 15,'41
Scattergood Pulls the Strings	*Guy Kibbee-Dink Trout*	*May* 30,'41		
Sunny	*Anna Neagle-John Carroll-Ray Bolger*	*May* 16,'41		
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40	90.	Oct. 12,'40
They Met in Argentina 128 (See Product Digest, page 86)	*Gene Raymond - Maureen O'Hara-Alberto Vila*	*Apr.* 25,'41		
Tom, Dick and Harry 126	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*June* 13,'41		
Too Many Girls (G) 106	Lucille Ball-Richard Carlson	Nov. 8,'40	85.	Oct. 12,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell	Oct. 11,'40	67.	July 27,'40
Vivacious Lady (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40	59.	Oct. 12,'40
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	*Tyrone Power-Linda Darnell-John Carradine-L. Cregar*	*May* 30,'41		
Bride Wore Crutches, The 112 (See Product Digest, page 30)	*Lynne Roberts-Ted North*	*July* 4,'41		
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee	Dec. 27,'40	88.	Dec. 14,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Cowboy and the Blonde, The	*George Montgomery - Mary Beth Hughes*	*May* 23,'41		
Dead Men Tell (G) 136	Sidney Toler - Sen Yung - Jean Rogers	Mar. 28,'41	61.	Mar. 29,'41
Down Argentine Way (G) 113 (Color)	Don Ameche-Betty Grable	Oct. 11,'40	88.	Oct. 5,'40
For Beauty's Sake	*Ted North-Marjorie Weaver*	*June* 27,'41		
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40	57.	Sept. 28,'40
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live,A (A)	*Lilli Palmer-M'g't Lockwood*	*Apr.* 25,'41	92.	*May* 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67.	Feb. 22,'41
Great American Broadcast	*Alice Faye-Jack Oakie-John Payne*	*May* 2,'41		
Great Commandment, The	*John Beal-Maurice Moscovitch-Albert Dekker*	*June* 13,'41		
Great Profile, The (G) 111	John Barrymore-Johne Payne	Oct. 25,'40	71.	Aug. 24,'40
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94.	Dec. 28,'40
Inspector Hornleigh Goes To It (G) 139	*Gordon Harker-P. Calvert*	*Apr.* 25,'41	87.	*Mar.* 22,'41
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Man Hunt	*Walter Pidgeon-Joan Bennett*	*May* 16,'41		
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov. 8,'40	93.	Nov. 9,'40
Miami (Color) ('41-'42 Production)	*Don Ameche-Betty Grable-Robert Cummings*	*Not Set*		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67.	Mar. 15,'41
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Night Train (A) 114 (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93.	June 8,'40
Outlaw, The 135 (See Product Digest, page 85)	Walter Huston-T. Mitchell-Jane Russell-Jack Buetel	Mar. 21,'41		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59.	Feb. 15,'41
Ride On Vaquero 138 (See Product Digest, page 64)	*C. Romero-Mary B. Hughes*	*Apr.* 18,'41		
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard 131 (See Product Digest, page 47)	*Nancy Kelly - John Loder - Edmund Gwenn*	*Apr.* 4,'41		
Sleepers West (G) 134	Lloyd Nolan - Lynn Bari - Mary Beth Hughes	Mar. 14,'41	74.	Mar. 22,'41
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78.	Jan. 25,'41
That Night in Rio (A) (Color) 137	*Alice Faye - Don Ameche - Carmen Miranda*	*Apr.* 11,'41	90.	*Mar.* 8,'41
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A	*Jane Withers-Nancy Kelly*	*June* 6,'41		
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Feb. 21,'41	95.	Feb. 8,'41
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80.	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*Not Set*		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
Long Voyage Home (A)	J. Wayne-T. Michell-I. Hunter	Nov. 22,'40	105.	Oct. 12,'40
Major Barbara (See Product Digest, page 85)	*Wendy Hiller-Robt. Morley*	*Not Set*		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (See Product Digest, page 63)	*James Stewart-Paulette Goddard-Horace Heidt*	*Apr.* 11,'41		
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85.	Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120.	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman!(A)	*Vivien Leigh-L. Olivier*	*Apr.* 30,'41	128.	*Mar.* 22,'41
That Uncertain Feeling (A)	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Apr.* 20,'41	85.	*Mar.* 22,'41
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90.	Mar. 15,'41

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Black Cat, The	*B. Rathbone-Hugh Herbert-Gale Sondergaard*	*May* 2,'41		
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown	Mar. 21,'41		
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Not Set*		
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Dark Street of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65.	Nov. 16,'40
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40	71.	Oct. 12,'40
Double Date (G)	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (See Product Digest, page 53)	*Marlene Dietrich-R. Young-Bruce Cabot*	*Apr.* 11,'41		
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Hit the Road	*Gladys George-Barton MacLane*	*Not Set*		
Horror Island (See Product Digest, page 87)	Dick Foran-Peggy Moran	Mar. 28,'41		
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Invisible Woman, The (A) 5018	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70	Jan. 4,'41
Lady from Cheyenne	*Loretta Young-R. Preston-Gladys George*	*Apr.* 4,'41		
(See Product Digest, page 61)				
Law and Order (G) 5062	Johnny Mack Brown	Oct. 18,'40	57	Nov. 30,'40
Little Bit of Heaven, A (G) 5017	Gloria Jean-Robt. Stack	Oct. 11,'40	86	Oct. 19,'40
Lucky Devils 5053	Richard Arlen-Andy Devine	Jan. 3,'41		
(See Product Digest, page 30)				
Man Made Monster (G)	Lionel Atwill-Lon Chaney, Jr.-Frank Albertson	Mar. 28,'41	59	Mar. 29,'41
Man Who Lost Himself, The (G)	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70	Mar. 29,'41
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59	Sept. 21,'40
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60	Feb. 15,'41
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65	Nov. 2,'40
Men of the Timberlands	*Richard Arlen-Andy Devine*	*June* 6,'41		
Model Wife	*Joan Blondell-Dick Powell-Charles Ruggles*	*Apr.* 25,'41		
(See Product Digest, page 62)				
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	63	Mar. 15,'41
Mutiny in the Arctic 5054	*Richard Arlen-Andy Devine*	*Apr.* 4,'41		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85	Feb. 8,'36
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan	Feb. 21,'41	95	Mar. 1,'41
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly	Nov. 15,'40	82	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59	Dec. 21,'40
San Francisco Docks (G) 5027	Burgess Meredith-Irene Hervey	Jan. 10,41	66	Dec. 7,'40
Sandy Gets Her Man (G) 5021	Baby Sandy-Stuart Erwin	Nov. 8,'40	66	Nov. 16,'40
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*Not Set*		
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86	Nov. 2,'40
Sing Another Chorus	*Johnny Downs-Jane Frazee*	*Not Set*		
Six Lessons from Madame Lazonga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62	Jan. 18,'41
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60	Aug. 10,'40
Tight Shoes	*B. Crawford-Anne Gwynne*	*June* 13,'41		
Too Many Blondes	*Rudy Vallee*	*May* 23,'41		
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75	Dec. 14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Aug.* 15,'41		
We're in the Navy Now	*Abbott & Costello*	*May* 30,'41		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67	Dec. 21,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*Not Set*		
Always a Bride [FN] (G) 570	Rosemary Lane-George Reeves	Nov. 2,'40	58	Nov. 30,'40
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
(See Product Digest, page 61)				
Case of the Black Parrot [FN]. (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59	Jan. 18,'41
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90	Sept. 28,'40
Dive Bomber (Color)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Not Set*		
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73	Nov. 2,'40
Father is a Prince [FN] 569	Grant Mitchell-Nana Bryant	Oct. 12,'40	56	
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74	Dec. 28,'40
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93	Mar. 8,'41
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains	Jan. 4,'41	86	Dec. 21,'40
Gentle People, The	*Ida Lupino-Thomas Mitchell-John Garfield*	*Not Set*		
Great Lie, The [WB]	*Bette Davis-George Brent-Hattie McDaniels-M. Astor*	*Apr.* 12,'41		
(See Product Digest, page 54)				
Great Mr. Nobody, The [WB] 515	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
(See "Stuff of Heroes," Product Digest, page 39)				
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58	Mar. 8,'41
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86	Nov. 30,'40
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75	Jan. 25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN] 568 (See Product Digest, page 55)	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
Knute Rockne—All American [WB] (G) 502	Pat O'Brien-Gale Page	Oct. 5,'40	98	Oct. 12,'40
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97	Nov. 16,'40
Manpower	*Geo. Raft-Marlene Dietrich-Humphrey Bogart*	*Not Set*		
Meet John Doe (G)	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan*	*Not Set*	135	*Feb.* 15,'41
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
Navy Blues	*Jack Oakie - Jack Haley - Eddie Albert*	*Not Set*		
Nurse's Secret, The	*Lee Patrick-Regis Toomey*	*Not Set*		
Passage from Hongkong	*Keye Luke-Lucille Fairbanks-Keith Douglas*	*Not Set*		
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110	Dec. 21,'40
Sea Wolf, The (WB) (G) 501	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100	Mar. 29,'41
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
Shadows on the Stairs [FN] 573 (See Product Digest, page 75)	Frieda Inescort-Paul Cavanagh	Mar. 1,'41		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64	Dec. 28,'40
Shining Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		
Shot in the Dark, A [WB] (See Product Digest, page 87)	*Ricardo Cortez-Wm. Lundigan-Nan Wynn*	*Apr.* 5,'41		
Singapore Woman	*Brenda Marshall - David Bruce-Virginia Field*	*Not Set*		
South of Suez [WB] (G) 513	Geo. Brent-Brenda Marshall	Nov. 16,'40	87	Dec. 21,'40
Strange Alibi [FN] (See Product Digest, page 86)	*Arthur Kennedy-Joan Perry*	*Apr.* 19,'41		
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97	Feb. 15,'41
Thieves Fall Out	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75	Oct. 26,'40
Underground	*Jeffrey Lynn-Karen Verne*	*Not Set*		
Wagons Roll at Night, The [FN] (See Product Digest, page 29)	*H. Bogert-S. Sidney-E. Albert*	*Apr.* 26,'41		

FOREIGN AND STATE RIGHTS

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Among Human Wolves G)	Basil Radford	Film Alliance	Dec. 1,'40	59	Nov. 30,'40
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65	Jan. 11,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96	Mar. 1,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83	*Mar.* 22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70	Feb. 8,'41
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83	Nov. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65	Dec. 14,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85	Dec. 21,'40
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89	Mar. 22,'41
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95	Nov. 30,'40
Mayerling to Sarajevo (A)	John Lodge	Leo	Oct. 30,'40	90	Nov. 9,'40
Merry Wives, The* (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85	Nov. 23,'40
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68	July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92	*Jan.* 25,'41
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*		*Dec.* 14,'40
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100	Mar. 20,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89	Feb. 15,'41
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para.*	*Not Set*	80	*Feb.* 15,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82	*Feb.* 1,'41
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75	Jan. 11,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*	85	*Mar.* 8,'41
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100	Nov. 9,'40
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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British Industry Divided as Nationalization Issue Nears

Senate Revives Neely Bill; TNEC Again Hits Film Industry

Seven Companies Report Over 10,000 Deals Each for '40-41

—in

Better Theatres
THE BUYERS INDEX

Physical Theatre Publicity . . . Simple Ventilation

VOL. 143, NO. 1 | In Two Sections—Section One | APRIL 5, 1941

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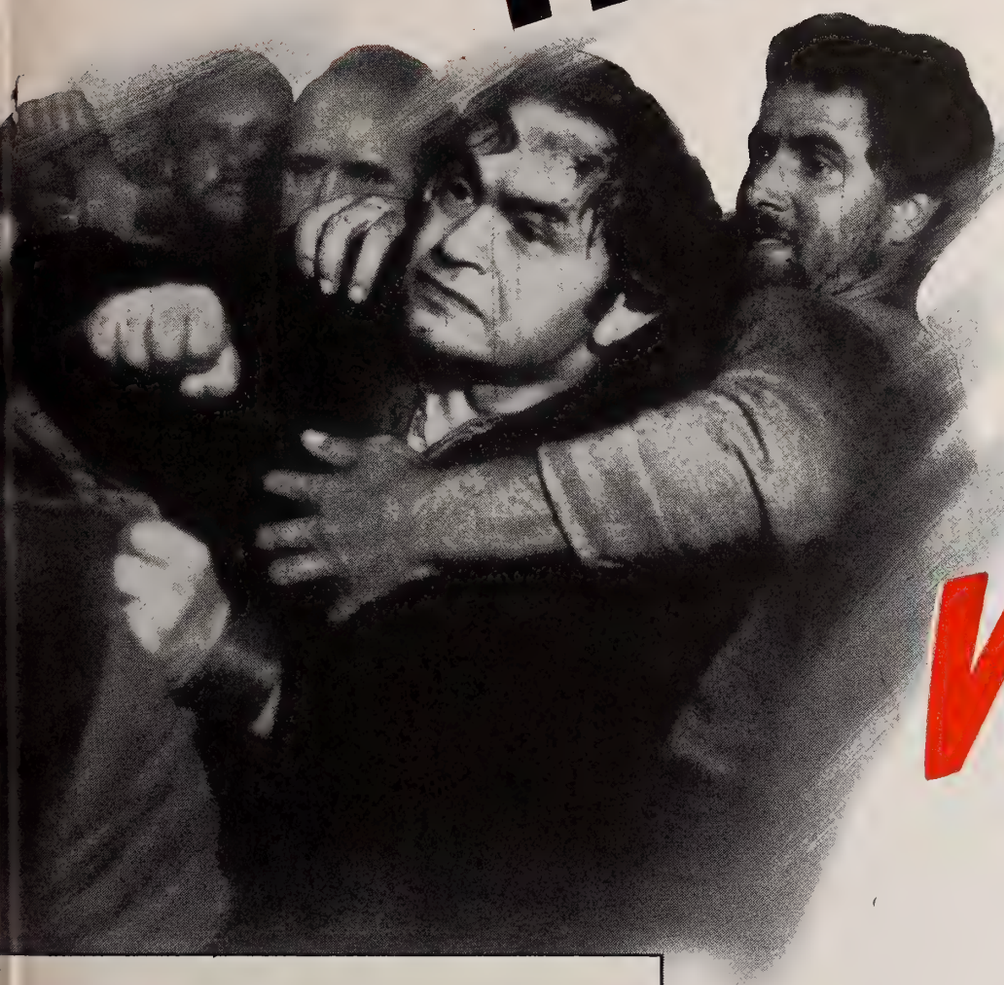
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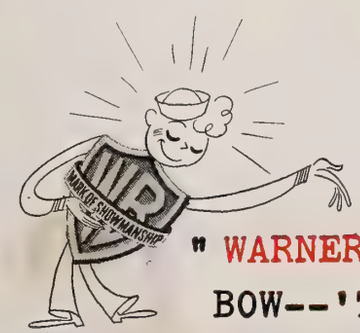
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 1 April 5, 1941

ULTIMATELY—THE AUDIENCE

SO MUCH is being said, considered, projected and variously promoted concerning the functions of the American screen in this war world, that special interest attaches to certain aspects of the screen in Britain, standing more adjacent to the conflict and considerably longer and more immersed in conditions that are daily being brought closer to these shores.

The bald fact is that the motion picture of Britain has not actually made official adjustment to the war world, yet.

As recorded in the news pages of this issue in cable dispatches from Mr. Aubrey Flanagan of Motion Picture Herald's London bureau, issues of the relation are just beginning to appear in open discussion.

Basic are two elements of concern: first, consideration of Government interested in propaganda in prosecution of a war; second, the trend, older than the war, from certain political forces that would deliver every channel of communication over to the control of bureaucracies. We need not tediously here and now go into governmental relations to radio and television, either in England or on this side. A reference tells the story.

The screen with its vast audiences and compelling machinery of attention has always been an objective of those with something to sell. Perhaps because of its relative youth among the media, and because of certain vulnerabilities which are not part of our story here, endeavours to appropriate the screen's audience, without regard to the abiding interests of either screen or audience, have ever been marked with a daring never ventured with the older press and stage.

IN BRITAIN the problems are not only more acute, by reason of the immediacy of events, but also considerably more complex because of the tangled issues of politics and trade. England wants a powerful motion picture industry because, mostly, it has found the American screen an uncommissioned but amazingly effective commissioner of American trade. That is older than the war. But there is no little consideration of trade in this war, like the rest of the wars.

Today's screen situation in England, and all the world, is considerably a sequel to and inheritor of the American dominance of the screen which developed not only out of sheer ability in the art of America's movie makers, but also out of an automatic and inevitable world monopoly delivered to America when the First World War shut down all the studios overseas just as the films were entering into their larger estate with the development of the "feature era".

Conspicuously, the halls of Parliament have for these many years heard a deal about what to do for the British motion picture industry; and, the while, in our United States, the halls of Congress have reverberated mainly to what to do to the American motion picture industry. That, however, is another story.

The British film trade, being in the amusement business, wants, and ever has wanted, American pictures, along with the rest of the world. All devices, subsidies, quotas, and all the rest, have failed of making Britain an important source of screen amusement merchandise in the world market or the American market. Despite all of Britain's great actors, able writers, clever dramatists, there has been a subtle something missing. Possibly inhibition made a British market for American films even as prohibition made an American market for Scotch whiskey.

While in semi-official fashion the issues only now begin to be apparent, the subject has been in unofficial discussion in Britain for a considerable period. The current issue of "Sight and Sound", published by the British Film Institute, at 4 Great Russell Street in London, presents an article entitled "Nationalize" by Mr. Brian Smith, with the subline of "For 20 years private enterprise has failed to establish a British film industry, with solid foundations; it is time for nationalization". Turning over to another page, one finds: "Rationalize! . . . Heaven preserve this poor industry from the fate which Brian Smith hopes will overtake it. It's had a taste of it already." And that is from the hand of Mr. Michael Balcon, who is known considerably on this side, too.

MR. SMITH considers that England has "experienced 20 years of unsteady production . . . terrible waste of skill . . . sterile result of years of booms and slumps. It is said, with bitterness, that this is all because we can't crash the American market. There are two reasons why we can't sell our films in America. Firstly, they are not good enough; secondly, Americans don't see enough of them to become comfortably familiar with our idiom, style conventions and stars. . . . One solution would be to sink millions in a long term scheme. . . . Another solution might be to reduce all production costs. . . . Yet all the talent we developed would migrate to the security and affluence of Hollywood. . . . The third alternative is nationalization. Through one centre organize the production of entertainment films, documentaries and educationals; and because divisions of the industry have no advantage save to private enterprise, organize also the distribution and exhibition of all films in Britain. . . . The task of the B. B. C. [British Broadcasting Company] is comparable and their organization is superior to that of the British Film Industry now, or at any time. . . . "

WHEN we come to Mr. Balcon's page we find: "In Soviet Russia, they nationalized industry, and they went further. They tried to nationalize the arts. . . . The Russian film industry was conscripted the same way. What has happened to it? . . . Mr. Smith is quite wrong when he says that the Americans do not like our films because they are not comfortably familiar with our idiom. They usually don't like our films because they are poor imitations of the American idiom. . . . Mr. Smith suggests nationalization as a possible solution. . . . He may not know it but this, in fact, is what is taking place in this country. . . . As a commercial

[*Continued on following page, column* 1]

This Week in the News

Ready with "Kane"

AT MID-WEEK it was reasonably certain that the Orson Welles-RKO controversial "Citizen Kane," was about to be brought for public view from the can where it has reposed (except for a number of very special, private screenings) for six weeks beyond the planned release date because of circumstances beyond the control of the distributor.

A declaration of exhibition policy of "Citizen Kane" was expected late Friday afternoon at the conclusion of another in a series of meetings between the RKO management, lawyers, Mr. Welles, et al. It was understood the film will first be shown to the press in New York next week. Shortly thereafter the film will be roadshown in certain selected key cities, on a policy somewhat similar to that used for "Gone With the Wind," embracing simultaneous runs at two theatres in one city, one show on a reserved seat basis and the other continuous showing at lower prices.

ULTIMATELY—THE AUDIENCE

[*Continued from preceding page*]

producer, I am all too unhappily aware of this fact. In a quiet, unobtrusive manner and under the unimpeachable banner of 'national effort', the film industry is becoming nationalized. . . .

"What, then, is my solution? Not nationalization, but rationalization. . . . Let the Government behave rationally toward the film industry. . . . Let the industry enjoy the faith and support of the Government. Let the Government sufficiently recognize the potential value of the film as a weapon of war and so allow the industry to retain its technical personnel, give it facilities, let it have the supplies it needs, and it will flourish. Let it have the proper war insurance risks, a credit bank to draw on. . . . But let it be controlled by free individuals and not by Government memoranda. . . ."

What Mr. Smith ignores, what Mr. Balcon says, not too directly, is that, regardless of what governments and industries have to say, the final decisions for the screen are recorded and rendered, with decision beyond repeal, by the whole people, the box office patronage.

—*Terry Ramsaye*

10,000 DEALS for 1940-41 season reported reached by each of seven companies as plans develop for new programs Page 13
ASSOCIATED PRESS looks to television, F-M and films as story outlets Page 15
CLEARANCE target of 55 per cent of arbitration complaints; new cases filed; first two months of operation reviewed Page 16
MONOGRAM announces 53 features for 1941-42 Page 28
ANTI-BLOCK BOOKING bill revived by Neely successor in Senate; TNEC in new attack Page 29
LOCATION PREMIERES held or planned for "Great Lie", "Sis Hopkins", "Pot o' Gold" Page 30
STUDIOS, UNIONS reverse usual stand on status of workers at wage-hour hearing Page 41
NATIONALIZATION of film industry becomes issue in war-bound England Page 43
AAA names 330 additional arbitrators to local district panels Page 46
WILLIAM FOX indicted, pleads guilty, to bribery charge in Philadelphia Page 52
DEFENSE ROLE of film industry takes first place in annual Hays report Page 54
ANTI-TRUST suit attacks on distributors continued by independents Page 56
BUYERS INDEX: Spring 1941 purchasing guide cataloguing products and territorial dealers In Better Theatres

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PRODUCT DIGEST, the living catalogue of industry wares Page 73

All Out to Mexico

WHAT originally began as a private press junket to Mexico City, from Broadway, Hollywood, and in-between, in behalf of James Roosevelt's "Pot o' Gold," was turned into an all-out turnout by Hollywood for a big "Motion Picture Festival" in the Mexican Capital, at the invitation of Mexican President Avila Camacho, April 12th to 14th.

With the invitation from Camacho, young Mr. Roosevelt, eldest son of the President, Hollywood motion picture producer and active United States Marine Captain, withdrew his own plans in favor of "an industrywide event," which, Hollywood reported Wednesday, would find every major studio participating.

Even the United States Government will participate. John Hay (Jock) Whitney, director of the Motion Picture Division of the U. S. Office of Coordination of Commercial Cultural Relations between the American Republics, will accompany Hollywood to Mexico in the interests of cultural relations between the American Republics, and is presently working with the majors on arrangements for the festival.

"The first view of young Roosevelt's initial production effort ("Pot o' Gold") to be had by any one in the Presidential family," was to be at a screening at the White House Thursday evening, it was announced by United Artists late Wednesday. The screening was to follow an informal birthday party given by the President for Crown Princess Martha of Norway.

Reviewed on page 36.

Local Showmanship

THAT special neighborhood theatre exploitation can improve box office income as much as special promotions at first runs is indicated in the recently completed "Division Managers' Drive" for RKO's New York theatres, directed by J. J. O'Connor, RKO Circuit vice-president and manager.

Four prizes, one to the winning manager in each of four divisions were awarded, as follows: James O'Donnell, manager New 23rd Street Theatre, in the Charles B. McDonald division; Leon Kelmer, manager RKO Kenmore, Brooklyn, in the Louis Goldberg division; Ansel Weinstein, manager RKO 58th Street Theatre, in the S. A. Schwartz division and Jerome Baker, manager RKO Capitol, Union City, N. J., in the H. R. Emdee division. What they did to gain their honors is detailed in the *Managers' Round Table* showmanship section which starts on page 65.

Anatomy Again

THE persistent endeavor of certain factors in production to put what James Fenimore Cooper so many years ago called "Eve's flesh" on sale on the screen erupted into national attention this week through the attention of Hollywood newspaper correspondents to a letter which Joseph I. Breen, administrator of the Production Code, is said to have issued to the studios bearing on the tender but conspicuous subject of tight sweaters, low cut gowns and the feminine bosom.

The United Press went forthrightly to Mr. Breen and reported back an answer that his letter was not "of public interest."

"For the last six months," observed the UP writer, "the curves of the picture stars have become more pronounced on the screen."

Recently MOTION PICTURE HERALD editorially commented on the transfer of press agent attentions from legs to breasts. That attention appears, however, to have been merely responsive to the production practise.

The state of the art is illuminated by the contemporary currency of a Hollywood label for "the Sweater Set." None of this has relevancy to the recent Hollywood engagement of "Elsie."

Paramount Pictures, in New York, Wednesday, announced it had assigned Veronica Lake, its "new discovery," who appears prominently in that company's "I Wanted Wings," to a new production entitled "Blonde Venus," which, says Paramount, is "self descriptive."

Talent & Soap

FREE Hollywood talent for soap exploitation, the future of the Motion Picture Relief Fund and the strength of the Screen Actors Guild ban on gratis talent shows were the chief issues in the Hollywood battle this week over free "guest star" appearances on the new Louella O. Parsons-Lifebuoy radio program, which started 10 days ago.

A compromise agreement was reached on the eve of the first broadcast, March 28th, under which the Actors Guild would waive the rule against free performances for a limited period and Miss Parsons would discontinue the Lifebuoy show after the contracted period of 13-weeks and thereafter make no plans for similar free-talent broadcasts which might jeopardize the $10,000 paid each week to the Motion Picture Relief Fund for star appearances on the Gulf Oil air show. The stars on the Gulf show are paid, but donate their checks to the Relief Fund.

Still subject to dispute, in some quarters, was the statement made by Edward Arnold, president of the board of directors of the Screen Actors Guild, in a letter to Jean Hersholt, president of the Motion Picture Relief Fund, and the one who started the "battle," that "there is a distinction between exploiting pictures and exploiting soap."

Miss Parsons asserted that before signing for the Lifebuoy free talent show she had been assured by film producers that such exploitation was welcome and players were under contract to aid in radio exploitation of their own productions. At the end of the 13-week period Miss Parsons said she would not continue with any radio show "which conflicts with talent regulations of the Guild."

Kenneth Thompson, executive secretary of the Guild, said, "SAG will continue its efforts to eliminate all commercially sponsored 'free talent' radio performances, no matter who conducts them, because they violate, we believe, the best interests of all factors of the industry."

More Film Defense Aid

FULL advantage will be taken of motion pictures and radio to push the sale of defense bonds and defense savings stamps by the Treasury Department. Heading the motion picture activities will be Howard Dietz, advertising-publicity director of MGM, who will act as liaison between the Department and the industry for the production of a series of shorts which the film business is to produce. Broadcasting will be in charge of Vincent Callahan, formerly general manager of Station WBZ, Boston.

Treasury officials explained that a nationwide drive for the sale of defense bonds and stamps would be instituted May 1st by which time it is hoped to have the first motion picture ready for distribution and radio programs prepared.

Definite details of the film phases of the program are being worked out by the film companies with Mr. Dietz, who will commute between a Treasury Department desk in Washington and his Loew-Metro office in New York.

$$$ for Trust-busters

THE anti-trust division of the Department of Justice, which in recent years has elected the motion picture industry along with oil, building construction, labor unions, fertilizer and other fields as targets of its "trust busting" attacks, on Wednesday received a budget increase of more than $1,000,000 for next year from the House Appropriations Committee.

The House Committee explained that enforcement of the anti-trust laws was "one of the most urgent governmental requirements" in the present emergency and approved a sum of $2,325,000 for the anti-trust activities, $750,000 more than the figure recommended by the Bureau of the Budget.

Studio Press Unhappy

BECAUSE of what appeared to some of them to be attempted "regulation"of Hollywood newspaper, syndicate and magazine correspondents, 18 of the Hollywood press, on Monday, set up an "informal" organization to ask the producers and their press representatives for the answers to certain questions. Douglas Churchill, of the New York *Times,* as chairman, is to be chief interrogator.

Although it was said a threatened copy censorship was the spur which led to the gathering of syndicated and other writers representing millions of readers, the new preview situation in which pictures are not shown in Hollywood until a day or two prior to a New York opening and sometimes even after films have been previewed in the east, will be the first problem to be taken up with studio publicity directors and Jock Lawrence, assistant to Y. Frank Freeman, president of the Producers Association. A uniform system of pre-preview showings for those with early deadlines is wanted.

Although attendees were pledged to secrecy as to the subject of discussions at the meeting, it was learned that what seemed to be a trend of "censorship" of Hollywood correspondents was thoroughly discussed. It was asserted that it was suggested to two newspapermen that they submit their copy to a certain source before filing it to their papers. It was also reported that one syndicate columnist was contacted to write a column extolling a certain Hollywood industry figure and was promised in return to "be taken care of" with exclusive stories for his service.

Concede to Labor

THE Screen Publicists Guild, eastern unit, in New York, Wednesday, asked seven of the "Big 8" distributors, excluding Warners, to start immediate collective bargaining "for the five categories of home office publicists conceded by the producers" at the recently-concluded formal hearings before NLRB Trial Examiner Dan Baker. The Guild said Warners made no concessions, and so was not included in the new petition.

Passing the Hat

TAKING a cue from frequent collection-plate passing among paid audiences of the country's movie houses in behalf of war and other charities of all kinds and description, Gertrude Lawrence, of stage and screen, proposed in New York this week that collections be made for British war relief from radio's audiences which see top-name air shows free. Broadcasters and advertisers are to be approached.

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THIS WEEK IN PICTURES



HOLLYWOOD EDITOR of Quigley Publications William R. Weaver, center above, is pleasantly in pursuit of his calling with Everett Callow and J. R. Wheeler, left and right, winners of the Quigley Grand Awards. They are at the No. 1 table in the salon of the S. S. America, guests of Warner Brothers on a sea trip from Los Angeles to San Francisco on business anent "The Sea Wolf."





ARMY officers of rank and in numbers gave a gold braid atmosphere to the opening of Paramount's "I Wanted Wings" at the Astor in New York last week. Above, left, are Colonel Robert Olds of the Air Corps and Edward P. Curtis of Eastman Kodak. At right are Mr. and Mrs. Barney Balaban.



By Staff Photograher

LEONARD GOLDENSON, left, has been appointed head of the Paramount theatre department. He once was assistant to Y. Frank Freeman, formerly in charge of Paramount theatres and now vice-president in charge of production.



AS WILLINGLY and more enthusiastically than a galaxy of stars before her, Carmen Miranda, above, postures for the camera after impressing her hands in the star printed cement in the forecourt of Grauman's Chinese Theatre. Miss Miranda is presently furthering Pan-Americanism in "That Night in Rio."



AT SEA in Florida waters on board a cruiser owned by Herman Robbins of National Screen are William F. Rodgers, MGM general sales manager; Myrt Ann Rodgers; William Brenner, National Screen Service; Joseph Seider, Prudential Theatres, and Harry H. Buxbaum, Twentieth Century-Fox.



OPENING. Members of the newly formed Film Club of Texas are crowding behind C. Y. Libby of Columbia Pictures as he cuts a piece of film at the entrance to the club's quarters in the White Plaza hotel, Dallas. Behind Mr. Libby, who won the honor by lot, are George Gaughan, Paramount, president of the club; Sibe Miller, Paramount; Tom Donahue, Paramount; M. Wicher, Columbia; Matt Dowling, Griffith Amusement, vice-president, and other members.



W. L. NICHOLAS, above right, of the Nicholas and Strand, Fairmount, Minn., with Mrs. Nicholas and a brother, E. H. Nicholas, visits the Paramount studios and Ellen Drew.



SPEAKERS TABLE, below. Guests and officials at the charter presentation dinner of the new Charlotte, N. C., Variety Club Tent No. 24 are Rev. E. J. Owenby, Protestant chaplain; Johnny Vickers; Mayor Benn Douglas; H. F. Kincey; Heck Everett, chief barker; Judge Frank Sims, fixer; John Harris, national chief barker; R. J. O'Donnell, assistant national chief barker; Johnny Bachman and James A. Balmer.



LT. COL. FREDERICK L. HERRON, called to active duty from the foreign department of the MPPDA, will head the Army Motion Picture Service. He will supervise six regional offices and the New York film booking office.

ON THE CUFF for Walter Wanger, left. The producer, guest of the Rocky Mountain Screen Club for its 26th Founders' Day celebration, is signing a cast for a Colorado Women's College student after one of the several speeches he made while in Denver.





MANAGERS and owners of Springfield, Ill., theatres who sponsored a Greek Relief benefit last week are posed above with public officials who participated. Mayor John W. Kapp and Governor Dwight H. Green, the principal speakers, are seated in front. Standing, left to right: Joseph Nepote, Esquire theatre; Dave Jones, Senate theatre; M. E. Berman, Orpheum theatre; Louis Kerasotes, vice-president Kerasotes Theatres, Inc.; Max Tschauder, Roxy theatre; Gus Kerasotes, president Kerasotes Theatres; Gilbert Keebler; George Kerasotes, general manager Kerasotes Theatres; Secretary of State Edward J. Hughes; Dominic Giachetto, treasurer Frisina Amusement Co.; Nicholas Kerasotes, Pantheon theatre; Edmond Metzger, Strand theatre; Charles Brown, Orpheum theatre; and C. C. Murray, Lincoln theatre. Other benefits in other cities were held all last week. See page 57.



ADDISON DURLAND, below, last week was appointed to the Production Code Administration staff in Hollywood as a specialist in Latin-American affairs. He will advise producers on required treatment for the Latin-American market, specifically through suggestions on scripts submitted to the Breen office.



By Staff Photographer

WINNER of the O. H. Hanson silver plaque for "leadership in promotional activities" among managers of Hanson circuit of Canada is Wannie Tyers, left, manager of the Granada, St. Thomas, Ont. With him is O. H. Hanson, president of the circuit.

By Staff Photographer



LOUIS BANOMYONG, above left, co-producer of "King of the White Elephant," first Siamese film for export, with his cameraman Prasart Sukhum. They were in New York this week for the premiere of the picture Friday at the Belmont theatre.



JULIEN BRYAN, above, has photographed and supplied the narration for a series of short subjects on South America for RKO Pathe. His newsreel footage of the fall of Warsaw was released by Pathe as "Siege."

SEVEN COMPANIES REPORT OVER 10,000 DEALS EACH FOR 1940-41

U. A. Calls Five Meetings for 1941-42; MGM Will Meet in July; Goldwyn-Disney Tieup; About 50 from 20th Cent.-Fox

The major distributors, now entering the last stage of this season's selling, and already well advanced on product formulations for 1941-42, are starting to take stock of contract achievements for 1940-41. Seven of them have announced, individually, sales of 10,000 contracts or more for the year.

Paramount, through Neil Agnew, vice president in charge of sales, reported in New York that domestic sales contracts for 1940-41 "reached an all-time company high," servicing "in excess of 10,000 accounts." Paramount previously went over the 10,000 mark on individual picture sales of the Mae West come-up-'n'-see-me-sometime presentations, according to declarations made during Congressional hearings on block booking legislation and its relation to morality clauses.

"In 1940-41, Loew-Metro did better than 11,000 accounts," declared William F. Rodgers, general sales manager, on Tuesday. "This total is more than ever before," he explained, adding, "we passed some time ago the total for all of last season."

Universal's home office claimed 11,000 accounts, an increase of ten per cent over 1939-40, when, it was said, the company 'broke' 10,000.

Herman Wobber, general manager of distribution at Twentieth Century-Fox, had previously reported "around 10,000 accounts."

Republic Pictures, in New York, claimed 12,500.

At RKO, it was said the company was preparing to issue shortly a report on the actual number of accounts serviced in 1940-41. The figure was described as "over 10,000."

Warners would not disclose any account figures, and officials at Columbia, Monogram and United Artists were not available.

Product, Policy Plans Advanced for 1941-42

Virtually all distributors are turning concentrated attention from the old to the new season. Already three annual sales conventions have been held—an unusually early convention season. Meetings have been held by Republic, Universal, and Producers Releasing Corporation, in that order. This week United Artists became the fifth to schedule annual meetings, while, at the same time, arranging for expanded production activity by its outside producers and for a completely revised selling method for the "new order" starting September 1st. Monogram opened its annual convention Friday, in Hollywood, announcing 53. See page 28.

William F. Rodgers, for MGM, disclosed new season's plans for about 45 to 50 features and a convention in July. Samuel Goldwyn and Walt Disney contracted to join production forces for at least one picture for 1941-42. RKO's convention is tentatively set for June. Twentieth Century-Fox will probably have "about 50" for the coming year, with Paramount releasing around 40.

OLDTIMERS STAR IN NEW SHORTS

Cuttings from oldtime films, famous in the history of the screen, form the basis of "Screen Parade," a new series of 24 shorts announced by J. J. Balaben, president of Jubilee Productions in New York. Pictures representative of the pioneer classics will be rescored with modern synchronization and a commentary. In three sections, devoted to early comedy, serial and dramatic photoplays, the series is designed to give a complete cross section of the early film. Special prints with Spanish titles and comment will be made for Latin American audiences.

Charlie Chaplin will lead the parade of stars of another generation which will include Fatty Arbuckle, Ford Sterling, Chester Conklin, Will Rogers, John Bunny, Sidney Drew, Ben Turpin, Larry Semon, Mabel Normand, Buster Keaton, Pearl White, Rudolph Valentino, D. W. Griffith, Florence Lawrence, E. K. Lincoln, Mae Murray, W. S. Hart, Theda Bara, Douglas Fairbanks, Wallace Reid and others. The research staff for Jubilee Productions includes Benjamin Green, Theodore Huff, Jock Kemp, Tom Bret and George Vidor.

United Artists Will Hold Five Meetings

Salesmen for United Artists will learn of product planned for the new season at five regional conventions which will be held starting April 14th, Arthur W. Kelly, vice-president in charge of domestic distribution announced. New York, New Orleans, Cleveland, Chicago and San Francisco were selected for the sales meetings.

First district meeting is in New York on April 14th with managers from Boston, New Haven, New York, Philadelphia and Washington in attendance. On April 17th and 18th the southern exchanges will meet in New Orleans. Personnel of UA branches in the Ohio area gather at Cleveland April 21st and 22nd. Midwest and Canadian managers meet at Chicago April 24th and 25th and far west and coast agents at San Francisco April 28th and 29th.

Edward Small, was the first of the UA producers to reveal title of his next year's product with announcement that he will make "G-Man Versus Scotland Yard," with Ilona Massey; "Twin Beds," "Heliotrope," "The Corsican Brothers," "My Official Wife," "Two Years Before the Mast" and "In Rudolph Valentino's Day."

Seven home office executives will attend all the regional meetings of UA salesmen. They are: Mr. Kelly, Harry Gold, vice-president and Eastern sales manager; Haskell M. Masters, Western sales manager; Paul Lazarus, contract chief; Monroe Greenthal, advertising and publicity director; David E. Weshner, exploitation director; and Al Margolies, publicity chief. George Archibald, joint manager in England for UA will attend the New York meeting. Following his return to England, Teddy Carr, co-manager will visit the home office.

United Artists will revise its sales policy drastically for next year, Maurice Silverstone, operating chief, announced to sell the product of all its producers under one contract. Heretofore pictures of each producer have been handled separately. Under the plan the distribution department takes complete charge of selling and contracts will probably drop a clause giving producers final approval of play dates. Prices are said to be patterned on a sliding scale plan.

Metro Plans 45 to 50 Films Next Year

Metro-Goldwyn-Mayer will announce 45 or 50 major pictures for its 1941-42 production schedule at the annual sales meeting to be held in July, William F. Rodgers, general sales manager revealed on his return to New York this week. Its first block-of-five will be ready for the July convention he indicated.

The schedule does not represent a substantial change from previous years output Mr. Rodgers said. A staff of approximately thirty additional salesmen will be needed to sell the pictures under consent decree provisions, he predicted. An average of one new man will be placed on the sales staff of each exchange, he said. Most will be promoted from bookers jobs and other positions within the company.

The MGM sales head revealed that the sales staff had increased the number of current accounts above the 11,000 mark to set a new all-time record. No separate sales organization will be formed to handle short subjects next year, he added. Details of the July convention and product announcement will be worked out when he reaches the coast next week, Mr. Rodgers said.

Goldwyn, Disney Join To Make Fairy Tale

Samuel Goldwyn, who recently severed his bonds with United Artists, then lapsed into enigmatic silence on his future plans, will join forces with Walt Disney to make "The Life and Stories of Hans Christian Andersen," Mr. Disney announced in Hollywood this week. Production on the picture, a combination of cartoon and photography, will begin in June or July, it was indicated. No release has been set. RKO currently handles Disney shorts. Leo Spitz of the Chicago law firm of Spitz and Adcock negotiated the deal. The picture will probably not be released until July 1942.

RKO Convention in June, Officials Say

In New York, over the weekend, home office executives of RKO said the company would hold its annual convention for its sales personnel in June, with the date and place still to be chosen.

Sam Wood, RKO director, who directed Ginger Rogers in "Kitty Foyle" and Jean Arthur in the company's new "The Devil and Miss Jones," this week was disclosed to have organized his own producing company, and to have made a pact with George J. Schaefer, company president, for release by RKO of one or more pictures per year for the next three years.

It was added this pact would not interfere with Mr. Wood's freedom to make commitments for other companies.

This week, work began on the first of the short subjects for the 1941-42 season. The present program of 16 is completed. The new schedule calls for six Leon Errol shorts, four

(Continued on following page)

50 Announced for 20th Century-Fox

(Continued from preceding page)

Ray Whitley musicals, and six Average Man comedies, featuring Edgar Kennedy.

It is expected 19 of the 16 pictures on the new program will be completed by January, 1942.

Columbia May Give "Penny" Roadshow

"Penny Serenade," Columbia Pictures' latest "big" feature, starring Irene Dunne, and Cary Grant, may receive road showings from the company, it was said in New York this week. There was to be an executive meeting at the studio on policy, this week, with, among others present, Harry and Jack Cohen, president and vice-president, respectively; Nate Spingold; and Abe Montague, general sales manager.

Fox To Have 50, Wobber Declares

Herman Wobber, general sales manager for the Twentieth Century-Fox, stated last week, in New York, following his return from a trip to the Coast which he combined with stopovers in key cities, that the company plans approximately 50 features for the 1941-42 season. Completion of plans for the new season awaits the return to New York of Sidney Kent, president of the company, he added.

Mr. Wobber said his company had not yet decided whether to hold a sales convention this year, and whether to add additional men to its sales force. The studio is presently concentrating upon completion of its current program, and confident of the reception probably to be accorded "The Great American Broadcast" and "Blood and Sand."

There is a definite business upturn in many sections of the country, Mr. Wobber said.

In another, and later interview, Mr. Wobber declared the studios would have to speed production in order to have product ready by August, in blocks of five. If they do not, he stated, they may have to sell singly.

Meanwhile, the company's Movietone News added a featurette series to its line: "The World Today." The first two are to have Quentin Reynolds as commentator. The first was to be released next week, titled, "Battle of the Atlantic." The second, to be released May 9th, is "War in the Dessert." Others of the series are to be released in June and July.

Paramount To Have 38 to 40

Paramount will produce from 38 to 40 films for the 1941-42 program, approximately the same number offered this year, Y. Frank Freeman, in charge of production for the company, said in New York last week, after his arrival from the Coast. The feature schedule will be supplemented by six Harry Sherman westerns.

Mr. Freeman added the studio would try to complete 15 new films between now and September 15th so that it may have enough product ready for the consent decree method of selling in groups of five. The first group, he said, the studio would try to have ready by July 15th; the second, by August 15th; the third, by September 15th. Three films for the first block are nearing completion, he said. The studio pace would, after September 15th, be slowed, with blocks being offered at intervals of six weeks instead of the four first contemplated.

Mr. Freeman said the studio organization was in readiness for the trial and that no changes were contemplated. He said the financial problem involved in holding pictures for the new type of releasing, was the main one now.

Sam Wood last week signed a contract with Paramount for three films in three years, his first to be "Miss Susie Slagle's." He has his own production company.

THEATRE PRESENTS NEWS BROADCASTS

As part of its evening program the Strand theatre in Scranton, Pa., a unit of the Comerford circuit, is experimenting with radio news broadcasts. Nightly at 8:55, Elmer Davis is tuned in through the sound system which is hooked up with station WGBI, the CBS outlet in that city. His comment is preceded by a brief trailer showing Mr. Davis in a closeup. The trailer fades out about 40 seconds after the voice comes over the amplifying system and from that point to the end of the broadcast there is partial lighting in the front of the house. The newsreel follows the broadcast.

Goldenson Appointed Paramount Chain Head

Leonard Goldenson, who had been working with Leon Netter and Sam Dembow in the Paramount theatre department, and who has been assistant to Barney Balaban, president of the company, in theatre activities, on Monday was disclosed to have been appointed head of the circuit.

The appointment climaxed a three-day meeting of the circuit's theatre partners, at Hot Springs, Virginia, which ended Saturday.

The meeting of the theatre partners, at which the consent decree as it affects circuit exhibition was discussed, was attended by the following from the home office, Mr. Balaban, Mr. Goldenson, Neil Agnew, Stanton Griffis, Mr. Netter, Mr. Dembow, Robert Gilham, Robert Weitman, and Y. Frank Freeman.

New season plans of the producing company, and of the circuit, were also said to have been on the agenda.

Warner Brothers has designated the period from Sunday through next Sunday, April 12th, as "Ad Sales Week," in conjunction with its currently running "20th Year for Sears" drive, which began in December, and ends April 19th.

Unveil Nelson Portrait

A Gainsborough portrait of Lord Nelson, British naval hero, was unveiled in the foyer of the Radio City Music Hall on Wednesday coincidental with the opening of "That Hamilton Woman." Gertrude Lawrence, British actress, unveiled the three-quarters length canvas loaned by Barker Brothers, Los Angeles art dealers, and announced that the canvas, valued at $100,000, would be auctioned for the benefit of the British Relief Fund following the theatre exhibition.

Color Patents Suit

Technicolor, Inc., and Technicolor Motion Picture Corp. are defendants in a $100,000 damage suit and injunction action started in Federal district court at New York this week by Percy Douglas Brewster. Mr. Brewster, founder of Brewster Color Film Corp., and a manufacturer of motion picture equipment alleges infringement of a patent on a "method and apparatus for color cinematography."

Would Ban "Moko"

"Pepe le Moko," French film starring Jean Gabin, will be barred from Providence because the national Catholic Legion of Decency has condemned it, Captain George Cowan, police censor of that city, said on Tuesday, answering exhibitor queries.

Wanger Has Busy Denver Schedule

The 26th anniversary celebration last week of the founding of the Rocky Mountain Screen Club, one of the nation's oldest and largest film clubs, attracted a record attendance and participation by Hollywood film folk. Walter F. Wanger, independent producer and president of the Academy of Motion Picture Arts and Sciences was guest of honor—and a busy one. Also attending the dinner-dance at Hotel Cosmopolitan were Alan Hale of Warner Brothers, Phil Regan of Republic, Marjorie Weaver of 20th Century-Fox, Governor Carr of Colorado, and Mayor Stapleton of Denver.

Arriving at six in the morning by plane, accompanied by John LeRoy Johnston and Earle Collins, Los Angeles United Artists manager, Mr. Wanger had newspaper interviews at breakfast, interviews by a group of club women at nine, a one hour talk with the 500 students of the Colorado State Teachers College at ten, a Chamber of Commerce luncheon at noon, a 31 station radio interview over KFEL at three, a meeting with exhibitors from five states at six, the banquet at eight and a national radio speech from the banquet at ten. Miss Weaver drove Denver's biggest fire truck to the banquet.

Theatremen and exchangemen from an exchange territory covering one-fifth of the area of the entire United States attended. They came from Montana, Utah, Idaho, Wyoming, South Dakota, Nebraska, Kansas, Texas, New Mexico and Arizona.

Mr. Wanger's radio speech dealt principally with defense and the contribution of motion picture folk to charity drives, defense and public morale.

File Counter-Suit In "Path" Seizure

E. H. Thomas, Howard Goldin, and Mrs. P. A. de Cenzia, operators of the Grand Wilshire Theatre, Los Angeles, have filed an answer and counter-complaint in the city's Superior Court, to the seizure and delivery suit filed March 4th by RKO Radio Pictures. They ask actual damages of $10,000 and punitive damages of $10,000, because of the seizure by the film company of the print of "The Primrose Path."

They further assert the RKO action forced them to suspend operations five days after the suit, and they aver RKO is wrong in its legal procedure; that it should have asked the court to restrain the "sex" advertising of the film, rather than seize the print with the sheriff's aid.

The theatre had advertised the film as a "sex" film starring Ginger Rogers. Mrs. Leila Rogers, the star's mother, endeavored to have the operators stop the advertising. She then requested return of the picture. The RKO action followed.

Butterfield in New Post

Allyn Butterfield, former managing editor of Pathe News, has been appointed supervising director, and Ralph E. Peckham, sales director of "King of The White Elephants," first Siamest film for export, which was to open Friday evening at New York City's Belmont Theatre.

AP LOOKS TO TELEVISION, FM AND FILMS AS NEW STORY OUTLETS

New Subsidiary Will Deal in Story, Patent, Transmission Rights for All Amusement and Communications Media

by JOHN STUART, Jr.

Associated Press, after gathering and disseminating news almost exclusively for member papers for more than 100 years, has established a merchandising subsidiary to retail its services outside the strictly limited circle of press franchise holders. Press Association, Inc., owned entirely by the Associated Press, was recently incorporated in New York to sell news, pictures, cartoons, feature material, laboratory developments and other by-products of the news service's extensive organization.

Radio news service, motion picture rights, and possibly television news service are expected by PA to prove important outlets for the new AP sales service. Transmission and reproduction mechanism and methods developed in the AP research laboratory will also be marketed by the subsidiary. Press Association has already taken over administration of the AP radio news bureau and the research division and will obtain material from national and regional AP news wires, the Wirephoto service, feature syndicate and the columns of member papers. Material from the three AP foreign subsidiaries, Associated Press of Great Britain, Ltd., Associated Press of Germany, (GmbH), and La Presna Asociada, Latin American wire service, will be available to Press Association.

Wide Scope Allowed

W. J. McCambridge, formerly assistant general manager and assistant secretary of AP, is the executive head of Press Association. Oliver Gramling, former assistant to the AP general manager and author of "AP—the Story of the News," best selling history of the news service, is assistant general manager. The board of directors includes Kent Cooper, general manager of AP, and the publishers of seven member papers.

Incorporation papers filed with the New York secretary of state at Albany define Press Association's purpose as to "obtain, procure, buy, sell, distribute, print and prepare for publication any and all kinds of news, information and intelligence, literary property and material of all kinds including illustrations, cartoons and drawings for publication and use in, or in connection with, newspapers, magazines, books, motion pictures, and radio broadcasts." It is also authorized to sell or lease present or future facilities and equipment for transmission and reproduction of such material. Power to obtain and lease or sell "copyrights, trademarks, . . . inventions, secret processes, formulae, patented devices and similar rights and property" is also conferred on PA.

Further permission to acquire, or associate with any other corporation or firm engaged in a similar field of activity is granted in the charter. It has been held that the subsidiary charter will enable the AP to enter new fields of activity and partnership with other firms in radio, film, or news endeavors. The unique membership structure of the Associated Press, under which it was originally chartered under the same laws as fish and game clubs, has hitherto limited such activity.

There is considerable speculation on the extent to which this may bring AP, and the newspapers which own and operate it, into the fields of radio, motion pictures, and the development of television. Televised newsreel programs, for presentation in motion picture theatres, have been widely mentioned as a possible development in the future of visual broadcasting.

Surveying Possible Markets

Press Association has established offices in the AP building at Rockefeller Center, New York. Current activities are centered chiefly on a survey of possible markets for news material salvaged from the million words a day issued on the AP wires. Radio, motion pictures, facsimile news systems, and television are among the fields being studied closely for possible users of Press Association services, officials admitted. No definite sales program, or exploitation, other than for the radio news wire, is under way as yet. It was indicated, however, that Press Association will evolve as a service organization rather than direct producer of news or related entertainment product. Definitely there will be no conflict with the spot news coverage of the daily press.

Radio, at the outset, will occupy the balance of Press Association's attention, Mr. Gramling indicated. It has taken over the radio news service formerly operated by AP for broadcasts in behalf of member papers. PA will sell specially written radio news copy compiled from AP wires and member papers to all broadcasters. Full AP wire service also will be leased to news broadcasters wishing to compile their own air reports. Approximately 400 stations have already signed for the new service and all three major networks are purchasing PA copy.

Thomas H. O'Neill, former assistant on the AP news desk, heads the special radio staff which will write copy at New York for the radio wire. A staff of ten has been working on air news technique since December. The Press Association radio news staff includes Bradford D. Ansley, former news announcer on WSB, Atlanta; Richard Clancy, former night manager for WHN, New York; N. Paul Neilson, WJBO, Baton Rouse, and recruits from AP regional bureaus. The latter include O. W. Clements, from Dallas; Mitchell A. Curtis, Oklahoma City; Robert S. Dudley, Nashville; Paul L. Martin, Harrisburg, and Jack R. Ryan, New York.

Public installation of news tickers, in newsreel theatre lobbies, broadcasting centers, and similar situations will also be handled by Press Association. Although available from competing wire services for several years, such service was formerly supplied by AP but rarely, and then only at the request of an AP member paper interested in a promotional tieup for elections, world series or other special events.

The extensive research division and its photographic, electrical and mechanical laboratories developed by AP have been taken over by the subsidiary and will hereafter be operated directly by Press Association. Study aimed at improving methods of news transmission, printing, wirephoto, photography and allied production problems will be continued and extended and many of the technical developments now reserved exclusively for the use of the 1,400 AP franchise holders in 746 U. S. cities will be adapted for general use.

Important Developments Reported

A number of important developments are unofficially reported to be nearing perfection by the PA researchers. Engineers on the laboratory staff directed by Harry M. Biele are known to be working on frequency modulation broadcasting and are said to have designed experimental circuits for the transmission and reception of electrical impulses capable of operating several news printers on one broadcast channel. The staff has refined the original wirephoto apparatus developed by Bell Laboratories and developed the portable transmitters and receivers now in wide use by the AP wire picture service. New methods of high speed engraving and typesettting are also rumored to be near the practicable stage.

Engineers on Mr. Biele's staff at the AP Building include James C. Barnes, Harold Carlson, Alfred S. Gano, Charles W. Hubley, Paul Vega, Charles E. Ryan, Charles A. Piper, and R. E. Benedict. Assistants include Henry D. Elling and R. R. Schlekser, and J. W. Burt is in charge of laboratory purchases.

PROBING PAPERS' FM OWNERSHIP

Mark Ethridge, general manager of the Louisville Courier-Journal and Times, *which operates WHAS, has been named chairman of a committee to study conditions relating to newspaper operation of FM stations and the recent FCC order for an investigation and hearing on whether newspapers should be permitted to own FM stations. The appointment was made at a meeting of 85 publishers and their representatives of newspapers which operate standard broadcasting stations or contemplate operating FM stations.*

Charles Goodwin, WOR production manager, was named manager of the station's new FM outlet, W71NY, when it began commercial operation on Tuesday, April 1st. The station has a full engineering crew including two announcers and the broadcasting schedule will be 8:30 A. M. to 11:30 P. M. daily. The station will operate under a 60-day FCC permit.

"Curb Patriotic Films," Says de Rochemont

Louis de Rochemont, producer of the "March of Time," warned the movie industry to guard against an avalanche of films edited and sponsored by various agencies of the Government, during an interview in St. Louis last week.

"The exhibitor finds it hard to refuse an army colonel who says the exhibitor should run a picture for patriotic reasons," the newsreel producer said. "But unless the industry puts a curb on these films, the audiences are going to rise in revolt."

The war has been unusually well documented in motion pictures except at the Dunquerke evacuation, Mr. de Rochemont said. He told of the school of pictorial journalism the "March of Time" is conducting for cameramen in the American armed forces, which has brought together students from the Coast Guard, marines and various army branches for a six months' course.

CLEARANCE THE TARGET OF 55% OF EXHIBITOR ARBITRATION COMPLAINTS

Total of 38 Complaints Filed in Two-Months Period; Four Decisions Made, 1 Appealed; Exhibitors Win Majority

Fifty-five per cent of all trade practice complaints filed to date by independent exhibitors under the arbitration system of the consent decree are aimed at clearance.

The "great adventure and great experiment" of arbitration in the motion picture industry under a system established by the consent decree concluded Monday its first two months of operations. The 31 local boards in as many key cities throughout the country opened for business on February 1, 1941. Fourteen of these local offices received no formal complaints during the first two months.

In the period a total of 38 cases was filed; four arbitrator's awards were made; the first appeal was taken to the arbitration appeals boards; hearings had been held on seven demands; two complaints were settled in advance of the hearing date by all the distributors named and in another two Metro-Goldwyn-Mayer worked out a compromise agreement. A total of 21 clearance cases were filed, 14 on "some run" and one on withholding prints.

As the third month of operations of the arbitration machinery run by the American Arbitration Association opened exhibitors had the edge, so far as awards were concerned. In two of the four decisions the exhibitor won the "some run" requested; in one clearance case the exhibitor had clearance cut in two out of three situations, and the fourth case which the exhibitor lost, has been appealed.

The arbitration record to date appears on pages 17, 18 and 27.

Exhibitors Win Two Cases; Third Appealed

Exhibitor complainants continued this week to fare better, so far as awards were concerned, than the "Big 5" distributor defendants, with a "some run" award given an exhibitor in the No. 1 Chicago case and the exhibitor having clearance cut in two of the three requested situations in the No. 1 Washington case. Also this week notice was given that No. 2 Chicago case, dismissed by the arbitrator, would be appealed to the New York appeal board.

Hearings were held this week on arbitration cases in Denver, Detroit, New Orleans, Cleveland and Philadelphia.

Charles Zane Henkle, the arbitrator in the Chicago Case No. 1, gave a "some run" award, on Friday of last week, to E. F. Van Derveer of the State, Morris, Illinois. Metro-Goldwyn-Mayer was the distributor named and the Anderson circuit was said to be involved in the controversy. The hearing was held on March 15th and Mr. Henkle, vice-president of the Continental Illinois National Bank, ordered briefs. During the testimony it was asserted that MGM had offered the State third run and this had been refused. However, according to the arbitrator's award MGM must sell Mr. Van Derveer "some run" of its current program. MGM was also directed to pay the costs of the arbitration hearing. The company has the right to designate the run and terms of the licensing.

ARBITRATION CASES

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Boston—One on Clearance
Philadelphia—One on Some Run
New York—One on Clearance
Total in week 3

Previously Published:

Clearance	21
Some Run	15
Withholding Prints	1
Total to April 2	39

Hearings Held:

Washington Case No. 1
Denver Case No. 1
Detroit Case No. 2
Cleveland Case No. 1

Arbitrators' Decisions:

Some run granted in Chicago Case No. 1.

A split decision was given in the Washington Case No. 1, with the complainant getting clearance eliminated in two out of three situations.

Chicago clearance dismissal was appealed.

Ben Banovitz, operator of the Ken, Chicago (Case No. 2) has given notice through his attorney, Alvin Landis, that he will appeal the decision of Charles P. Megan, former president of the Chicago Bar Association, arbitrator, that his complaint involved a definite run and not clearance. Twentieth Century-Fox, Paramount and RKO were named in the dispute which was said to involve clearance. The Schoenstadt circuit was listed as an interested party in the original demand for arbitration. The hearing was held March 20th and the decision given a week later. See MOTION PICTURE HERALD, March 29th, page 17.

A compromise settlement of the Walbrook, Baltimore clearance action (Washington Case No. 1) has been ordered by E. Barrett Prettyman, arbitrator and former Corporation counsel for the District of Columbia.

A verbal decision rendered by the arbitrator shortly after the close of a four-day hearing last week held that the clearance granted by Twentieth Century-Fox and Warners to the Ambassador Theatre, a de luxe house and one of the three Durkee theatres involved in the Baltimore dispute, was reasonable but that the clearance granted the Forest and Gwynn Theatres was unreasonable and should be eliminated, the Walbrook having the opportunity to play pictures immediately after those houses.

It was reported there would be no appeal, all parties being reasonably satisfied with the award.

Hearings on the No. 1 Denver case, brought by Joseph J. Goodstein, operator of the Longmont, Longmont, Colo. against 20th-Fox, Paramount and MGM were held for three days last week and were to resume this week. The Intermountain circuit was also named in the complaint.

George D. Begole, former Denver mayor, arbitrator, admitted evidence concerning the bankruptcy proceedings of one of Mr. Goodstein's companies back in 1932, declaring it seemed necessary if the defense wishes to prove that Goodstein is not a "reputable and responsible" person, according to the decree. The defense in their opening statement by Albert J. Gould, Jr., attorney, declared they hoped not only to prove the "responsible and reputable" charge, but that they also hoped to show that Mr. Goodstein fell short of the "minimum standards of theatre operation", also as defined by the decree, and that because of these two, distributors could not be compelled to deal with Mr. Goodstein unless they so desired. In his testimony Mr. Goodstein declared that practically every distributor had done business with him during and since the bankruptcy, he having operated theatres continuously in Colorado for nearly ten years. Mr. Goodstein was on the stand most of the three opening days of the case.

In Detroit the hearing of the complaint of Julius London, operator of the Booth (Detroit Case No. 2) was adjourned from last Saturday to April 19 so that attorneys would have time to file briefs. If L. J. Carey, arbitrator, is satisfied with the briefs no hearing will be held on the 19th. Paramount, RKO, Warners and 20th-Fox were named in the clearance dispute.

In New Orleans this week, after a hearing on the first case filed in that district, a "some run" case brought by Charles K. Wollner against Paramount. Phillip E. James, arbitrator, said he would give a decision next week. A similar case brought by Mr. Wollner against MGM will be heard April 8th.

First Cleveland Case

A hearing was held on Friday of last week on the Cleveland Case No. 1. The action was brought by Louis Israel operator of the Ellet, Akron and requests "some run" from the "Big 5". The Ohio and Rialto theatres in Akron were also named in the demand which also involves clearance. Dan B. Cull, arbitrator, postponed the hearing to April 16th. The American Arbitrator Association was represented by S. S. Perry, assistant to J. Noble Braden, executive secretary of the AAA and director of the motion picture arbitration tribunals.

Hearings on the first complaint filed in the Philadelphia area were started Friday with Robert J. Callaghan, Philadelphia attorney, sitting as arbitrator in the clearance complaint filed March 3 by John Geyser, president of the High Bridge Corporation, operating the Florence Theatre in Florence, N. J. The complaint charges unreasonable clearance and names the five consenting major distributors in a situation involving the Fox Theatre at Burlington, N. J., operated by Ben Amsterdam, head of the independent Atlantic Theatres circuit, who will be an intervening party in the action. Mr. Geyser asks that the Fox Theatre have no clearance of produce over his house.

Milwaukee's first arbitration case, originally slated for hearing April 1, has been postponed until April 22 because several witnesses were out of the city. The action is a request by the Evansville Theatre, Inc., operator of the Rex at Evansville, that the Jeffris in Janesville, Wis., operated by the Jeffris Theatre Co., be not entitled to clearance on Paramount pictures over the Rex. In the second case involving the Grand in New London and the Rio and Appleton in Appleton, as well as Loew's, Inc., Paramount, 20th Century-Fox, RKO and Warner Brothers Pictures, lists of arbitrators were mailed March 27 to interested parties. This case also involves clearance.

The first Buffalo case filed by Richard De Toto, operator of the Genesee, Mount Morris,

(*Continued on page 28, column 3*)

FIRST 2 MONTHS OF ARBITRATION

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
ALBANY							
Case No. 1	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	RKO Radio	Schine's Strand and Pontiac, Ogdensburg	.....	.....	.....
Case No. 2	Clearance	American Theatres (Alex Papayanakos), Canton, N. Y.	Warner Bros.	Schine's Strand and Pontiac, Ogdensburg	.....	.....	.....
ATLANTA	[No cases filed in the period]						
BOSTON							
Case No. 1	Some Run	Paulston, Inc. (Benjamin Gold), Park, Nashua, N. H.	"Big 5"	Colonial Theatres	Arthur L. Brown	March 14 (MGM settled before hearing	Some run granted
Case No. 2	Clearance	Garbose Bros., York, Capitol, Athol, Mass.	"Big 5"	Affiliated theatres in Boston and Fitchburg	John Daly	April 7	.....
Case No. 3	Clearance	Lucien des Coteau Manchester, N. H.	"Big" 5	State Operating Co., Manchester, N. H.	.....	.....	.....
BUFFALO							
Case No. 1	Some Run	Richard Detoto, Genesee, Mount Morris, N. Y.	20th Century-Fox and Warner Bros.	Family theatres, Mount Morris	Weldon D. Smith	Case settled before hearing	.....
Case No. 2	Clearance	A. A. Carlson, Carlson, Mayville, N. Y.	"Big 5"	Jamestown, Mayville	.....	.....	.....
CHICAGO							
Case No. 1	Some Run	E. F. Van Derveer, State, Morris, Ill.	MGM	Anderson Circuit	Charles Zane Henkle	March 15—(briefs ordered)	Some run granted
Case No. 2	Clearance	Ben Banovitz, Ken, Chicago	20th-Fox, Paramount, RKO	Schoenstadt Circuit	Charles P. Megan	March 20	Case dismissed. Decision appealed.
CHARLOTTE	[No cases filed in the period]						
CINCINNATI	[No cases filed in the period]						
CLEVELAND							
Case No. 1	Some Run	Louis Israel, Ellet, Akron	"Big 5"	Co-operative Theatres of Ohio, Norka and Rialto	Dan B. Cull	March 28 April 16	.....
DALLAS							
Case No. 1	Some Run	Joseph's Drive-In, Austin, Texas	MGM, 20th-Fox	Interstate, Underwood, Ezell theatres, Dallas	C. F. O'Donnell	(MGM settled before hearing) April 10	.....
DENVER							
Case No. 1	Some Run	Joseph G. Goodstein	20th-Fox, MGM Paramount	Intermountain theatres	George D. Begole	March 25-26-27 April 1–3	.....
Case No. 2	Withholding prints	E. K. Menagh, Star, Ft. Lupton, Colo.	"Big 5"	Rex, Brighton, Colo.	.....	.....	.....
DES MOINES	[No cases filed in the period]						

[Continued on following page]

ARBITRATION COMPLAINTS REVIEWED

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
[*Continued from preceding page*]							
DETROIT							
Case No. 1	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, Warner Bros.	Del, DeLuxe, Whittier, Eastend, Co-operative Theatres of Michigan	Jerome G. Thomas	.....	.....
Case No. 2	Clearance	Julius L. and Milton London, Booth, Detroit	Paramount, RKO, Warner Bros., 20th-Fox	.....	L. J. Case	March 29 April 19	.....
INDIANAPOLIS	[No cases filed in the period]						
KANSAS CITY	[No cases filed in the period]						
LOS ANGELES	[No cases filed in the period]						
MEMPHIS	[No cases filed in the period]						
MILWAUKEE							
Case No. 1	Clearance	E. Theatre, Inc., Rex, Evansville, Wis.	Paramount	Jeffris, Janesville, Wis.	Thos. P. Whelan	April 22	.....
Case No. 2	Clearance	Lee Macklin, Grand, New London, Wis.	"Big 5"	Rio, Appleton, Appleton, Wis.; Grand, Times, Clintonville; Waupaca, Palace, Waupaca, Wis.	.....	.....	.....
MINNEAPOLIS							
Case No. 1	Some Run	David Ratner, White Bear, White Bear Lake, Minn.	MGM, RKO, Warner Bros., 20th-Fox	State, White Bear Lake; Avalon, White Bear Lake, Minn.	.....	.....	.....
Case No. 2	Some Run	David Gillman, Gayety, Minneapolis	20th-Fox	.....	.....	.....	.....
Case No. 3	Some Run	David Gillman, Gayety, Minneapolis	Paramount	.....	.....	.....	.....
NEW HAVEN	[No cases filed in the period]						
NEW ORLEANS							
Case No. 1	Some Run	Charles K. Woolner, Drive-In	Paramount	.....	Phillip E. James	April 1	.....
Case No. 2	Clearance	Charles K. Woolner, Drive-In	Paramount	.....	.....	.....	.....
Case No. 3	Some Run	Charles K. Woolner, Drive-In	Warner Bros.	.....	.....	.....	.....
NEW YORK CITY							
Case No. 1	Clearance	Hilary Corporation (Albert Margulies), Regent, Brooklyn	"Big 5"	Apollo	Julius H. Cohen	.....	.....
Case No. 2	Clearance	Esquire Corporation, Squire, Great Neck, Long Island	"Big 5"	Great Neck Playhouse, Great Neck, L. I.	George P. Spiegelberg	April 4	.....
Case No. 3	Clearance	Monseigneur Enterprises, (Jack Davis), Forum, Metuchen, N.J.	"Big 5"	Paramount, Oxford, Strand, Plainfield, N.J.	Warren Leslie, Jr.	April 8	.....
Case No. 4	Clearance	Jack Fields, Cameo, Jersey City, N. J.	"Big 5"	Fulton, Apollo, Orient, (Skouras Theatres)	.....	.....	.....

[*Continued on page 27*]



AS WELCOME AS THE FLOWERS IN SPRING!

A thrilling box-office message from your pal Leo. Listen!



NEWS FROM THE WEST!



"Hang on to that Lion! Never a dull moment!"

Just arrived from the M-G-M Studio! A Showman Speaks!

Read every word on following pages of this EYE-WITNESS, PROJECTION-ROOM REPORT OF M-G-M's JOYOUS SPRING-TIME HITS!

(We wish you could go out there to see for yourself why every Studio in Hollywood is saying "WATCH M-G-M!")

"I SAW HITS!"

"I SAW 'MEN OF BOYS TOWN'"

(Projection Room Report)

I'll confess. I wept plenty. If a hard-boiled showman is turned inside out emotionally over a shadow play on a screen then you can take a tip: "Men of Boys Town" is headed for the biggest grosses of the year. By the time this gets into print many of you may have seen it. The trade press has previewed it and the verdict is in: "It *tops* the original Boys Town." Blessings on beloved Spencer Tracy for his performance of Father Flanagan! Orchids to that amazing trouper Mickey Rooney for his work as Whitey Marsh. It's obvious why the customers begged M-G-M to come through with this sequel. And the Wonder Studio of Hollywood has delivered a socko follow-up box-office smash that will do your showman heart good! Backed by M-G-M's national magazine and newspaper campaign this looks like money in the bank!

SPENCER TRACY • MICKEY ROONEY in "MEN OF BOYS TOWN" with Bobs Watson • Larry Nunn Darryl Hickman • Henry O'Neill • Mary Nash Lee J. Cobb • Original Screen Play by James Kevin McGuinness • Directed by Norman Taurog • Produced by John W. Considine, Jr., • An M-G-M Picture

LEO'S ON THE LOOSE AGAIN!

Running Wild!



"I SAW 'ZIEGFELD GIRL'"

(Projection Room Report)

I'm dazzled! I'm dazed! I'm delirious! These old eyes have glimpsed screen magic from the earliest of the leaping tintypes but never in all the years of motion pictures has there been anything of such loveliness, such beauty, such grandeur as overflows from this pageant of stars and song that will soon come to fame in "Ziegfeld Girl." Jimmy Stewart is simply grand—he always is! Wait 'til you hear Judy Garland sing "Minnie From Trinidad" and other numbers as only that little girl with throbbing heart-appeal in her voice can do it! You'll see Hedy Lamarr as you've never seen her before—oh lady you're gorgeous!—in the scintillating settings of the Ziegfeld dolls. And here's a prediction: Lana Turner zooms to top-ranking stardom in this big show. As the elevator operator who becomes a Follies girl and yields to the lure of glorified life and comes to a tragic end Miss Turner turns on dramatic power that's positively inspired. Highlights without end such as Tony Martin singing the "You Stepped Out of a Dream" number; Judy singing "I'm Always Chasing Rainbows"; the Gallagher and Shean number; "The Kids From Seville" number and plenty more than space permits to tell about. Let your eyes travel over the talent listed below! Take a tip from one who has seen it glorified in the finished show! For the big dough, gents!

"ZIEGFELD GIRL" starring JAMES STEWART JUDY GARLAND • HEDY LAMARR • LANA TURNER with Tony Martin • Jackie Cooper • Ian Hunter • Charles Winninger • Edward Everett Horton • Philip Dorn • Screen Play by Marguerite Roberts and Sonya Levien • Directed by Robert Z. Leonard • Produced by Pandro S. Berman
A Metro-Goldwyn-Mayer Picture

(Hurry! Lots More ➡)

"I SAW HITS!"

(More Eye-Witness Reports Direct from Hollywood)

"I SAW 'A WOMAN'S FACE'"

(*Projection Room Report*)

I'M ALL STEAMED UP ABOUT "A WOMAN'S FACE"! SO WILL YOU BE!

I can't stop talking about "A Woman's Face." I can't wait to see it again! You might as well get used to hearing about it because from now on the California grapevine is going to spread the tidings to every city, town and hamlet in America that the screen has added another mighty motion picture to the list of immortals. Before going any further I'll predict right here that it will be one of the Year's Ten Best. Although this picture is loaded with stars headed by Joan Crawford and Melvyn Douglas, yet it's not a starring vehicle in the usual sense of that phrase. It's a picture in which stars attain new, brilliant stature, in which every role is perfection, in which players, director, producer, writers, camera men have merged their talents to make a masterpiece of film entertainment. Hats off to you Joan Crawford—they've given you a role that ranges from tiger-ferocity to the beauty and tenderness of a lonely heart regenerated by love—and you've made it a living thing. Salutes to Melvyn Douglas, to Conrad Veidt, to each player whose performance becomes etched into reality by the magic of George ("*Philadelphia Story*") Cukor's direction. From now on when the boys tell me about big pictures coming I'm going to say "You haven't seen anything this year until you've seen 'A WOMAN'S FACE'."

JOAN CRAWFORD • MELVYN DOUGLAS in "A WOMAN'S FACE" with Conrad Veidt • Osa Massen Reginald Owen • Albert Bassermann • Marjorie Main Donald Meek • Screen Play by Elliot Paul and Donald Ogden Stewart • Directed by George Cukor • Produced by Victor Saville • A Metro-Goldwyn-Mayer Picture

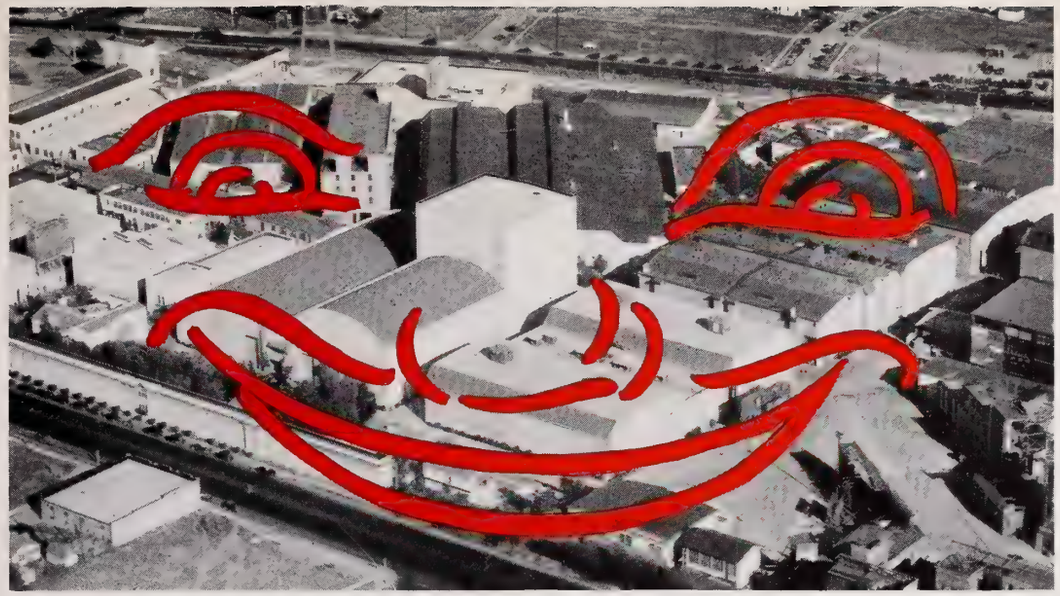




FILE THIS AWAY!

Prediction:

"A Woman's Face" will be among the Ten Best Pictures of 1941.



The M-G-M Studio is All Smiles! So will you be!

I SAW "LOVE CRAZY"

(Projection Room Report)

Come to papa, Bill and Myrna! You're just what the doctor ordered! Oh how welcome this one is going to be! This is the ray of sunshine, the comedy relief from the headlines, the Spring tonic that every exhibitor asks for in his prayers at night! I didn't stop laughing from start to finish. I couldn't count the gags, the situations that piled up in endless succession, one topping the other—but I believe there are more real howls in this show than any comedy I ever saw. Bill Powell and Myrna Loy are celebrating an anniversary; Mother-in-law complications; old girl friend complications; the divorce court; Bill plays lunatic to stop the proceedings; and there's nobody can play a lunatic like Bill. When you see him masquerading in one of those Adrian-designed Alice-blue gowns you'll know what I mean. Put "Love Crazy" on your list of things-to-be-thankful-for. I can just hear packed houses in hysterics over it already!

WILLIAM POWELL • MYRNA LOY in "LOVE CRAZY" with Gail Patrick • Jack Carson Florence Bates • Sidney Blackmer • Screen Play by David Hertz, William Ludwig and Charles Lederer Directed by Jack Conway • Produced by Pandro S. Berman • A Metro-Goldwyn-Mayer Picture

"I SAW 'BLOSSOMS IN THE DUST'"

(Projection Room Report)

I've seldom been so absorbed in a motion picture as in this outstanding Technicolor production. Its power comes from the fact that it's an authentic, true-life narrative of a beautiful girl who fought for an ideal, to give an honorable name to unwanted, cast-off children. Perfect planning gives Greer Garson the leading role with handsome Walter Pidgeon who scored in "Flight Command" getting the opportunity that millions of feminine fans have wished for him. This is a woman's picture every inch of the way, there are emotional moments in it that stab the heart and when you recall how Greer Garson handled "Mrs. Chips" you'll know that another brilliant performance must be chalked up for screen annals. Director Mervyn Leroy who made "Escape" and "Waterloo Bridge" has delivered again.

"BLOSSOMS IN THE DUST" starring GREER GARSON and Walter Pidgeon • A Mervyn LeRoy Production • Photographed in Technicolor with Felix Bressart • Marsha Hunt • Fay Holden • Samuel S. Hinds • Screen Play by Anita Loos • Story by Ralph Wheelwright • Directed by Mervyn LeRoy Produced by Irving Asher • An M-G-M Picture

("I SAW MORE! KEEP GOING➡")

"I SAW HITS!"

"I SAW 'BILLY THE KID!'"

(Projection Room Report)



This is an eyeful! And in Technicolor! This is an epic Western! This is roaring entertainment that's going to keep your packed theatre on the edg of the seats 'til the fade-out on a startling, breath-taking ending. I've neve seen its equal and I've seen Westerns of every description. First of all, tak off your hats gentlemen to Robert Taylor! What a performance! What memorable figure he creates dressed completely in black cowboy dress, ridin his own black mare superbly through neck-breaking adventure. Bob Taylc rates the admiration and gratitude of showmen for coming into top-fligh box-office position with one socko role after another, climaxed now by th one! M-G-M has literally poured a fortune into this show and it's reflecte on the screen just as the bigness of "Northwest Passage" was obvious i every foot of film. The locations are awe-inspiring, never such beauty cap tured by Technicolor and these backgrounds are worthy of the might wallop of this story of frontier days.

ROBERT TAYLOR as "BILLY THE KID" • In Technicolor with Brian Donlevy • Ian Hunter • Mary Howard • Gene Lockhart • Lon Chaney, Jr. Screen Play by Gene Fowler • Directed by David Miller • Produced by Irving Asher A Metro-Goldwyn-Mayer Picture

SING IN THE SHOWER!

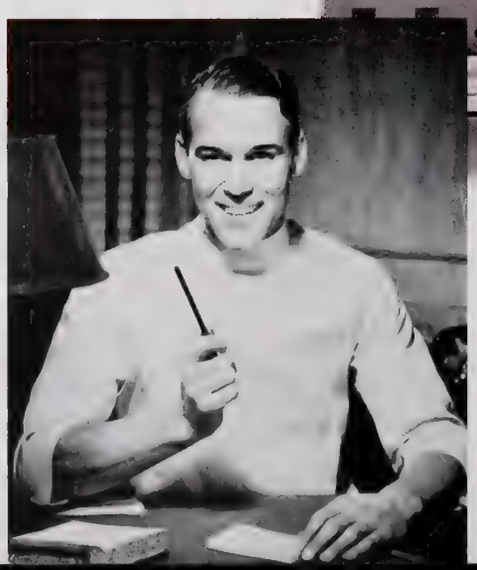


BUY HER THAT NEW EASTER BONNET!



LEFT: *Administra building tha houses M-G-M's producers!*

It's M-G-M's Box-Office Party!



The Doc says: "M-G-M Producers are HEALTHY!"

We thought you'd like to know. It's comforting to member that the men you depend on are in fine sha And there are 33 executives and producers, all experts long experience. There's safety in numbers!



A NEW ALL-TIME HIGH FOR M-G-M CONTRACTS HAS BEEN REACHED



NOSE TO THE GRINDSTONE!

M-G-M is working night and day on the big, new productions of coming months!

This year M-G-M is servicing more exhibitors than ever before in its history. It was a logical development that brought many new customers to the safe haven that is represented by the Friendly Company. To our old friends, to our new friends we pledge a continuation of faithful service by our vast number of Stars, by our sincere group of producers and by the distribution forces whose privilege it is to do business with you.



SHOULDER TO THE WHEEL!

The Studio that never rests on its laurels recognizes the obligations of LEADERSHIP!

(Turn please) ➔



"Ah Spring!"



"Ah M-G-M!"

Printed in U.S.

STATUS OF ARBITRATION HEARINGS

District	Type of Complaint	Exhibitor Complainant	Distributors Cited	Competitive Theatres Named	Arbitrator	Hearing Dates	Arbitrator's Award
NEW YORK CITY							
[*Continued from page* 18]							
Case No. 5	Clearance	River Theatre Corporation, Central, Pearl River, N. Y.	"Big 5"	Pascack, Westwood, N. J. (Skouras Theatres)	.....	.....	.....
Case No. 6	Clearance	Andora Amusement Corporation (Joseph Siccardi), Liberty, Plainfield, N. J.	Warner Bros. RKO, Paramount, 20th-Fox	Paramount, Strand, Oxford (Walter Reade), Plainfield, N. J.	.....	.....	.....
Case No. 7	Clearance	Charles Meyerson, Lyric, Oyster Bay, Long Island	"Big 5"	Glen Cove, Glen Cove; Huntington, Huntington	.....	.....	.....
OKLAHOMA CITY							
Case No. 1	Some Run	J. D. Guest, Ritz, Duncan, Okla.	Warner Bros.	.....	.....	.....	.....
OMAHA	[No cases filed in the period]						
PHILADELPHIA							
Case No. 1	Clearance	High Bridge Corporation, (John Geyser), Florence, Florence, N. J.	"Big 5"	Fox, Burlington, N. J.; Ben Amsterdam's Atlantic Circuit	Robert J. Callahan	April 4	.....
PITTSBURGH							
Case No. 1	Some Run	Herman Lorence, 18th Street, Erie, Pa.	Warner Bros. RKO, Paramount, 20th-Fox	American Theatre, Erie, Pa.	.....	.....	.....
PORTLAND	[No cases filed in the period]						
SALT LAKE CITY	[No cases filed in the period]						
ST. LOUIS							
Case No. 1	Some Run	Louis M. Sosna, Mexico, Mo.	"Big 5" (also named Universal, United Artists, Columbia, Republic	Liberty, Rex of Frisina Circuit	.....	.....	.....
Case No. 2	Clearance	Shirely Theatre Corporation, Rialto, Cape Girardeau	RKO	Broadway, Orpheum, Fox Midwest houses	.....	.....	.....
SAN FRANCISCO	[No cases filed in the period]						
SEATTLE	[No cases filed in the period]						
WASHINGTON, D. C.							
Case No. 1	Clearance	Thomas D. Goldberg, Walbrook, Baltimore	Warner Bros., 20th-Fox	Durkee Circuit	E. B. Prettyman	March 25-28	Split decision: complainant won two or three points
Case No. 2	Clearance	John H. Taylor, Charles, La Plate, Md.	Paramount, 20th-Fox, MGM, RKO	Lust Circuit	.....	Distributors settled before a hearing	.....
Case No. 3	Clearance	Lee H. Homand, Westway, Baltimore	MGM, Warner Bros., 20th-Fox	Durkee Circuit	Sefton Darr	April 15	.....

MONOGRAM PLANS 53; QUOTA OF $9,225,000 SET

Budget Increases of 50 Per Cent for 16 Films Announced at Sales Convention on Coast

Monogram on Friday was the third distributor to hold its 1941-42 pre-season sales convention, following Universal and Republic. Fifty-three features were announced with a 50 percent increase over current budgets for 16 films and a 30 percent increase for 12 others. W. Ray Johnston, president, made the announcement of the new season's schedule at the opening of the three day convention attended by over 100 Monogram franchise holders, home office, studio and branch executives held at the Roosevelt Hotel in Hollywood.

The company's program for 1941-42 includes four feature classifications. In the first group are two "premiere specials," "Navy Bound" based on the *Colliers* story by Talbot Josselyn, and "Land of the Sky Blue Water" inspired by the Charles Wakefield Cadman musical success. The second group comprises four "box office champions" starring East Side Kids, with Bobby Jordan, Leo Gorcey and Huntz Hall, the first to be "Ghosts in the Night," with Bela Lugosi and each of the other three also to feature an important adult star.

Ten in Third Group

Ten "Monogram Money Makers" are in the third group: "Aunt Emma Paints the Town," by Harry Heruey; "The Spy," by James Fenimore Cooper; "Night of Horror"; "The Kiss of Death"; "You Can't Beat the Law" by Al Jennings; "Top Sergeant Mulligan," by Bennett West; "Down Memory Lane," by Harrison McCord; "Here Come the Marines," by Howard Stoneman; "Trail of the Wolf," by Jack London, and "Sweetheart of the Campus," by Leona Dalyrimple.

The fourth group, called the "Ten Showmen's Success series," includes "Law of the Jungle," by Martin Fuller; "Sunshine Sal"; "Isle of Lost Men," by Frederick L. Nebel; "Man from Headquarters," by Geo. Bronson-Howard; "The Fighting Cadet," by Nicholas Barrons and Robert St. Clair; "False Colors," by Lew Lipton and James E. Grant; "Hill-Billie Willie"; "Li'l Louisiana Lady," by Fred Myton; "God's Country and the Law," by James Oliver Curwood; "Flame Fighters," by Eugene Patrick Hale.

In the new "Rough Riders" series Buck Jones will be starred along with two other western players. Eight features in the "Range Busters" series with Ray Corrigan, John King and Max Terhune will be produced. Eight John Wayne westerns are to be reissued, making a total of 24 outdoor action pictures on the schedule.

Three films will be reissued: "Hoosier Schoolboy," Mickey Rooney; "Boys of the Streets," Jackie Cooper and "Siren of the South Seas," with Movita.

Mr. Johnston told the delegates that the sales quota for the coming year would be $9,225,000, an advance of more than $3,000,000 since the re-organized company held its first convention in 1937, it was said. The convention keynote was, "A boom year for a booming company."

Commenting on the current movement to capitalize on the "friendly neighbor" policy of the Federal government, Mr. Johnston said several features on the schedule would have South American locales and others would feature Spanish orchestras, dancers and singers.

Distribution and production problems were discussed by home office executives and franchise holders on Friday. Steve Broidy, general sales manager, was to discuss selling methods, and Trem Carr was to give a general analysis of studio plans.

Talks scheduled for Saturday, the second day of the meeting, were to be made by Arthur Mayer, operator of the Rialto theatre in New York; William J. Gell, managing director of Pathe Films, Ltd., Monogram's distributor in the British Isles; Norton V. Ritchey, general manager of foreign distribution; John Mangham, president Monogram Southern Exchanges; Harry J. Thomas and Howard Stubbins, division sales directors. Production plans were to be explained by Scott R. Dunlap, George Weeks, Paul Malvern, Lindsley Parsons, I. E. Chadwick and Sam Katzman.

Among those attending the sessions were: Nathan Sodikman, Albany; John Mangham, Atlanta; Ben Welansky, Boston; Harry Berkson, Buffalo; Henri Ellman, Chicago; William Onie, Cincinnati; Nate Schultz, Cleveland; Ed Blumenthal and John Franconi, Dallas, F. E. Judd, Des Moines; William Hurlbut, Detroit; William Benjamin, Kansas City, Howard Stubbins, Los Angeles; Charles Trampe, Milwaukee; Ben Nathanson, Minneapolis; Harry H. Thomas, New York; Carr Scott, Oklahoma City; S. J. Francis, Omaha; George West and Robert Taylor, St. Louis; Mel Hulling, San Francisco, and L. T. Fidler, Denver.

Defense Opens In Schenck Case

The Government rested its case Monday in the income tax action involving Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Joseph H. Moskowitz, company executive, being conducted before Judge Grover M. Moscowitz in New York federal court. The defense opened with chief defense attorney, Harold H. Corbin, calling character witnesses.

Between the conclusion of the Government's case and the opening of the defense, Judge Moscowitz denied a defense motion to dismiss the action.

Among the character witnesses were Charles Chaplin, Irving Berlin, Phil S. Gibson, chief justice of the supreme court of California; John Golden, play producer; Will H. Hays, president of the MPPDA; Dr. A. H. Giannini, banker; Denis O'Brien, lawyer; Benjamin Miggins of 20th Century-Fox, and Gene Fowler, screen writer.

The last Government witness before the U. S. rested was Lawrence W. Gibney, U. S. Treasury agent, who admitted under cross-examination of Mr. Corbin, defense attorney, that he did not know the reasons for the Government's disallowing an exact 50 percent of certain items.

On Wednesday, following the character witnesses, two accountants, who had analyzed the books of the old Fox Film Corporation from 1915 to 1937 told the court that Mr. Schenck had overpaid the U. S. $55,442 in 1937 on his income tax even if all Government figures were accepted.

Carol F. Hall and Myron A. Fink, the accountants, pointed out that an analysis of the old Fox books demonstrated that the company had a deficit of $22,271,754 on December 31, 1937, and that a payment of a dividend during the year was out of capital and not out of profit.

PREPAREDNESS

To the Editor of the Herald:

Your splendid editorial in the March 15th issue of the HERALD should make it evident that owners must anticipate their requirements and avoid delay which will inevitably result from the government's preparedness plans. Obviously delay might be a very serious matter to a theatre owner.

No matter how large or small the facilities of a manufacturer may be, every plant will be called upon to do its share of government work and any one who gives the impression that exceptions will be made is merely deceiving himself and deluding theatre owners.

A. E. MEYER, *Sales Manager, International Projector Corporation*

New Arbitration Complaints Filed

(*Continued from page* 16)

N. Y. against 20th-Fox, Warners and naming the Family theatre has been withdrawn. It was reported that the companies reached a compromise agreement on the "some run" requested.

C. F. O'Donnell has been appointed arbitrator of the first Dallas case, the action filed by Joseph's Drive-In, Austin, Texas against MGM, 20th-Fox and the Interstate, Underwood and Ezell theatre in Dallas. The hearing has been scheduled for April 10.

Charles Meyerson last week filed the New York case No. 7. He is operator of the Lyric at Oyster Bay, Long Island. The "Big 5" were named in a clearance complaint which also cited the Glen Cove and Huntington in those towns. It was said that the theatres named enjoy 60 days clearance over the Lyric and day and date runs are requested.

In Boston Case No. 3 was filed by Lucien Des Coteau, operator of three houses in Manchester, N. H. against the "Big 5" in a clearance dispute.

The second Philadelphia complaint was filed Wednesday by David Silver, owner of the Earle theatre, New Castle, Del., naming MGM. Loew's Parkway theatre, Wilmington, Del., was listed as an interested party. Mr. Silver based his complaint on the alleged refusal of the picture company to sell him product, resulting, it was said, in loss of patronage and distracting from the proper operation of the house. He requested that MGM be directed to sell to him in the same manner and terms as the other major distributors, claiming that the physical requirements of his house were comparable to the Wilmington theatre.

Censorship by Police Asked in Los Angeles

"Strict censorship" of motion pictures by the Los Angeles police commission is asked in a resolution presented this week to the commission by city Commissioner Van M. Griffith, an attache of Mayor Fletcher Bowron's office. Questionable stage shows in the Los Angeles area precipitated the situation, in the very center of U. S. motion picture production.

The request went to Henry G. Bodkin, president of the commission, for study. Complete censorship of films by the police was proposed as an amendment to a pending ordinance drawn up by representatives of Archbishop John J. Cantwell and other groups to curb indecent stage performances.

SENATE REVIVES THE NEELY BILL; TNEC AGAIN HITS FILM INDUSTRY

Anti - Block Booking Proposal Is Pressed by Successor in Senate; Final TNEC Report Calls Films "Bad Example"

Unexpectedly, in the middle of the states-rights controversies over the blocks-of-five issue and while the Administration's Temporary National Economic Committee again lambasted film practices, the Senate, last weekend, revived the Neely bill which would outlaw all block and blind selling.

In the states-rights fight in legislatures to void the consent decree's requirements for blocks-of-five sales, bills are pending in Minnesota, where action is awaited shortly, and in Michigan, where a similar measure was introduced last week to maintain the *status quo* of present selling methods, that is, permitting large block sales, but allowing 20 per cent cancellation. Georgia, two weeks ago, rejected such a bill.

Senate Subcommittee To Hear Two Neely Bills

Speculation as to who would carry on the drive of former Senator Matthew M. Neely of West Virginia for block booking and theatre divorce legislation was set at rest this week with the announcement of the appointment of a subcommittee to the Senate Judiciary Committee, to be headed by Senator Harley M. Kilgore of the same state to consider the two Neely bills.

The measures, for which Senator Neely fought over a period of years, were reintroduced by him in January as he prepared to leave Washington to take office as governor of West Virginia.

The subcommittee, consisting of Senators Kilgore, Tom Connally of Texas and James H. Hughes of Delaware, Democrats, and Warren R. Austin of Vermont and William Langer of North Dakota, Republicans, will have directly before it only the bill for the divorce of exhibition from other branches of the industry, but Senator Kilgore asserted that he planned also to press the block booking measure.

Members of the subcommittee are expected to be called into session within the next few days to determine whether to hold hearings on the divorce legislation and, if so, to fix a date.

The subcommittee has discretionary power on hearings. It was expected the New York consent decree, and the anti-decree legislation in Minnesota, Michigan, and Georgia would be influential factors in all discussions of the Neely measures.

The March bulletin of the Motion Picture Research Council apparently commits it to support of the bills, inasmuch as it says, in part:

"Passage of the Neely Bill will in no way interfere with the operation of the consent decree, but rather supplement it by making its benefits permanent, and extending them to all producers, giving the public and the exhibitors even greater protection."

The Council's bulletin also remarked that the consent decree's provisions are merely "steps in the right direction."

In a new attack on the motion picture industry, the staff of the Temporary National Economic Committee this week held it up as an example of corporations achieving domination of their fields by the use of practices which put smaller competitors at a disadvantage.

In a new monograph on "Competition and Monopoly in American Industry," prepared by Clair Wilcox, professor of economics in Swarthmore College, the practices of the major companies as set forth in Department of Justice bills of complaint are outlined and the conclusion reached that "producers of motion pictures, by compelling exhibitors to book their films in blocks, have thus profited at the expense of competitors whose operations were narrower in scope."

The Committee, in a previous report to Congress three weeks ago (see the HERALD, March 8th, page 13) asserted the Department of Justice appeared to have resigned its powers of enforcing the consent decree arrived at in its New York anti-trust suit against the majors, to the majors; and that these powers appeared, also, to have been put, "to a considerable extent, on the weaker members."

That report had reminded Congress that ordinarily, enforcement of a decree is the function of the Department and it remarked that the subjection of certain decree provisions to arbitration, upon the petition of aggrieved exhibitors made "the extent to which these provisions will be enforced" rest "to some extent on the willingness of small exhibitors to risk money (for arbitration fees), which to them may be relatively important" and it added that "in many cases, the financial gain to be expected even from a favorable award, may be quite small."

The Wilcox monograph was given without comment.

A. T. & T. Practices On Patents Reviewed

Practices of the American Telephone & Telegraph Company also were reviewed, including those applied to its sound picture and radio patents, in a discussion of corporations which are approachng "complete monopoly."

The monograph also discussed the broadcasting situation, citing the National Broadcasting Company and Columbia Broadcasting System as examples of corporations which have "attempted to exclude their smaller rivals from the market by imposing upon distributors contracts forbidding them to handle goods produced by other firms." Eastman Kodak Company also is cited as a company following such practices.

So far as the monograph's review of the several industries was concerned it was entirely without original material, being based, with respect to motion pictures, upon Department of Justice complaints and, so far as radio broadcating and Telephone Company patents are involved, upon the investigations for the Federal Communications Commission.

CONDEMNED WITHOUT HEARING, HAYS SAYS

The recent monograph on the film industry, by the President's Temporary National Economic Committee was written "without any hearing or submission on the part of the producers, distributors, or exhibitors," Will H. Hays, president of the Motion Picture Producers and Distributors of America, remarked, in his annual report to the organization's directors, delivered in New York City Monday. Mr. Hays also asserted the TNEC report is "so keen about the forest that it overlooks the trees."

Calling for the preservation of free enterprise, but making no recommendations as to how it shall be achieved specifically in the motion picture industry, the Temporary National Economic Committee on Monday submitted its final and general report to Congress, ten weeks short of three years after its creation on June 16, 1938.

The twelve-man board was not unanimous in its recommendations, four members contending that the legislative program laid down would not meet the problems which were submitted to it for investigation.

Historically, the work of the TNEC will be preserved in some 40 volumes of testimony taken at its hearings and more than that number of monographs written by members of the staff, including one on motion pictures.

The committee, however, did not investigate motion pictures during its hearings, largely because the film question was before Congress when it was created and later was before the court, culminating in the consent decree. The monograph on the industry was submitted for what it was worth by the committee staff, which investigated practically everything in sight. The report, prepared under the direction of Daniel Bertrand, was a scathing indictment of the industry and an unfriendly criticism of the consent decree, arousing the resentment of Assistant Attorney General Thurman Arnold, Department of Justice member of the TNEC.

Most of the recommendations made in the final report already are before Congress in one or another of the 39 bills dealing with monopoly introduced this year.

Tax Reductions, Research Urged

Recommendations of the committee, for decentralization, halting the tendency toward concentration, and stimulating new enterprise, follow in part:

Tax reductions on income from investment in new, independent businesses.

Intensified economic research by the Commerce and Labor Depts.

Legislation to prevent American corporations joining international cartels and restricting world trade through use of patents.

Repeal of the Miller-Tydings Act which permits resale price maintenance contracts in interstate commerce.

Legislation prohibiting the "basing point system" by which steel companies regulate prices.

Establishment of a continuing committee to study interstate trade barriers and devise means of eliminating them.

Centralization of government purchasing and use of federal procurement "to obtain the needed goods at the lowest price and without dislocating the general economy."

Vigorous enforcement of the anti-trust laws including increased appropriations for the staff of the Justice Dept.'s anti-trust division.

Legislation to prevent the use of patents to restrain trade. This would include a law permitting anyone to use a patent "who is willing to pay a fair price for the privilege."

Registration of trade associations with the Federal Government.

Legislation to prevent one corporation from buying the assets of another unless it can demonstrate to the FTC that it would not tend to create a monopoly.

Prohibition of the acquisition of stock in or holding company control of competing companies.

An increase to $50,000 of the present $5,000 fine for violation of the anti-trust laws.

Authorization for the FTC to act as a "master in chancery" upon the request of the Attorney General.

'GREAT LIE', 'SIS HOPKINS' GET SPECIAL OPENING

Location Premieres Staged or Planned in New Hampshire, St. Louis and Mexico City

Special showmanship attentions this week centered principally around Warners' "Great Lie," Republic Pictures' "Sis Hopkins," the James Roosevelt-United Artists "Pot o' Gold," RKO's "Devil and Miss Jones" and Paramount's "Caught in the Draft."

Bette Davis, Warner Brothers' star, will celebrate both her birthday and the world premiere of her latest picture for the company on Saturday, March 29th, in Littleton, New Hampshire, near her home in Franconia. The picture is "The Great Lie," and it is scheduled to open on the evening of that day at the Premiere theatre in that city, to the accompaniment of the usual panoply of lights, celebrities, visiting newspapermen and politicos, banquets and balls; and after a torchlight parade in which many of the town's notables are expected to participate.

Tickets were sold out on Monday, the Warner Brothers home office announced early this week, adding that the Governor of the state, Robert O. Blood, would participate in the celebration, and would lead the grand march at the ball to be held at the Littleton Town Hall.

The schedule for Saturday, as it stood at mid-week, called for the arrival of a special train from New York and Boston, carrying newspaper and magazine writers, photographers and newsreel cameramen. A torchlight motorcade was to carry them that evening to Miss Davis' home in Franconia.

All funds realized from the premiere were to be given to the Littleton Hospital and to the Golden Rule Farm for Boys. Governor Blood last week invited top radio stars to "join in this celebration by extending happy birthday wishes to Bette Davis on their programs."

Miss Davis, on Friday evening, was to be guest of honor on the "Your Happy Birthday" program, broadcast nationally over the National Broadcasting Company Red Network. The premiere Saturday evening was to be covered by the Mutual and Colonial networks.

"Hopkins" Opening Benefits Greeks

The Greek War Relief is scheduled to receive proceeds from the world premiere Friday vening, at the Fox Theatre, St. Louis, of Republic Pictures' "Sis Hopkins," starring Judy Canova and Jerry Colonna. Miss Canova, Mr. Colonna, John Wayne, Ona Munson, Donald Barry and Lois Ransom, the latter persons also members of the cast, are to attend the premiere.

Mayor Bernard F. Dickmann has proclaimed Friday "Sis Hopkins Day." Local radio stations will broadcast the event. At important corners of the city girls in Greek costumes, and in booths, sold tickets to the premiere. At St. Louis and George Washington universities students this week participated in a contest to choose those who were to be escorted to the screening by a visiting Hollywood star.

One hundred theatres of the territory have been showing one-minute trailers advertising the show at the Fox, because the proceeds will go to the Greek war relief. It was thought Jack Benny, scheduled to be in charge at mid-week, might appear at the Fox, as master-of-ceremonies.

The Pan-American premiere of James Roosevelt's United Artists release, "Pot o' Gold," will be the evening of April 12th at the Chino Theatre, Mexico City.

Mr. Roosevelt will be at the opening as well as many Hollywood stars, and players and executives of the Mexican film industry. The opening of the film is also being marked by an official Motion Picture Festival, April 12th to 15th.

The film opened at the Roxy Theatre, New York City, on Thursday.

RKO's "The Devil and Miss Jones" was to open Friday evening in three theatres of Miami, the Paramount, Beach, and Sheridan.

Paramount will hold a press review of its "Caught in the Draft" May 2nd at Fort Ord, near Monterey, California. The newspapermen and persons from the company's studio are to make the trip in a special train, and also tour the fort in armored cars.

On Friday evening, "That Hamilton Woman," United Artists release on Thursday beginning a run at the Radio City Music Hall, was to play to a house the mezzanine of which was purchased by members of the Women's Auxiliary Board of the Home for Incurables.

200 Day and Date For "Night in Rio"

Following its four-week pre-release run at the Roxy Theatre, New York, and an engagement at the Lincoln and Surf theatres, Miami, Twentieth Century-Fox's "That Night In Rio" will have more than 200 day and date bookings on next Thursday and Friday, the company's home office stated this week. The film was to have two other pre-releases, one at the Ambassador, St. Louis, Thursday, the other at the Circle Theatre, Indianapolis, Friday.

On Sunday afternoon, at Lewistown, Pennsylvania, MGM is to hold a trade showing of "Men of Boys' Town" at the Rialto Theatre, for exhibitors east of Altoona and west of Harrisburg. In charge of arrangements are Paul O. Kindler, manager of the theatre, and Charles Baron, MGM exploitation man. A buffet luncheon is to follow the screening.

The film was to be shown in many key cities Wednesday, in connection with an NBC-Blue network broadcast from 4:15 to 4:45 E. S. T., from the MGM Culver City studios, and featuring part of a special luncheon there in honor of Bishop Ryan of Omaha, and Father Edward J. Flanagan, founder of Boys' Town, Nebraska. More than 300 notables of the film industry, and of Los Angeles civic and church life gathered at the luncheon, which was followed by a preview of the film.

Special Campaign For Benchley Short

A national advertising-merchandising campaign, sponsored by the *Saturday Evening Post*, and said by Paramount executives the most extensive given a short subject, will be given the company's Robert Benchley one-reel comedy. "The Forgotten Man," release of which is anticipated the first week of June.

Mr. Benchley was selected by the National Father's Day Council as "The Typical Father of 1941." The *Post* will carry in its June 7th issue a full-page advertisement boosting the short subject, and Father's Day. In addition, to one retailer in each of at least 500 cities, the magazine is to give a display and merchandising kit, with the proviso the store promise to give an advertisement, a window, and an interior display to the promotion.

AMPA Observes 25th Anniversary

All phases of the entertainment industry will be represented at the Silver Jubilee Ball of the Associated Motion Picture Advertisers to be held Friday, April 4th, in the ballroom of the Hotel Edison in New York. By mid-week more than two-score personalities from the industry's branches had offered their services for the annual benefit and word from the entertainment committee said that they believed it would be the greatest affair in the history of AMPA.

Six or more masters of ceremonies will be on hand to introduce the notables. From the newsreel companies there will be as masters of ceremonies, Graham McNamee, Universal; Andre Baruch, Pathe; Bill Slater, Paramount, and others. Ed Sullivan, columnist for the New York *Daily News* and syndicated papers, and James Dunn, star of "Panama Hattie," are others on the toastmaster roster to date.

To open the evening's entertainment Lucy Monroe, radio artiste, will sing the national anthem. Louis Prima and his orchestra have been engaged for the affair and the band will feature Lily-Ann Carol, Connie Klaff, Jack Powers Frank Federico and "The Original Six."

Among the celebrities who will attend are Raymond Massey, stage and film star, Danny Key of "Lady in the Dark"; Willie Howard of "Crazy With the Heat"; Ezra Stone, radio and stage star; Arthur Treacher of "Panama Hattie"; Lyle Talbot of "Separate Rooms"; Carol Bruce, singing star of "Louisiana Purchase", and Leon Kairoff, concert and radio artist.

Also John Guerney, Metropolitan Opera star; the Martins, radio artists on Fred Allen's program; Pert and Gay, WHN Jewish Hour; Patricia Carroll, radio artist; Doodles Weaver, featured in "A Girl, A Guy and A Gob" and "Meet the People"; Norman Zeno, who will do a skit; Diosa Costello and Victoria Cordova of the motion picture, "They Met in Argentina"; Hazel Scott and the Golden Gate Quartet, night club entertainers.

The AMPA Silver Jubilee Committee is as follows:

Souvenir Book: Managing Editor, Martin Starr; Art and Make-Up Editor, Hap Hadley; Associated Editor, James Cunningham.

Purchasing: Charles J. Sonin, Advertising in Book: Dave O'Malley, Chairman; Charles Alicoate, Charles J. Sonin. Ticket Sales: Edward Schreiber, Chairman. Reservations—Tables and Boxes: Edward Schreiber, H. M. Richey, Jules Ziegler.

Entertainment: Rutgers Neilson, Chairman; Martin Starr, William Ferguson, Jules Ziegler, Irving Kahn, Phil Laufer, Bernard Randall, Josef Zimanich.

General Arrangements: H. M. Richey, Chairman; Jules Ziegler, Vice Chairman; Jeanette Sauer, Paul Lazarus, Jr.

Publicity: Martin Starr, Herbert Berg, Hortense Schorr, Columbia R. Sileo.

Decorations: Vincent Trotta, Paul Lazarus, Jr. Advertising: Si Seadler. Reception: Eli Sugarman, Blanche Livingston, Vincent Trotta.

New Rochester Theatre

Philip Smith Theatrical Enterprises of Boston, Mass., has taken a 25-year lease on the new 1,200-seat theatre planned in suburban Rochester, N. Y.

Dmytryk Signs New Pact

Edward Dmytryk, who has directed two pictures for Columbia, has signed a new four-picture contract with the company.



CAVALCADE"..."MUTINY ON THE BOUNTY"..."WELLS FARGO" ...GREAT PRODUCTIONS FROM A GREAT PRODUCER-DIRECTOR... FRANK LLOYD *NOW* PRESENTS




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DUCTIONS, INC., *Presents*

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LADY FROM CHEYENNE

A UNIVERSAL PICTURE

starring Loretta YOUNG

with ROBERT PRESTON
EDWARD ARNOLD
GLADYS GEORGE
Frank Craven · Jessie Ralph



NATIONAL RELEASE APRIL 11th

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Based on an original story by Jonathan Finn and Teresa Deaks

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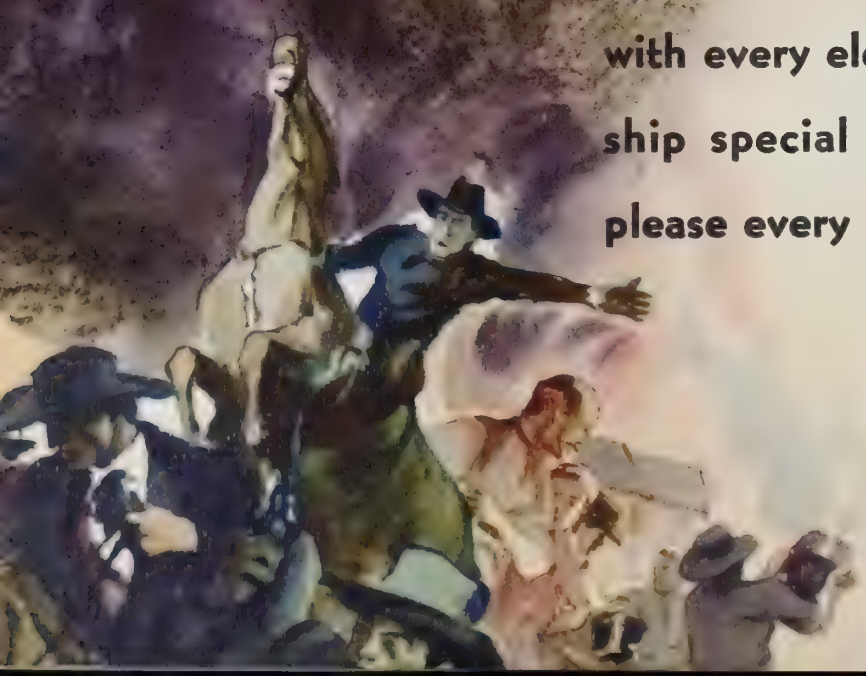
"The Lady From Cheyenne" is entertainment aimed straight at the hearts of America!

QUIT HIBER"D"ATING!

"The Lady From Cheyenne" is entertainment from a producer who has welded drama, romance, adventure and comedy together with magical skill.

BOOK YOUR SPRING PROFITS NOW!

"The Lady From Cheyenne" is entertainment with every element of box office . . . a showmanship special that will exceed every claim and please every customer.



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE U. S. Office of Production Management, war materials control board, at Washington, issued an order two weeks ago, placing authority in the hands of the Army and Navy to henceforth determine what industrial materials—including many used in the motion picture industry—will be restricted in their availability for non-defense application. And the same was duly reported in MOTION PICTURE HERALD, on March 22nd, page 34. But the situation is really more serious. It looks now as if the war and defense is about to cause a shortage of blondes; peroxide is getting scarce.

Red fingernails also are liable to disappear. The goo that makes them red is being used to make high explosives. Many a head of hair that's curly now will be straight tomorrow, because permanent wave solutions contain sodium and potassium, which the government is commandeering for gunpowder.

And so on, through the list of beauty aids. Max Factor, Jr., who gilds the Hollywood lillies, told United Press, this week that nearly every chemical that goes on a woman's face to make it beautiful is indispensable to bullets. Since bullets currently seem to be more important than beauty, the latter, he said, is beginning to suffer.

"All the big cosmetic houses have attempted to lay in supplies of as many things as they can," he said, "but right now we're even having to quit using brass tubes for lipstick. The brass is going into cartridge shells.

"It won't be long before we, and our customers, will feel the chemical shortage. Take the lipstick itself, whose color is built up through complex chemical reactions involving bromine and chlorine. These chemicals make poison gas. It will be only a short time before the list of lipstick shades will be shortened, and, if the war continues long enough, a woman will have to be satisfied, probably, with just plain red, if she can get that.

"The colors themselves are being commandeered by the defense forces. You'd be surprised how much red pigment it takes to paint one tank dark brown.

"These same colors go into the finger and toenail polishes, which consist primarily of nitro-cellulose. This mixture, smelling slightly of bananas, is being shunted from cosmetics factories to high explosives plants, he said.

Mr. Factor said blondes who depend on peroxide eventually will become brunettes, unless the war ends soon, while those women who credit vanishing cream for their smooth skins likely will be using synthetic glycerine without ever knowing it.

▽

The same press wires which reported Hollywood-actor Jimmy Stewart's arrival, as draftee, at Moffett Field, Sunnyside, California, told of the discovery by a Chicago army officer that a local draft board had passed a draftee with a glass eye.

▽

We suppose the motion picture industry will soon be solicited to use those new "blackout plants," which have no windows from which light can escape to direct hostile bombing planes. Air, lighting, sound and heat are all simulated and controlled in the windowless buildings. *Modern Industry* goes into long raptures over them in its new magazine.

In these days of vending machines vending this and vending that, in movie houses and every other place of public and private assemblage, a Chicago vending machine maker has come out with a vender that robots a red-hot, cooked-to-order hot-dog from a sizzling grill, places it on an automatically-slit and automatically-toasted bun, seasons the red-hot, wraps it in a paper napkin and delivers it to you—for a nickel.

There are also machines which deliver soaps, towels, razor-blades and handkerchiefs, collars and collar buttons, besides the usual venders of cigarettes, cigars, matches, perfumes, gums, candies and soft drinks of all kind and description. One estimate places the total annual vending machine cigarette sale at $30,000,000. One national vending machine gum vendor reputedly has gross sales of $5,000,000 from gum vended at a penny a stick!

One of the comparatively new venders is an automatic iceman, which, after receiving a coin, dispenses a chunk of real ice—either one large cake, or ice in cubes.

▽

"What girl, that you have read about, would you like most to entertain for an evening," asked New York *Daily News* inquiring photographer, Jimmy Jemail of half a dozen New Yorkers selected—and they responded 'all-out' for Hollywood pulchritude.

Martin Okoshken, bookkeeper, selected Scarlett O'Hara. "Wouldn't I like to tame that charming shrew," he boasted. "Where Clark Gable failed, you can bet your bottom dollar I'd succeed."

Morris Silver, a lawyer, finds Myrna Loy has "the most appealing fascination." "One evening with Myrna," he sighs, "would be a milestone in any lawyer's career." At the same time he wished he could be sure that his crack to the press won't be a millstone around his neck when his wife reads it.

Leo Rea thinks Gypsy Rose Lee would be "very entertaining company . . . and I'm not boasting when I say that I could show her a good time. She's artistic . . ."

Charles E. Collins, who calls himself a crooner, would give five years of his life to entertain Carole Lombard. He, too, boasts that he could give Clark Gable "some stiff competition." Carole, says Crooner Collins, "is really an incentive for living."

▽

This one appeared in the lights of a Hamilton, Ohio, theatre:

BANK NIGHT TONIGHT
"MEET THE CHUMP"

▽

Exhibitors are looking to the day, soon, when they will be able to double bill "ADAM HAD FOUR SONS" WITH "THE LADY EVE".

▽

By pony express from the desk of our scout, E. H. Mayer, in Hamilton, Ohio, comes the following flash bulletin: "Fire, discovered during a strip tease number, caused $3,500 damage at the Mayfair Theatre, Dayton, Ohio. The audience and the performers, who had sufficient time to don clothing, left the theatre without confusion."

CARMEN MIRANDA, 20th Century-Fox's "Brazilian Bombshell", has been placed in stone by Hollywood. The other night, her footprints, handprints and faceprints were cemented into the sidewalk of Sid Grauman's Hollywood Chinese Theatre, an old Grauman custom, described by Fox Studio's Harry Brand as being the equivalent of knighthood in medieval England. Mr. Brand, it will be remembered, is a press agent.

Since the Chinese Theatre was first opened in May, 1927, and Norma Talmadge became the first to impress her feetprints, handprints and signature in the cement, a crop of traditions has developed.

First, there is the roping off of the forecourt with a thick golden rope. There is always a Chinese boy in costume to wheel in a table with two marble basins of hot water and a stack of towels with which the stars wash their cement stained hands, feet and faces—as happened to John (he would) Barrymore when he permitted Sid Grauman to push his features into the cement.

A guard railing, four square, shields the "sacred slab" of wet cement. This is broken apart as the star inductee approaches. Then planks, covered with black velvet and heavily padded are placed on short supports over the cement on which the star is assisted to a kneeling position.

Cement "executives"—even a cement worker is called an executive in Hollywood—attired in evening clothes hold their masonic trowels. Chinese theatre usherettes stand by in colorful brocaded costumes. Then, of course, there are the powerful searchlights roaming the star-lit sky over the theatre, the cameramen's studio lights in the forecourt, subdued music in the background and "good humored" police holding back the cheering crowds—Grauman's crowds always cheer.

▽

One bluebird means contentment, but not two. For the past two years, a bluebird has been given the range of the Mayfair Theatre Building at St. John, New Brunswick. Flying and perching and warbling when and where he liked within the confines of the building, the pet was happy and contented and made no effort whatever to leave his "prison"—until Walt Disney's "Snow White" was brought back for a repeat booking.

In that Disney fantasy, a singing bluebird is given considerable screen attention, including close ups. The Mayfair bluebird went berserk at first glimpse of the screen bird, registering his hostility by shrilling at the likeness on the screen. Seeing this accomplished nothing, the theatre mascot, sulked into hiding.

▽

Although it has never been definitely established, a number of theories as to the origination of the term "juke" or "juke-box" have at various times been given.

One theory is that the name derives from old-time music boxes bearing the label of the manufacturer "Julius Juke und Sohne," while another report has it that the term was derived from an African word for "dance" and was put into the Negro vocabulary in the southern part of the U. S. where any somewhat rowdy roadhouse has long been called a "jook joint." Automatic phonographs installed in these roadhouses became known as "juke-boxes."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Pot 'o Gold

(Roosevelt-UA)

Comedy, Song and Appeal

James Roosevelt's long heralded first production for United Artists has basic and proven ingredients artfully mixed and beaten to a light froth with the final seasoning done exactly to a turn. The result is as satisfying as that achieved by a superb cook with ordinary kitchen ingredients.

Apart from the story material the production has, for recommendation and exploitable value, James Stewart, lately winner of an Academy Award, and Paulette Goddard, equally in the public eye and prints since "The Great Dictator." Back of them, in performances which will add to both their statures, is direction by George Marshall, evident especially in those spots where the commonplace ingredients might be expected to show through the creamy frosting. An added circumstance is Mr. Stewart's recent Army publicity. Supporting performances by Mary Gordon and Charles Winninger make the flavor lasting.

To fill the exploitation cup to overflowing there is Horace Heidt and his orchestra, widely and well known especially to the young idea, and a title and story based on a radio program known to a conservative millions of listeners.

Song and dance predominate but they are kneaded through the story as unobtrusively as proper seasoning should be. The comedy is swift, straight and untiring. The lyrics and melodies are calculated to make an audience depart humming and whistling. Some could bear extra exploitation.

The plot is the one popular since Shakespeare and probably before. The young man has a rich uncle who is a bitter enemy of the young girl's family. Boy deceives girl concerning his identity, wins her even after she discovers who he is. Complicating the family feud are the supporting players, among them a poverty stricken orchestra.

Seen late Wednesday at a preview at the Roxy theatre in New York—J. R. B.

A James Roosevelt production. Distributed by United Artists. Directed by George Marshall. Story idea by Hayden Roth Evens and Robert Brilmayer. Dance director, Larry Ceballos. Costumes by Helen Taylor. Musical numbers by Dave Franklin, Lou Forbes, Henry Russell, Fred Rose, Hy Heath, Vee Lawnhurst and Mack David. No release date set. P.C.A. number not available when seen. Running time, 87 minutes. General audience classification.

CAST

Jimmy Haskel.....James Stewart
Molly McCorkle.....Paulette Goddard
Uncle Charley Haskel.....Charles Winninger
Mom McCorkle.....Mary Gordon
Jaspar.....Frank Melton
Molly's sister.....Donna Wood
Willie.....Dick Hogan
Judge.....Aldrich Bowker
Lt. Grady.....James Burke
Larry.....Larry Cotton
Horace Heidt and His Orchestra

The Lady from Cheyenne

(Universal)

Lloyd Frontier Story

Frank Lloyd for "The Lady from Cheyenne," his first independent production for Universal release, has taken a sophisticated story of the zany type and given it a background of Wyoming frontiers of the 1860's. The film deals with the fight of a native school teacher to obtain women's suffrage in order to end the rule of a ruthless town "Boss." It is a highly entertaining picture and has sufficient quantities of comedy, action, and romance to insure its wide acceptance.

Loretta Young, in the title role, essays the part of the school teacher whose faith in justice and determination to overthrow the criminal overlord carry her through a series of adventures which a press audience found highly amusing. She is supported by a cast of capable players such as Robert Preston, Edward Arnold, Frank Craven, Gladys George, Jessie Ralph, Stanley Fields, Willie Best, Samuel S. Hinds, Spencer Charters, Alan Bridfe, Joseph Sawyer.

Lloyd, who directed as well as produced, and his associate, Jack H. Skirball, have given the picture the production sheen for which Lloyd's pictures are noted.

The narration moves quickly throughout, from the auction sale of land on the town site, through the machinations of "Cork" to obtain all the water rights, the beating of a campaigning newspaper editor, the determination of the school teacher to have suffrage legislation passed, and her final victory through the duping of the Wyoming legislators.

Its is gay and modern in timing. Its "outdoor action" background will please the fans who prefer that type of picture but also it will not disappoint lovers of sophisticated comedy—a rare combination.

Previewed at the studio.—V. K.

Distributed by Universal. Produced and directed by Frank Lloyd. Associate producer, Jack Skirball. Based on an original story by Jonathan Finn and Theresa Oaks. Cameraman, Milton Krasna. Film editor, Edward Curtiss. Set decorator, R. A. Gausman. Sound supervisor, Bernard B. Brown. Technician, William Hedgcock. Gowns, Vera West. Art director, Jack Otterson. Associate, John B. Goodman. Musical director, Charles Previn. Musical score, Frank Skinner. P.C.A. Certificate No. 7219. Release date, April 4, 1941. Running time, when seen in Hollywood, 88 minutes. Adult audience classification.

CAST

Annie Morgan.....Loretta Young
Stephen Lewis.....Robert Preston
Jim Cork.....Edward Arnold
Elsie.....Gladys George
Hank Freeman.....Frank Craven
Mrs. McGuinness.....Jessie Ralph
Governor Howard.....Samuel S. Hinds
George.....Willie Best

Mr. District Attorney

(Republic)

Radio Drama in Film Form

With its radio reputation as an added saleable attraction, this screen treatment of the air show, "Mr. District Attorney," has a pre-sold audience response. For customers not too well acquainted with the weekly ether fabrication, the film with its melodramatics of a crusading "Blackstone" sleuth out to bag a posse of crooked politicians, can stand on its own entertainment feet.

Dennis O'Keefe plays the picture's title role smartly. Florence Rice appears opposite in the role of female fourth estate member, who knows all the lines, whether off the record or on copy paper. The couple makes an engaging and talented pair. Peter Lorre, as the crux of all the trouble, is briefly seen as a wanted politician who has absconded with someone else's money. Despite his brief screen appearance, Mr. Lorre in the short time alloted him, chalks up two murders to his killer reputation. Stanley Ridges, as O'Keefe's superior and Minor Watson as the leader of the opposition to the forces of law and order deliver expert supporting assistance to the principals. Credit for a smooth and slick production job goes to associate producer Leonard Fields and the directorial handling of William Morgan.

The story involves professional jealousy in a district attorney's office, a mystery surrounding an absconded politician, murder and romance between the lawyer hero and a newspaper woman. The final roundup of the evildoers is staged via a wild car chase and the thrills are mixed with the comic effects resulting from escaping tear gas.

Previewed in the company's projection room in New York.—Joseph F. Coughlin.

Produced and distributed by Republic Pictures. Associate producer, Leonard Fields. Director, William Morgan. Based on the Phillips H. Lord radio program "Mr. District Attorney." Production manager, Al Wilson. Camerman, Reggie Lanning. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P.C.A. Certificate No. 7103. Running time, 69 minutes. Release date, March 26, 1941. General audience classification.

CAST

P. Cadwallader Jones.....Dennis O'Keefe
Terry Parker.....Florence Rice
Mr. Hyde.....Peter Lorre
Winton.....Stanley Ridges
Barrett.....Minor Watson
Mr. Winkle.....Charles Arnt
Betty Paradise.....Joan Blair
Hazelton.....Charles Halton
Grew.....Alan Edwards
Judge White.....George Watts
Miss Petherby.....Sarah Edwards
Mrs. Hyde.....Helen Brown

Horror Island

(Universal)

Mystery Comedy

Designed as a companion feature to the recent "Man Made Monster," and directed by George Waggner, who also handled the assignment on that film, "Horror Island" treats lightly of several murders occurring as a result of a treasure hunt.

The treasure hunt is an expedient used by a young man to evade bill collectors and also try and get his hands on some cash. Said young man is enacted by Dick Foran, his friend by Fuzzy Knight, a sailor who is convinced of hidden treasure on the island the lad owns, by Leo Carillo, and romantic interest supplied by Peggy Moran.

The expedition, once landed on the island and in the castle, discovers that others are also interested in the hidden treasure, to the extent of murdering several members of the party, to the apparently complete lack of concern of the rest of the group. All ends as well as could be expected under the circumstances.

Main support is provided by John Eldredge, Lewis Howard, Hobart Cavanaugh and Walter Catlett. Ben Pivar was associate producer.

Previewed in a studio projection room.—Walter Selden.

Produced and distributed by Universal. Associate producer, Ben Pivar. Directed by George Waggner. Original story, Alex Gottlieb. Screen play, Maurice Tombragel and Victor McLeod. Director of photography, Elwood Bredell. Film editor, Otto Ludwig. P.C.A. No. 7208. Release date, March 28, 1941. Running time, when seen at studio, 60 minutes. General audience classification.

CAST

Bill.....Dick Foran
Tobias.....Leo Carrillo
Wendy.....Peggy Moran
Stuff.....Fuzzy Knight
George.....John Eldredge
Thurman.....Lewis Howard
Jasper.....Hobart Cavanaugh
McGoon.....Walter Catlett
Rod.....Ralf Harolde
Arleen.....Iris Adrian

Spare a Copper

(A. T. P. - A. B. F. D.)

Police Comedy

Entering now the ranks of producers, and guaranteed world distribution of his pictures by an American Major company, Britain's Box Office Champion, herein proffers his last film for Ealing. Very much to the formal pattern long established by the Lancashire comedian, it is likely to net very much the same attention and box office returns. Formby fans know what to expect, just what brand of slapstick, and where, how many songs and how sung, the chase and the explosive climax. It is the boy's own ingratiating personality which brings them in. Exhibitors here will sell on the star's already reinforced and riveted reputation.

George here wears the uniform of a War Reserve policeman, gets involved with a sabotage gang aiming to destroy a new battleship, is suspect of being one of the gang, but saves the ship from destruction as it is due to leave the slips. In between whiles the film takes him through the accustomed adventures, the spot of sheeplike romance with the girl, the unfortunate encounters with authority, and the chases. Formby does a good deal of motor cycling in the film and finally "makes" the slipway in a midget speedway car through country lanes, Clydside slums around a "Wall of Death," and at last over the rooftops of the shipbuilding yards. Now and again—about five times—he stops to grab a ukelele and sing a spicy song for no reason apparently other than that it is now part of the comedy pattern.

John Paddy Carstairs has done a workmanlike job directing the adventure, but he has been served with more resourceful scripts. However, such criticisms will hardly deter from the success of the film which will hang on Formby's own terrific pull. He is a naturally likeable personality and an enthusiastic worker.

Technical qualities are adequate but camerawork probably rates highest.

Seen in a London West end cinema the film obviously amused an audience bent on wartime relaxation—but it is not West End material.—AUBREY FLANAGAN.

An A.T.P. Production. Distributed by A.B.F.D. Produced by Michael Balcon. Directed by John Paddy Carstairs. Associate producer, Basil Dearden. Production manager, John Croydon. Assistant director, Hal Mason. Photography, Bryan Langley. Art director, Wilfrid Shingleton. Special effects, Roy Kellino, Douglas Woolsey. Recording supervisor, Eric Williams. Editor, Ray Pitt. Wardrobe, Ariana. Running time, when seen in London, 77 minutes. General audience classification.

CAST

George Carter.....George Formby
Jane Gray.....Dorothy Hyson
Brewster.....George Merritt
Shaw.....John Warwick
Jake.....Bernard Lee
Williams.....Bryan Herbert
Sir Robert.....Warburton Gamble
Inspector Richards.....John Turnbull
MacDermott.....James Woodburn
Fuller.....Eliot Makeham
Lady Hardstaff.....Ellen Pollock
Admiral.....Charles Carson
Man of Music Store.....Aubrey Mallalieu
Night Watchman.....Edward Lexy

Chinese Den

(Film Alliance of U. S.)

Oriental Romances

"Chinese Den," is a film adaptation of the stage play "The Chinese Bungalow" by Matheson Lang and Marion Osmond, with Paul Lukas in the leading role of "Yuan Sing," a wealthy Chinese land-owner who marries a white torch singer. Directed by George King, the picture lacks the intrigue and excitement that the title implies and concerns for the most part of the romance and unwelcomed advances of the Chinese millionaire whose white wife finds love only with another man of the white race.

In developing the tri-cornered romance a fourth party enters the picture and further complicates the situation. With murder as the only way to solve his romantic problems "Yuan Sing" finds that removing his obstacle does not resurrect the love of his wife and offers her freedom from harm and Oriental tortures if her sister will become his wife. At the last moment as the wife and sister are in the torture chamber, "Yuan" offers to chance his life with the lover of the sister in a drinking duel in which one of the drinks are poisoned. "Yuan" dies by his own hand.

Supported by Jane Baxter and Kay Walsh as the sister and wife, respectively, and Robert and Wallace Douglas as the naval officers, the picture has lost many of the elements that made it an enjoyable stage production, in its transposition to the screen.

Reviewed at the Rialto theatre in New York where an afternoon audience, comprised mostly of men, sat restlessly through the picture.—GEORGE SPIRES.

Distributed in the United States by Film Alliance of the United States. Directed by George King. Production supervisor, Harold Richmond. Assistant director, Smedley Aston. Photography, Hone Glendinning. Art director, Phillip Bawcombe. Running time, 73 minutes. P.C.A. No. 03080. Release date, March 25, 1941. Adult audience classification.

CAST

Yuan Sing.....Paul Lukas
Charlotte Merivale.....Jane Baxter
Sadie Meriale.....Kay Walsh
Richard Marquess.....Robert Douglas
Harold Marquess.....Wallace Douglas
Doctor.....James Woodburn
Ayah.....Mayura
Stubbins.....Jerry Verno

Robbers of the Range

(RKO Radio)

Western

This fourth in the western series starring Tim Holt also includes Ray Whitley and Emmett Lynn in the cast, as did the others. Feminine interest is provided by Virginia Vale, with LeRoy Mason, Howard Hickman, Ernie Adams, Frank LaRue, Ray Bennett and Tom London also providing support.

Produced by Bert Gilroy and directed by Edward Killy, who worked together on the preceding films in the series, the story concerns efforts of a railroad representative to defraud local ranches out of their land. His technique includes the framing of murder charges against those willing to fight for their land. His plans are finally uncovered.

Action elements are plentiful and photography, by Harry Wild, takes advantage of the outdoor settings. Whitley sings a number composed in collaboration with Fred Rose.

Previewed at studio.—W. S.

Produced and distributed by RKO. Produced by Bert Gilroy. Directed by Edward Killy. Photographed by Harry Wild. Edited by Frederic Knudtson. P. C. A. No. 6947. Release date April 18, 1941. Running time, when seen at studio, 61 minutes. General audience classification.

CAST

Jim Drummond.....Tim Holt
Alice Tremaine.....Virginia Vale
Smokey.....Ray Whitley
Whopper.....Emmett Lynn
Rankin.....LeRoy Mason
Roy Tremaine.....Howard Hickman
Greeley.....Ernie Adams
Higgins.....Frank LaRue
Daggett.....Ray Bennett
Monk.....Tom London
Sheriff.....Ed Cassidy
Blackie.....Bud Osborne
Col. Lodge.....George Melford
Curly Yantis.....Malcolm McTaggart
Brady (Deputy).....Harry Harvey

City of Missing Girls

(Select Attractions)

Crime Melodrama

Here is another of the pictures that crop up to reveal to the public what happens to girls who leave their homes for fame and fortune in the big city. Produced by Max Alexander and George M. Merrick for distribution through Select Attractions, the production, like many of its predecessors, lacks the qualities of dialogue and direction to put it above run-of-the-mill exposes.

H. B. Warner returns to the screen as the police captain of the vice squad who, in aiding Assistant District Attorney John Archer, helps track down the disappearance of girls who believed they were headed for footlight success only to find they had become part of an underworld racket. Astrid Allwyn portrays the girl reporter "Nora Page" who poses as a show girl and helps local authorities to uncover the rackets as conducted by Philip Van Zandt.

Supporting the featured players are Sarah Padden, George Rosener, Katherine Crawford and Patricia Knox.

Reviewed at the New York theatre in the heart of Times Square attended by an audience of juveniles attracted by the sensational lobby display.—G. S.

Produced by Alexander-Merrick for distribution through Select Attractions. Directed by Elmer Clifton. Production manager, Alfred Stern. Photographed by Edward Linden, A.S.C. Settings by Fred Preble and James Altweis. Sound engineer, Clifford Ruberg. Edited by Charles Henkel. Assistant director Arthur Alexander. Running time, 72 minutes. Release date, March 1, 1941. P. C. A. No. 7045. Adult audience classification.

CAST

Captain McVeigh.....H. B. Warner
Nora Page.....Astrid Allwyn
James Horton.....John Archer
Mrs. Randolph.....Sarah Padden
King Peterson.....Philip Van Zandt
Officer Dugan.....George Rosener
Helen Whitney.....Katherine Crawford
Kate Nelson.....Patricia Knox

Ride On, Vaquero

(20th Century-Fox)

The Cisco Kid in the Pink

Showmen whose customers have manifested liking for the adventures of the Cisco Kid, with or without the name of the character appearing in the title, are entitled to tell them that this picture is the pick of the series, from its start in years agone to now, unless all the journeyman journalists who scrutinize product in Hollywood made the same mistake when viewing the film at the studio. That could be, of course, the case, in fact occasionally is, but the unanimity displayed on this occasion is assurance beyond the common.

In this outing the character created by O. Henry and by Cesar Romero exercises his talents on the side of justice in pursuit of kidnappers whose operations have enraged the military, his captors of the moment. Agreeing with the soldiers that the art of abduction for ransom is no art at all and should be discouraged, the bandit invades the haunts of the villains who have been signing his name to their ransom-notes and, after a variety of adventures, brings them in, riding off into the sunset thereafter, perhaps on his way back to prison, perhaps on to other experiences.

It is to be mentioned to the feminine admirers of the O. Henry character and of Cesar Romero that his adventurings in this number include two sessions of dancing with Mary Beth Hughes, both of which support the syndicated-columnist's remarks about the actor's skill in the field of Terpsichore.

It is to be remarked to the men-folk that there is a plentitude of shooting, riding, deduction, pursuit, escape, turning of tables, all the things that constitute heroism in the field of melodrama.

And it may be said to the fathers and mothers that there is nothing in the picture to warrant them in keeping the kiddies at home on the day it's available at the neighborhood theatre.

Sol Wurtzel, executive producer, and Herbert I. Leeds, director, have here a film to write home about.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Executive producer, Sol Wurtzel. Director, Herbert I. Leeds. Screen play by Samuel G. Engel. Photographed by Lucien Andriot. Edited by Louis Loeffler. P.C.A. certificate No. 6748. Release date, April 18, 1941. Running time, when seen at studio, 64 minutes. General audience classification.

CAST

Cisco Kid.....Cesar Romero
Sally.....Mary Beth Hughes
Marguerita.....Lynne Roberts
Cordito.....Chris-Pin Martin
Carlos.....Robert Lowery
Watchman.....Ben Carter
Barney.....William Demarest
Cavalry Officer.....Robert Shaw
Clark.....Edwin Maxwell
Sleepy.....Paul Sutton
Redge.....Don Costello

THE HOLLYWOOD SCENE

Upcurve

After four weeks of almost constant production activity, Hollywood this week added speed, finishing 12 pictures and starting 14, with 45 before the cameras. Last week eight were completed, nine started and 43 shooting.

Being prepared were 29 pictures, and 72 were being edited, as against the 19 and 67 of the previous week.

The week's tabulation:

COMPLETED

COLUMBIA
Senate Page Boys
Time Out for Rhythm
MGM
Billy the Kid
A Woman's Face
Love Crazy
MONOGRAM
Widows of the Press
The Phantom Killer
PRODUCERS RELEASING
Billy the Kid's Trigger Pals
RKO
Hurry, Charlie, Hurry
REPUBLIC
The Lady from New Orleans
Singing Hills
UNIVERSAL
Sing Another Chorus

STARTED

COLUMBIA
Hands Across the Rockies
MONOGRAM
King of the Zombies
Redhead
Pioneers
PRODUCERS RELEASING
Emergency Landing
RKO
Parachute Battalion
REPUBLIC
Sheriff of Tombstone
The Gay Vagabond
20TH-FOX
Sun Valley
UNIVERSAL
Hello, Sucker
Men of the Timberlands
WARNERS
Manpower
Bad Men of Missouri
Flight Patrol
COLUMBIA
Officer and the Lady
MGM
Blossoms in the Dust
Dr. Jekyll and Mr. Hyde
The Uniform
Lady Be Good
Untitled Dr. Kildare
Man from the City
Untitled Marx Brothers
PARAMOUNT
Skylark
The Great Man's Lady
Hold Back the Dawn
Night of January 16th
Buy Me That Town
Aloma of the South Seas
RKO
Sunny
Before the Fact
Tom, Dick and Harry
My Life with Caroline
A Certain Mr. Scratch
REPUBLIC
Country Fair
20TH-FOX
Blood and Sand
Miami
Man Hunt
UNIVERSAL
Tight Shoes
Sandy Steps Out
Unfinished Business
WARNERS
Sergeant York
The Gentle People
Underground
Passage from Hongkong
Dive Bomber

No short subjects were started or finished.

Half a Century

Nostalgia for the days of trouping, and hope for the future of the profession were the keynotes at an event one day last week at which were gathered some of the great names which have served both stage and screen these many years.

The event was a luncheon staged by Universal, in behalf of George Barbier's 50th anniversary behind footlights and before spotlights. For on March 28th, 1891, Mr. Barbier, in Norwalk, Connecticut, made his debut as an actor. As he himself said, he played the juvenile lead, was a prop man, played the bass drum in the company band, distributed handbills and played the organ between acts, for $18.00 a week, which he never saw.

Among those gathered to honor the occasion were such troupers as May Robson, Cissie Loftus, Joseph Cawthorne, Frank Craven, C. Aubrey Smith, Hobart Bosworth, Grant Mitchell, Richard Carle, William Farnum. Chairman of the lunch was Ralph Morgan, former Screen Actors' Guild president, while Mischa Auer acted as master of ceremonies. Mr. Auer also appeared in "Sing Another Chorus," which picture provided Mr. Barbier's 805th role since that day in 1891. In the interim, he had appeared in such stage productions as "The Hunchback of Notre Dame" and "Front Page," such films as "The Big Pond," "The Smiling Lieutenant," "Old Man Rhythm," "The Adventures of Marco Polo."

Speaking at the luncheon, Miss Robson told the guest of honor and his friends that she had not missed an acting season since 1883, said that her 22 and a half years spent acting for Charles Frohman had been "without the scratch of a pen" whereas today "it takes all day to sign a contract for one picture." The proceedings were further brightened by an imitation of Fanny Brice's irrepressible "Baby Snooks," given by Cissie Loftus.

Admitting that Miss Robson "beat me by two years," Hobart Bosworth told of going on the stage in 1885, received tumultuous applause when he said that he and his confreres had "lived through the best years of the American stage." In similar vein were the remarks of William Farnum, who mentioned the great moment of his life as when Edwin Booth told him "I hear you are going to be a player," and gave him counsel about the profession.

Tribute to the late Al Levy, founder of the restaurant where the lunch was held, was paid by Grant Mitchell, while Frank Craven dismissed the guest of honor with a breezy "Barbier's still a boy."

Mr. Barbier himself told of his early days, when after preparing to attend Crozier's Theological Seminary at Chester, Pennsylvania, he had determined to go on the stage. What he had learned since then he gave as advice to the youngest generation, present as special guests in the persons of the Peters Brothers, Peter, 14, and Ronald, 11. The last act, and a glimpse of the future, was provided by the youthful pair, who did one of their song and dance specialties.

Vine Street was in agreement that it had been a happy celebration.

END OF THE SEASON

With the start, this week, of three pictures, Twentieth Century - Fox simultaneously began the new season's production and completed the old.

Ending the 1940-41 *production season are "Sun Valley" and "Man with a Shovel". The former is a musical comedy with the Idaho resort as a background, and features Sonja Henie and John Payne as a romantic team.*

Casting on "Man with a Shovel" was to be completed this week, while the new season will be started with "Belle Starr", a technicolor film detailing the adventures of the famous American woman bandit.

Eight in April

Set to reach a production peak this month is Paramount, with eight films set to start, and another five carrying over from last month.

Started April 1st was "World Premiere," starring John Barrymore, Frances Farmer and Ricardo Cortez. The day after, work was begun on "Nothing but the Truth," Bob Hope-Paulette Goddard comedy. On April 7th, work is to begin on "Henry for President," third in the series of Henry Aldrich family pictures.

"Birth of the Blues," starring Bing Crosby, with Mary Martin, Carolyn Lee, Rochester and Jack Teagarden's band, will start on the 14th. "Among the Living," a horror picture, with Albert Dekker, will be launched April 21st, and Preston Sturges' new picture, "Sullivan's Travels," on the 28th.

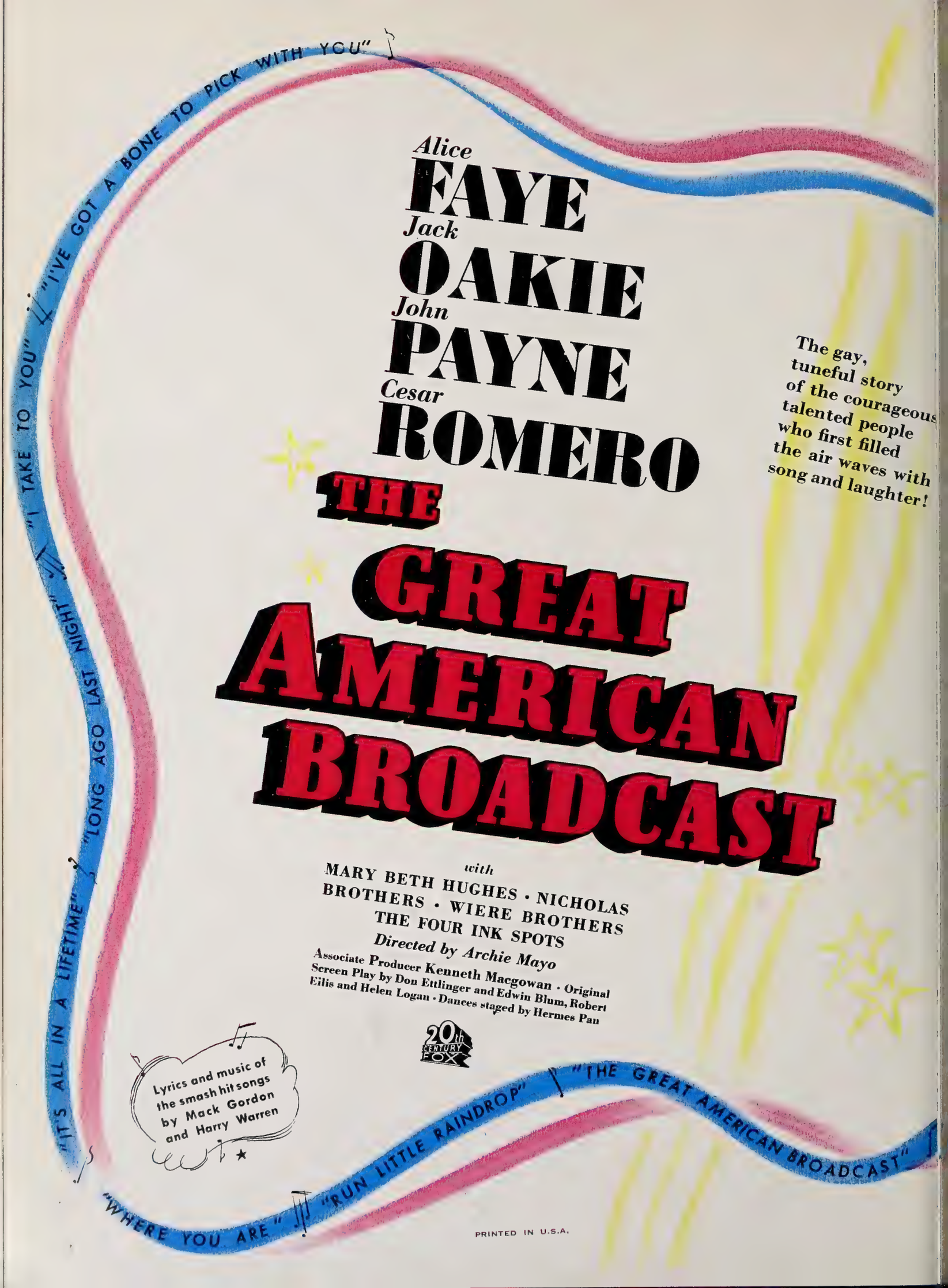
Other Paramount releases starting this month include Harry Sherman's "Parson of Panamint," and the William Pine-William Thomas production, "Forced Landing," starring Richard Arlen and Eva Gabor.

Pictures continuing are "Skylark," with Claudette Colbert, Ray Milland and Brian Ahearne; "The Great Man's Lady," starring Barbara Stanwyck and Joel McCrea; "Aloma of the South Seas," with Dorothy Lamour and Jon Hall; "Hold Back the Dawn," starring Charles Boyer, Paulette Goddard and Olivia de Havilland, and "Buy Me That Town," with Lloyd Nolan, Constance Moore, Albert Dekker, Sheldon Leonard and Barbara Allen.

▽

William LeBaron, recently signed Twentieth Century-Fox producer, whose first picture, "Caribbean Cruise," will soon go before the cameras, has been signed to produce two additional films for the company. The films are "Miss Pilgrim's Progress" and "A Straight Left," both going into production during the summer.


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20th CENTURY FOX

Lyrics and music of the smash hit songs by Mack Gordon and Harry Warren

PRINTED IN U.S.A.

HOLLYWOOD STUDIOS, LABOR ARGUE OVER $1,000,000 IN BACK WAGES

Usual Positions Reversed as Unions Claim Duties "Physical", Producers "Creative"; Briefs to Be Filed in 3 Weeks

With $1,000,000 in back wages the stake, Hollywood last week was treated to the unusual sight of unions deprecating their own members and studios emphasizing the workers' importance, a departure from the usual in employe-employer relations in which unions demand wage increases because of the irreplacibility of their members.

Site of the rare proceedings was Room 226 of the Los Angeles Federal Building; occasion was U. S. Government hearings of protests on the classification of various groups of workers under Wages and Hours Act. The hearings began Wednesday, March 25th, ended Friday, March 28th.

Result was the taking under advisement of both producer and union pleas as to the exemption or non-exemption of various classifications of workers, and the granting of three weeks' time to both sides to file written briefs supporting their contentions as to the status of the groups under question.

Duties Questioned

The unions contended their members did routine, physical work which required no artistic or creative ability and therefore should be placed under the provisions of the Wages and Hours act; the producers said the workers in question were professional or administrative types, and that they should not be included in the scope of the federal legislation.

On the witness stand before Merle D. Vincent, chief of the Hearings and Exemptions Branch of the Wage and Hour Division, U. S. Department of Labor, were studio executives and union representatives, who explained in turn the various duties of the classifications of workers whose eligibility under the Wages-Hours Act was questioned in the preliminary survey of the Motion Picture Industry turned in by E. M. Cocking, chief analyst of the division.

The $1,000,000 in back wages claimed by the various unions was overtime due workers whose employment falls in the categories and whose hours of weekly employment are limited by the act.

Mr. Cocking reported there were 545 classes of positions in the film industry, with 40 additional classes in the animated cartoon field. Forty-three unions and guilds were contacted in the preliminary survey he made, he reported. Two hundred and ninety-nine classes have been recommended for exemption, and 246 classes, for non-exemption, exclusive, of course, of the animated cartoon group. Under recommended exemptions are an estimated 4,191 employes, and in non-exempt categories are 14,260, exclusive of the cartoon groupings.

Also at stake are the contractual advantages over and above the advantages of the Wage-Hour Act obtained by the unions in years of negotiations for bargaining contracts with the producers. Such items include a 30-hour week, with time and a half for overtime, for some crafts; greatly increased pay for distant location work, free transportation and "keep" for location workers, and the like.

In short, the unions are trying to gain new advantages obtainable under the Wages-Hours Act, while holding on to the concessions gained through collective bargaining since 1926 and 1928, when the first closed shop contracts with the studios were signed.

Twenty-nine categories of workers in feature production and two in the cartoon field are being disputed by union and producer representatives as to exemption and non-exemption under the Act. Both sides were in complete accord on the classifications of the other groups of workers, Mr. Cocking reported.

The International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, which forced the producers several weeks ago to restore the former status of its members and refrain from putting into effect provisions of the Wages-Hours Act which would be detrimental to existing relations, was represented by Joseph Padway, famed labor attorney high on the councils of the American Federation of Labor.

Eighteen Classes Disputed

The IATSE crafts in dispute included second, assistant and still cameramen; first, second and standby grips; gaffers, assistant gaffers and standby electricians; process projectionists; first and second company prop men; first, second and third class soundmen; fitters; first and second class costumers.

The producers contention, evolved mainly through Fred Pelton, producers' labor contact officer, was to the general effect that these groups of workers were administrative, professional or having artistic or creative ability. The Unions' general testimony was that their work was routine, physical and requiring no mental effort.

The only agreement on classifications reached at the hearing was the grouping of studio nurses as professional workers. The nurses were represented by Registered Nurses, first Aid Men and Women's Union, Local 22173, represented by Fred L. Vincent, president, who, at the conclusion of the hearings Friday, announced that a three week period would be given to permit attorneys and representatives of both sides to file briefs supporting their respective stands.

First to take the stand was Edward M. Gilbert, Screen Set Designers president, who argued against Mr. Pelton's contention that designers and assistants were neither executive nor administrative. David S. Garber, Universal studio operations manager, and former set designer and unit art director, testified otherwise.

Screen Cartoonists Guild Local 852, now affiliated with the Painters' Brotherhood, through William Littlejohn, president, and George Bodle, attorney, sought to restrain the classification of assistant cartoon animators and effects assistant cartoon animators. Herbert L. Lamb, Walt Disney production manager, was the opposing witness.

Another moot point was the status of second assisant directors, who, according to the producers, were administrative assistants. J. P. McGowan, executive secretary of both the Screen Directors Guild and Unit Managers Guild, contended they worked under the supervision of first assistant directors, and Fred S. Meyer, of 20th Century-Fox, upheld the studios' stand that the workers in this group were administrative.

Wayne R. Hackett, attorney, appeared for Leonard S. Janofsky, attorney for the Script Clerks Guild, and resisted attempts of producers to classify these workers as "minor administrative" employes.

Still cameramen perform only routine physical, mechanical work, Herbert Aller, business representative of the IATSE Studio Photographers Local 659, testified. Second cameramen, also, do 100 per cent physical work and their labors do not require any mental or creative ability, he said, in giving testimony.

Daniel B. Clark, C. Roy Hunter and John Arnold, camera department heads at 20th Century-Fox, Paramount and M-G-M respectively, testified otherwise.

Frances Perkins Attends

The hearing was attended for a short time by Frances Perkins, secretary of labor, who addressed the hearing upon her introduction by Examiner Vincent and complimented both union and producer representatives on the progress being made in the hearing.

"I am not here on this case," she said, in speaking of her trip to Southern California defense industries. "I merely 'happened to be passing by' and it is a real pleasure to watch the workings of democracy in such a proceeding as this, when labor and capital representatives can get together and without acrimony, before a fair and impartial judge, decide matters of importance."

Others on the stand included:

Albert Wilson, Warners prop department head; Thomas Little, 20th Century-Fox property department chief; Robert Bradford, "prop" man at Columbia; B. C. DuVall, business representative Prop Men's Local 40, IATSE; Douglas Shearer, M-G-M sound department head; Harold V. Smith, sound men's local 695 IATSE; John Aalberg, RKO sound department head; Steve Newman, international IATSE representative; Aubrey Blair, American Federation of Labor organizer for Hollywood.

HOMEWORK FOR TECHNICIANS

In the heat of controversy over sound technicians' classifications, Douglas Shearer, MGM sound department head, held the stand before Merle D. Vincent, examiner for the Wage-Hour Division of the U. S. Department of Labor. Irked by Mr. Shearer's testimony, Joseph Padway, representing the IATSE, demanded:

"Just how much brass polishing is performed by Class II sound men."

Mr. Shearer replied, calmly:

"I don't know. I never calibrated it."

Public Beats Triples

The 25 neighborhood houses of Wehrenberg-Kaiman Theatres, in St. Louis, will no longer play four-hour quadruple feature programs, Fred Wehrenberg, president of the area's MPTOA, decided this week. Reasons given were the unpopularity of the programs and the campaign by the city's Better Films Council for support among the state's women's clubs for its anti-triples bill introduced last week in the state Senate.

The four-hour programs in the Wehrenberg circuit began three weeks ago, in answer to Fanchon and Marco's triple features in some of its neighborhood houses.

Harry C. Arthur, Jr., general manager of the F. and M. circuit, now says he favors the Council's bill, but also wants giveaways eliminated.

IN BRITISH STUDIOS

by AUBREY FLANAGAN

Life of Penn

A Sovereign of Britain referring to a Churchill as a fighter, and a Lord Halifax arguing in favour of certain charters for the U.S.A.: these are but two topical parallels from "Penn of Pennsylvania," a screen story based on the life of the famous Quaker, now being produced at Elstree by British National, with Richard Vernon, young producer of the classic "Gaslight," in charge, and another young man, Lance Comfort, directing.

The film is an ambitious one, the idea of which was born in the mind of Vernon on hearing President Roosevelt's inaugural radio radio address to the U.S. The address, in fact, opens the film which switches back to London in the seventeenth century, and follows the life of the peaceloving idealist who is buried in the Chilterns of Britain in the secluded and modest Meeting House graveyard of Jordans.

Vernon sees similarity in ideas between Penn and Roosevelt, believes they are as true today as they were in the days of the Quaker. The scene of the film veers between Britain and America. Clifford Evans is playing Penn, with Deborah Kerr, George Parrish's discovery, as his wife. Anatol Grunwald, responsible for the scripts of "Major Barbara," "French Without Tears" and "Quiet Wedding" has done the screenplay. Anglo American will release.

▽

Another major figure in British history—Pitt the Younger—is to be the subject of a British film—this time a 20th Century production, under Francis ("Bob") Harley's aegis. Robert Donat will almost certainly have the title role. The film will follow "Spitfire," preparations for which are in an advanced stage.

▽

Meanwhile that other historical personality, Disraeli, is to be seen soon on British screens when Warner Brothers' Teddington production "The Prime Minister" is released.

▽

Max Milder declares his intention of carrying on at Teddington with large scale films for world release. Says the Warner chief:

"We plan to follow "Atlantic Ferry" with a series of major pictures, each one of which will be selected from the finest stories, directed by the finest directors, and with a cast drawn from the cream of British actors and actresses."

▽

Rats at five shillings a head were commissioned this week by John Argyle who is producing a film for Pathe at Welwyn, "This Man Is Dangerous." The rats had escaped from a set representing the hold of a ship, and Argyle offered the five "bob" for every one of the dozen which had got away. Fortunately the mishap did not result in any loss of time and the picture goes on to schedule.

Meanwhile, at the film studios in Denham, continuity of production is the policy of RKO-Radio producer William Sistrom who is currently putting finishing touches to "Dangerous Moonlight" there. The final settings represent a British Air Command Headquarters during the War. The thriller out of the way, Sistrom plans to start work at once on yet another Saint subject "Here Comes the Tiger."

▽

"Yellow Caesar" is the title finally chosen by Cavalcanti for his half-hour biography of Il Duce Benito Mussolini which biography he has been making at the Ealing Studios. The title supersedes the provisional "Top Wop." The film is greatly inspired by Prime Minister Churchill's own reactions to Mussolini whom he has already described as "the Italian Quisling."

Cavalcanti selected the title from a passage in the film's commentary relating to Italy's entry into the war when France's capitulation was in sight: "Yellow Caesar declared war when he thought that peace was around the corner. He then rushed in to stab the wounded and steal from the dead." The commentary has been written and spoken by Michael Frank.

No time is to be lost in showing the picture to the public, and it will be released in Britain shortly.

BRITISH INDUSTRY BLAMES GOVERNMENT

British exhibitors placed responsibility for curtailment of the home film industry squarely on the government this week and stated that more British films would be the only solution to current trade difficulties. The Cinematograph Exhibitors Association and the Kinematograph Renters Society jointly informed the Board of Trade in answer to a memorandum that government release of personnel in services, and provision of studio space and technical facilities alone provided the solution, not revised trade practices. Sydney K. Lewis, CEA president, said he was sure American companies were anxious to use frozen monies to make British films, which is now impracticable. He expressed belief that only 50 per cent of British films in past three years were of first feature quality. KRS, Gaumont, and Associated British Corp. officials supported Mr. Lewis. CEA and KRS will send identical replies to the Board of Trade memo.

Air Documentary

One of the most ambitious war subjects essayed by a British production organization is likely to be Ealing Studios' "Ships With Wings," a dramatic but documentary picture about the Fleet Air Arm. The film, which will have a personal story as its foundation, will dramatize the work of Britain's naval airmen, and is to be made with complete official co-operation. Already Cameraman Roy Kellino has sailed 17,000 miles—mostly on the "Ark Royal," photographing material for the film.

More than 1,000 still photos have been collected by associate producer Sergei Nolbandov. They include an unique set of pictures of bomb damage to enemy vessels taken from the air.

Aircraft of Allied and enemy types will be used in the film, some of the latter, of course, being reconstructed in the Studio.

Among the Fleet Air Arm activities and incidentals which are to be recreated in the film are 'plane formations, smoke screens, aerial battles, landscapes, 'planes in relation to ground and other objects, aerial manouvering, land and naval bombing, types of bombs, Italian and German ships of all classes.

▽

Particularly loving care has been manifest by the art department of the Warner Studios at Teddington in their recreation for "Atlantic Ferry," of the famous early steamship "Brittania," which is the scene of much of the drama and a material member of the cast of the film. The engine is actually driven by electricity and as the wheels turn, stokers are seen shovelling coal into the blazing fire.

One of the highlights of "Atlantic Ferry," is a Boston ballroom sequence, following the steamship Britannia's arrival at Boston after her record-breaking maiden voyage. The Ball, preceded by a banquet, is given by the Boston people in honour of Samuel Cunard, played by Hartley Power.

Michael Redgrave, Valerie Hobson, Margaretta Scott, Hartley Power, Edmund Willard and Bessie Love are among the guests.

▽

As foreshadowed in these columns some weeks back, David Niven, now a Captain in the British Army, is to play the lead in a British film—Paul Soskin's epic of Fleet Street and its role in the War. Niven has been released at his request from his military duties, and will start work on the film in April.

Samuel Goldwyn has released Niven from his Hollywood contract for this one film which will have the benediction and practical aid of the Ministry of Information. "Soldiers of Fleet Street" was written by Frank Owen, Editor of London's "Evening Standard" and one of British journalism's most trenchant personalities.

BRITISH TRADE DEBATES QUESTION OF NATIONALISATION OF INDUSTRY

Cine Technicians' Association Gets Group Report Urging State Control of All Branches; Press Takes Up Discussion

by AUBREY FLANAGAN
in London

The issue of nationalisation of the British film industry, the discussion of which in the trade press has aroused bitted debate, will be acted upon officially for the first time by an organized branch of the industry next Sunday when the Association of Cine Technicians will consider an official memorandum pressing for nationalisation.

The memorandum, drawn up by a committee of the Association, exhaustively examines the national industrial situation with special regard to American competition. It criticizes the present Quota regulations but recommends imposition of an ad valorem duty on film imports plus nationalisation of the industry in Britain. The report is understood to ask the Association to press for state production of features and shorts, state distribution if necessitated by competition, state control of studios and laboratories, a Government credit corporation, standard labour conditions and democratic representation.

Industry Opposes Changes in Draft

With zero hour for the reservation of studio technicians fast approaching, and the industry stuffing its ears against the threatened sound of its death knell, friends have appeared, ready to help its protection and plead for it in powerful places. In Press and Parliament the plea has been made for a reprieve. Ministers of the Government itself have promised to do their bit to prevent the ultimate disaster foreshadowed if Ernest Bevin's proposals are applied literally.

It would not seem improbable that the Minister of Information, Mr. Duff Cooper, and Captain Oliver Lyttleton, President of the Board of Trade, will use their influence to save the industry by saving its technicians from being called up. The Treasury with a canny eye on the financial significance of the British film as an export, is believed sympathetic to the trade's case. Members of the House of Commons, major figures of Fleet Street, have voiced forcibly and persuasively the case against Mr. Bevin—not without acknowledging that he has a difficult and complex task to perform.

Captain Lyttleton, whose department, the Board of Trade, includes among its functions the protection of the industry, which has been working to increase the production of British films, which has even promulgated a Films Commission to implement that purpose further, has, in the Commons declared how well aware his Department is of the difficulties which the industry is likely to meet in maintaining a reasonable level of production, has formally promised that he will give the matter his most earnest attention and will make the strongest representations on the industry's behalf to the Minister of Labour.

Mr. Duff Cooper for his part—and he has previously paid tribute to the role of the industry in the wartime scheme of things by dubbing it "the fourth arm"—has, too, promised his full support in pressing the Minister of Labour to maintain the technicians' reservations at their present degree. Other members of the Government are known to have realized the urgency of the situation and its illogic, to have already used their weight in persuading a reprieve.

As this is written the feeling exists in industry circles all this may portend an eleventh hour realization on the part of the Government that there may, after all, be a case against the dereservations, certainly portends that any action which will be taken will be preceded by serious examination of the position.

A great deal of the current persuasion is woven around the economic theory that the film as an export commodity is of incalculable value in attracting foreign currency to Britain. Treasury executives are known to be of the opinion that it possesses unique and valuable qualities in this regard.

Export commodities are urgently called for by the Government which has already launched an export drive with the collaboration of various industries. The film industry is not excluded. Compared to the sum total of dollars likely to be involved in any export process built around British films the total manpower available to the Forces by the dereservation of studio technicians is almost negligible. By the consistent export of British films to the U. S. and other foreign markets a constant flow of dollars and foreign currency—in which that of the South American territories plays no negligible role—is assured. It can be measured in millions of dollars at the lowest estimate. Yet the total of men likely to be released for military service if the Bevin proposals are materialized is not likely to exceed 1100.

Since the war some 50 high grade feature films have been made in Britain, gross earnings of which at home are measured at a minimum of 10,000,000 dollars. Quite apart from the obvious consideration that revenues not accruing to these would have gone to foreign interests, the foreign market income on them is not to be sneezed at, especially at a time when every dollar to the British exchequer is—to us a British colloquialism—"money for jam".

As a material export the film occupies next to no shipping space, despite its elastic earning capacity. If lost by enemy action it can be replaced automatically at the cost of a lavender print. How much might be lost in the event of a wipeout of the industry's manpower is to be calculated, not only in terms of voluntary films, but no less in terms of films made for world market distribution with the frozen dollars of the American majors.

Normally some 10,000 are employed in the whole British Studio field. War has reduced this figure to 1157, covering the five major studios. Of these 407 are aged over 40. 208 are under 30. Thus the raising of the age of reservation to 35 and its eventual removal completely would involve 690 men. Studio and documentary workers would not raise the figure about 1100—an infinitesimal figure compared to the total manpower involved.

Counter attack on the part of the industry's champions may take the form of a demand that the film business be placed in the "essential" category.

Trade Board Asks For More Screen Time

Currently with the pother over the new reservation schedules has come the Board of Trade's suggestion to renters and exhibitors that they explore the possibility of a complete overhaul of the trading practices applying to British films. Following the CEA suggestion that the current exhibitors' quota be reduced, the Board of Trade has asked both CEA and KRS to consider the possibilities of extending the screen time devoted to British pictures by removing bars, by abolishing the double feature programme, and by replacing bi-weekly by once weekly changes.

Both the exhibitor and distributor groups have considered the question. Goodwill exists on both sides and a joint statement, or at best a harmonious statement of views is likely. Though it is considered in certain distributor circles to be in the main an exhibitor problem the renters are agreeable to do their best to arrive at a satisfactory formula, not only because they would welcome any increased income which may be waiting exploration, but no less because there is an increasing feeling abroad that it will be better to take the Government lead, than to provoke direct interference and control by blank refusal.

Against the theory that such reforms would increase the amount of screen time devoted to British films, there is the widespread fear that there are but few films made in Britain which would merit extended showings or even rate as first features, that any of the more commercial films will still remain the commercial privilege of the circuits. Add to this the producer fears that the more such formulas are explored the less will be the incentive to produce more British films, and it will be clear that the problem is nothing if not complex.

▽

In a list of British Ministry of Information short subjects reviewed in January 25th issue of Motion Picture Herald the film "Raising Sailors" was incorrectly attributed to British Movietonews. It was produced by Pathe Pictures, Ltd.

▽

"Ghost Train," reviewed in the March 22nd issue, now has a General Audience classification.

NEW REGULATIONS EFFECTIVE AT ONCE

The new schedules of reserved occupations begin to operate as from April 1st. They divide industries into protected and unprotected. The entertainment industry is in the latter category.

Men who are not called up, under the new scheme will be concentrated as far as possible in protected work. Projectionists who are reserved at present at age 25 will only be reserved at 35 and over. In the studios, at present, producers, directors, cameramen, cutters, scenarists, sound engineers, commentators, librarians, etc., are reserved at 30 and over. On April 1st most of these grades will be reserved at 35. From an elastic date varying probably between June and July, reservation will be removed from them altogether, with certain rare and exclusive exceptions. Plasterers, painters, carpenters, and electricians who are reserved at present on a craft basis at 30 will be reserved at 35.

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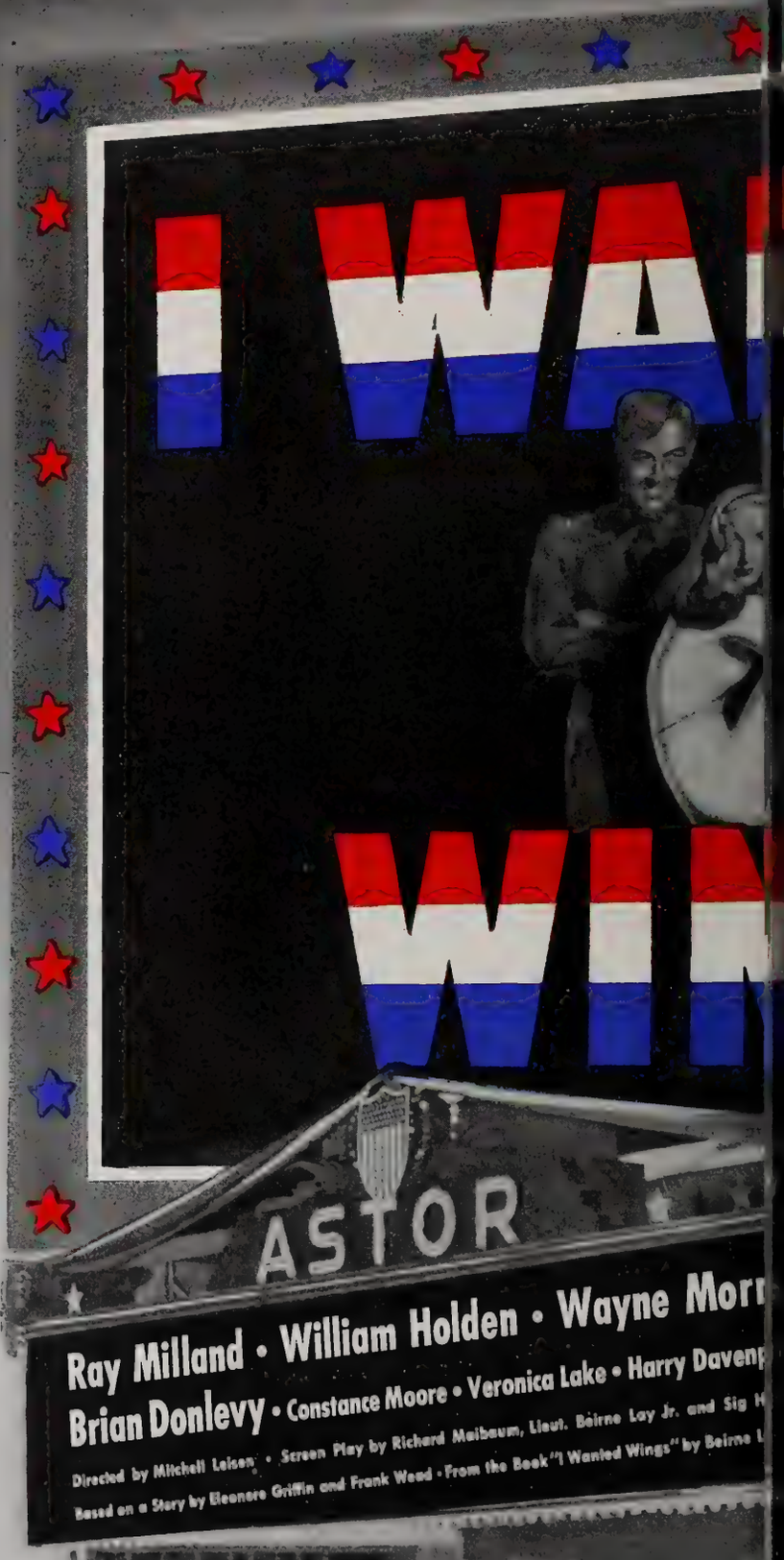
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•

"A masterpiece. Miss Lake something terrific and terrestrial!" —Mirror

•

"The thrill of a lifetime!" —World-Telegram



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•

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—M. P. Daily

•

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—Boxoffice

•

"Lives up to the most extravagant claims. Poised for fabulous grosses!"

—Hollywood Reporter

Paramount Pictures

AAA APPOINTS 330 MORE 'JUDGES' TO RULE ON ARBITRATION CASES

New Appointments Bring 31 District Panels Over Minimum of 10 Names; Total of 809 Men Named So Far

The American Arbitration Association on Thursday announced the names of 330 additional "judges" to serve as arbitrators of cases brought by exhibitors against the "Big 5" in the system of arbitrating certain trade practice disputes established by the consent decree. Every one of the panels in the 31 key cities now has more than the required minimum of 10 arbitrators available to decide complaints according to the decree and in most cities enough arbiters have been selected to handle any possible rush of exhibitor complaints. (The story of the first two months of arbitration is told on pages 17, 18 and 27.)

A total of 809 motion picture arbitrators, all men who are said to have had no connection whatsoever with the idustry, as required by the decree, have been selected to date. Another 200 will be named later. The first list of 433 names was made public in the February 22nd issue of MOTION PICTURE HERALD with initial men named for 27 of the 31 tribunals. In the March 1st issue of the HERALD 25 men for two other cities were announced. Ten men for each of the other two arbitration "key cities" were named in the next two weeks.

For the New York panel, the largest in the country, 64 persons have been selected. Washington now has the second largest group with 58 arbiters named. Forty-three men were named for Washington in the list made public this week. Indianapolis and St. Louis had the smallest number of additional arbitrators selected in the supplementary list, with two men being chosen for each city.

Additional arbitrators for all 31 local panels follow:

ALBANY

(Arbitration district — central New York state.)

HENRY M. ANDERSON, trustee, City & County Savings Bank, retired business man, Glenmont, N. Y.
JOHN J. BRADY, JR., lawyer, 75 State St.
ALFRED I. SCHIMPF, banker; National Commercial Bank & Trust Co., 60 State St.
JUDGE H. MYRON LEWIS, lawyer; Associate City Judge of Utica, 33 Winston Building, 230 Genesee St.
ERNEST V. HOIT, president, E. V. Hoit Corporation, 111 Central Ave.
SPORBORG, EUGENE A., real estate broker, 78 State St.

ATLANTA

(Arbitration district includes Florida, Georgia, Alabama and most of Tennessee.)

W. NEAL BAIRD, lawyer, 1040 Hurt Building.
E. L. BOOTH, credit manager; Atlanta Milling Company, 196 Butler St. SE.
PROF. J. L. CAMPBELL, Professor of statistics, Emory University, Ga.
PROF. L. E. CAMPBELL, Professor of accounting, Emory University Business School.
T. ELBERT CLEMMONS, International Business Machines Corporation, branch manager.
LEWIS F. GORDON, SR., vice-president; Citizens & Southern National Bank, Marietta and Broad Sts.
GRANGER HANSELL, lawyer, 511 Trust Co. of Ga. Building.
BRYON P. HARRIS, CPA; Arthur F. Morton & Co., 1130 Candler Building.
A. W. HEDEN, district manager; Sinclair Refining Company, P. O. Box 1710.
MILLS B. LANE, JR., 1st vice-president; Citizens & Southern National Bank.

MOST ARBITRATORS ARE LAWYERS

More lawyers than any other single class were named in the second general list of arbitrators for the 31 local motion picture tribunals, as was the case when the first group was announced six weeks ago. Educators and bankers appeared next most frequently in the panel lists. Among those named who are not lawyers were:

William Randolph Hearst, Jr., New York Journal American;

W. A. Patterson, president of the United Air Lines;

Judge Stanley Matthews, Court of Appeals of Appellate District of Ohio;

A. De Bernardi, Jr., drama editor, Denver Post;

John Thornberry, director of Boys Club of Kansas City;

Col. Henry Barrett Chamberlain, director of Chicago Crime Commission.

CARL H. LEWIS, vice-president; Citizens & Southern National Bank.
HARRY S. McCOWEN, lawyer, 1111 Hurt Building.
BASTER N. MADDOX, vice-president; trust officer; First National Bank of Atlanta.
PROF. HAROLD G. MURPHY, Professor of Marketing, Emory University Business School.
F. J. O'GARA, vice-president; Davison-Paxon, 4175 Club Drive.
W. R. OSBORN, CPA; Osborn & Stribling, William-Oliver Building.
THOMAS HOWELL SCOTT, lawyer, 304 Grant Building.
HARRY SOMMERS, president, Harry Sommers, Inc., motor cars, 446 Spring St.
W. EUGENE HARRINGTON, vice president; insurance; Spartin, Harrington & Thomas, Inc., Rhodes Bldg., 72 Marietta St., N.W.
PARKER G. SANFORD, sales manager, Retail Credit Company, 90 Fairlee St.

BOSTON

(Arbitration district includes Maine, Vermont, New Hampshire, Massachusetts and Rhode Island.)

PROFESSOR RAYMOND G. BALDES, lawyer, Boston University Law School.
THOMAS V. BARB, Haskins & Sells, 80 Federal St.
CAMPBELL BOSSON, Chamberlin, Stone & Bosson, 30 State St.
ALDEN C. BRETT, treasurer, Hood Rubber Company, Watertown, Mass.
MATTHEW BROWN, lawyer, 85 Devonshire St.
ARTHUR L. BULL, vice-president; Vrocker-Burbank Papers, Inc., Fitchburg, Mass.
ALBERT MINOT CHANDLER, lawyer, 75 Federal St.
HENRY M. CHANNING, lawyer, 15 Congress St.
DANFORTH W. COMINS, lawyer, 31 State St.
COURTENAY CROCKER, lawyer, 224 Park Sq. Building.
FREDERICK A. DAKIN, State Board of Housing, State House.
GEORGE E. GORDON, lawyer, 53 State St.
ARTHUR P. HARDY, lawyer, 75 Federal St.
GARRETT S. HOAG, 175 Washington St.
ERNEST A. JOHNSON, secretary-treasurer; Building & Construction Trades Council of the Metropolitan District, 108 Mass Ave.
FREDERICK W. MANSFIELD, lawyer, 18 Tremont St.
PROFESSOR LEO DREW O'NEIL, College of Business Administration, Boston University, 685 Commonweath Ave.
HENRY PARKMAN, JR., lawyer; Parkman, Robbins, Coughlin & Hannon, 82 Devonshire St.
ROBERT L. RICE, Hood Rubber Company, Inc., Watertown, Mass.
BEN M. SELEKMAN, Director of American-Jewish Philanthropy, 24 Province St.
JOHN E. THAYER, 19 Congress St.
PROFESSOR HARRY R. TOSDAL, Graduate School of Business Administration, Harvard University; Soldiers Field.
ROBERT C. VAN AMRINGE, lawyer, 177 State St.
WALLACE N. WATSON, general agent; Connecticut Mutual Life Insurance Company, 82 Devonshire St.
RAYMOND S. WILKINS, lawyer; Palmer, Dodge, Wilkins, Barstow & Davis, 53 State St.
EDWORD A. COULIHAN, JR., lawyer, 9112 Barristers Hall.

BUFFALO

(Arbitration district includes western New York state.)

ROBERT W. H. CAMPBELL, vice-president; Liberty Bank of Buffalo, 1465 Delaware Ave.
MICHAEL CATALANO, lawyer, 715 Brisbane Building.
FRANK C. DENSBURGER, superintendent of schools, Kenmore, N. Y.
JAMES McCORMICK MITCHELL, lawyer, Kenefick, Cooke, Mitchell & Bass, Marine Trust Building.
PROFESSOR THOMAS NORTON, Professor of Economics, University of Buffalo.
ROBERT A. SCOTT, supervisor; Equitable Life Assurance Society, 1015 Genesee Building.

CHARLOTTE

(Arbitration district — North and South Carolina.)

H. R. BIGGERS, Biggers Bros., Inc., wholesale produce, 501 South College St.
J. L. BLYTHE, contractor—Blythe Bros. Company, 424 South Brevard St.
T. R. BREM, Travelers Insurance Company, 1301 Johnston Building.
F. L. JACKSON, secretary & treasurer, Davidson College, Davidson, N. C.
C. D. KIRKPATRICK, Mutual Life Insurance Comnany of N. Y., 809 Johnston Building.
JOHN M. SCOTT, Chairman of Board; Wachovia Bank & Trust Co., Charlotte.
A. K. SUTTON, A. K. Sutton, Inc., president, Charlotte—Box 1287.
PROFESSOR PAUL WHEELER, Professor Winthrop College, Rock Hill, S. C.

CHICAGO

(Arbitration district includes northern Illinois down to and including Springfield and a small part of Indiana.)

ROGER K. BALLARD, Roger K. Ballard & Company, 105 W. Adams St.
HERBERT DEVEREAUX, vice-president—trust officer; Lake Shore Trust & Savings Bank, 605 North Michigan Ave.
CYRUS J. DUNACHIE, Stein, Hall & Company, 2841 S. Ashland Ave.
GEO. P. ELLIS, CPA; Wolf & Company, 7 S. Dearborn St.
JAMES P. HAYNES, executive secretary; Transportation Committee of the Chicago Ass'n of Commerce.
ALBERT G. McCALEB, ESQ., lawyer; McCaleb, Wendt & Dickinson, 3105 The Field Building.
JOHN W. McCLURE, secretary-treasurer; National Hardwood Lumber Association, 59 E. Van Buren St.
THOMAS W. MERITT, broker; Shields & Company, 135 S. LaSalle St.
LEO T. NORVILLE, ESQ., lawyer; Dickinson, Sprowl, Norville & James, 110 S. Dearborn St.
SIDNEY L. PARRY, vice-president; Chicago Stock Exchange, 120 S. LaSalle St.
W. A. PATTERSON, president; United Air Lines, 5959 S. Cicero St.
RAYMOND E. RICKBEIL, accountant, 611-612 Ridgely Farmers Bank Building.
LEWIS J. RUSKIN, president, Ford Hopkins Company, 400 W. Erie St.
WALTER DILL SCOTT, Northwestern University.
EDWIN W. SIMS, lawyer, 230 S. Clark St.
H. L. STEVENS, H. L. Stevens & Company, 201 N. Wells St.
RUSSELL WINSLOW, 205 West Wacker Drive.
RICHARD J. KUHNS, lwyer, 11 S. LaSalle St.
COL. HENRY BARRETT CHAMBERLAIN, Op. Director; Chicago Crime Commission, 300 W. Adams St.

CINCINNATI

(Arbitration district includes eastern half of Kentucky, western half of West Virginia and southern half of Ohio.)

JOSEPH W. AUSTIN, insurance executive; National Life of Vermont, 817 Chamber of Commerce Building.
OLIVER G. BAILEY, lawver, 2112-2116 Carew Tower.
JEROME CLARK, vice-president; Union Central Life Insurance Company, 1514 Union Central Building.
ANTHONY B. DUNLAY, lawyer, 808 Traction Building.
WILLIS D. GRADISON, broker, 408 Dixie Terminal Building.
W. W. HEWETT, professor of economics, University of Cincinnati.
JULIUS HOLZBERG, lawyer, 612 Mercantile Library Building.
JUDGE STANDLEY MATTHEWS, Court of Appeals of Appellate District of Ohio, Court House.

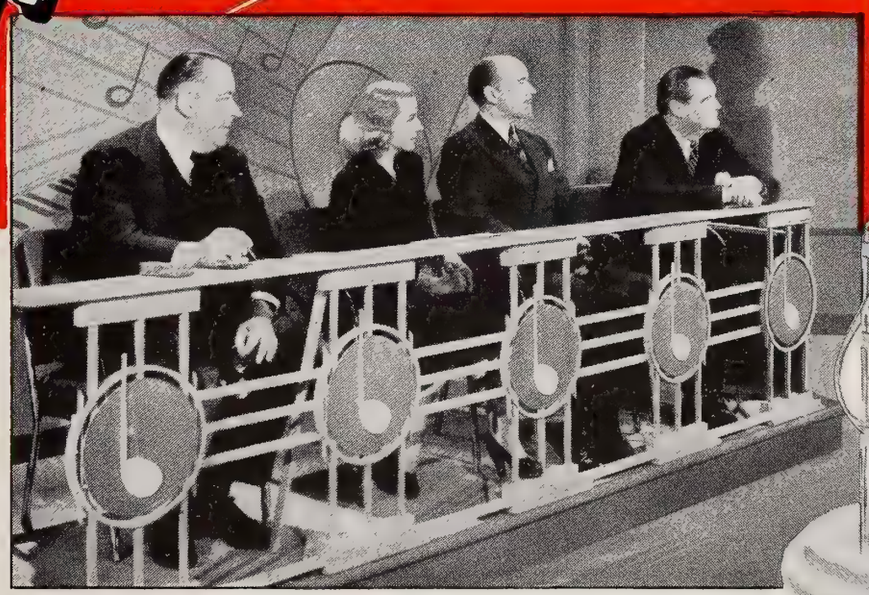
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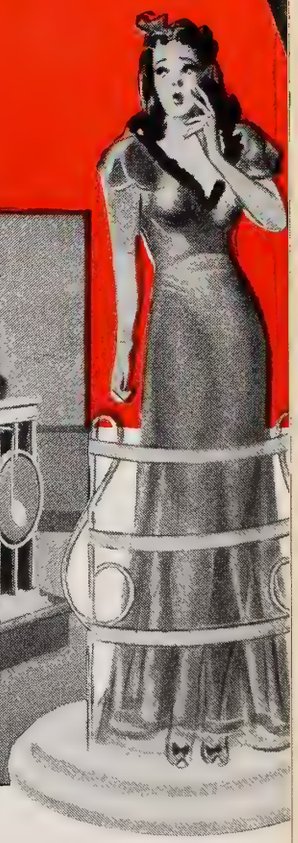
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(*Continued from page 46*)

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WALTER M. SHOHL, lawyer, Union Central Building.

CLEVELAND

(Arbitration district—the northern half of Ohio.)

HOWARD F. BURNS, lawyer, Union Commerce Building.
C. HERBERT COX, CPA, 826 Guardian Building.
LOUIS CULL, general manager; Cleveland Chain & Manufacturing Company, Newburgh P. O.
C. R. CUMMINS, president; engineer & contractor; C. R. Cummins Company, 523 Citizens Building.
HAL GRISWOLD, lawyer, Standard Building.
MARVIN C. HARRISON, Harrison & Marshman, 1500 Guardian Building.
L. L. MARSHALL, lawyer, 300 Engineers Building.
WM. J. P. MOONAN, partner; Scovill, Wellington & Co.—CPA, 404 Bulkley Building.
FRANK H. PELTON, lawyer; Pelton & Wilson, 308 Euclid Ave.
EARL L. SHANER, president; treasurer; The Fenton Publishing Company, 1213 W. 3d St.
CLARE M. VROOMAN, lawyer, Midland Building.

DALLAS

(Arbitration district—Texas.)

J. E. HUTCHINSON, JR., CPA; Hutchinson, Bonner & Burleson, Praetorian Building.
C. F. O'DONNELL, president; Southwestern Life Insurance Company, Southwestern Life Building.
TED ROBINSON, general manager; Bordon Company.
HAROLD S. STAR, vice-president; Dallas Title & Guaranty Company, 1301 Main St.
LESLIE WAGGENER, ESQ., Republic National Bank

DENVER

(Arbitration district includes New Mexico, Colorado, all but a few counties of Wyoming, western South Dakota and western Nebraska.)

JOHN CHARLES DAVIS, president; Davis Bros.; wholesale drugs, P. O. Box 5010 Terminal Annex.
A. DE BERNARDI, JR., drama editor; Denver Post.
WALTER J. MORRIS, president; National Fuse & Powder Company, 3801 Delgany St.
RICHARD J. OSENBAUGH, sales manager; Denver Sewer & Pipe Company.
ERNEST B. FOWLER, lawyer, 803 E. & C. Building.
PAUL W. LEE, lawyer, Lee, Shaw & McCreery, 1217 First National Bank Building.

DES MOINES

(Arbitration district—all but the 17 most western counties of Iowa.)

M. C. NELSON, insurance agency manager; Equitable Life, Old Colony Building.
WILLIAM WIDDUP, accountant, 820 Bankers Trust Building.
FRED J. PETERSON, district manager; Wolf & Co. CPA, 1036 Des Moines Building.
FRED M. MORRISON, president, Valley Savings Bank, Valley Bank Building, 4th and Walnut Sts.
CLYDE H. DOOLITTLE, Iowa-Des Moines National Bank & Trust Company.

DETROIT

(Arbitration district — Michigan, east of the lake.)

F. J. ARMSTRONG, traffic manager; U. S. Radiator Corporation, 1056 National Bank Building.
E. W. McFARLAND, professor of social science, Wayne University.
PAUL T. RANKIN, president; Detroit Council of Social Agencies.
PAUL W. VOORHIES, lawyer, Goodenough & Voorhies, 2046 Penobscot Building.
EDMUND M. BRADY, lawyer; Matheson, Dixon & Brady, 2280 Penobscot Building.
DR. LENT D. UPSON, Detroit Bureau of Governmental Research, 5135 Cass Ave.

INDIANAPOLIS

(Arbitration district includes Indiana (south- of South Bend) and part of western Kentucky.)

FRED J. HAMERIN, treasurer; Business Furniture Corporation, 112 E. Maryland St.
A. RICE EMMET, educator; vice-principal, Shortridge High School.

KANSAS CITY

(Arbitration district—western Missouri and Kansas.)

PAUL BARNETT, lawyer, Dierks Building
GLEN L. BENNETT, Equitable Life Assurance Society of U. S., 1001 Federal Reserve Bank Bldg.
CARLTON R. BENTON, Public Administrator of Jackson City, 1025 Grand St.
WENDELL CLOUD, lawyer, Scarritt Building
FORREST F. DODDS, American Radiator & Standard Sanitary Corporation, 1023 Grand Ave.
EDWARD FRASER, CPA; Fraser, Dell and Company, 1028 Scarritt Bldg.
RUSSELL F. GREINER, president; Greiner-Fifield Lithographing Company, 2609 Walnut St.
CLIFF C. JONES, Kansas City Fire & Marine Insurance Company, 301 W. 11th St.
GEORGE E. POWELL, vice-president, Baltimore Bank of Kansas City, 1014 Baltimore Ave.
J. ROBERTSON, executive CP; General Counsel of Employers' Reinsurance Company, Insurancee Exchange Bldg.
E. N. RONNAU, assistant vice-president, Cook Paint & Varnish Company
JOHN THORNBERRY, Director of Boys Club of Kansas City, 1601 Admrial Blvd.
R. CARTER TUCKER, lawyer, Harding, Murphy & Tucker
DEAN F. BOYER BENJAMIN, professor of law, Kansas City School of Law, University of Kansas City

LOS ANGELES

(Arbitration district includes one Nevada county, Arizona and southern California.)

MILO W. BEKINS, president; Bekins Van & Storage Company, 1335 S. Figueroa St.
WILLIAM C. MATHES, lawyer; Mathes & Sheppard, 458 S. Spring St.
DEAN E. J. MILLER, educator, University of California
W. H. C. NESS, president; National Cornice Works, Inc., 1323 S. Channing St.
HENRY THOMSON, Thomson & Cooper; accountant, 756 Broadway
J. L. VAN NORMAN, president; Van Norman & Morrison, Inc., 630 Edison Building
H. M. WALKER, 3900 Whiteside Ave.

MEMPHIS

(Arbitration district includes western Tennessee, northern Mississippi and Arkansas.)

SIM F. CLARK, Clark, Burke & Company, 101 W. Iowa Ave.
WILS DAVIS, lawyer, 807 Union Planters National Bank Building
T. W. LEWIS, Lewis Supply Company, 477 South Main St.
JUDGE R. I. MOORE, secretary; Board of Bar Examiners
JAMES J. PLEASANTS, JR., assistant city attorney, 1714 Exchange Building
ROBERT H. STICKLEY, lawyer, Commerce Title Building
HILLSMAN TAYLOR, lawyer, 908 Union Planters Bank Building

MILWAUKEE

(Arbitration district includes most of Wisconsin and Michigan counties west of the lake.)

HOWARD H. BROWN, lwayer, 606 West Wisconsin Ave.
DR. EDWARD A. FITZPATRICK, president, Mt. Mary College
WILLIAM A. HAYES, lawyer, Hayes & Hayes, 208 East Wisconsin Ave.
RUDOLF HOKANSON, president; first vice-president; Guardian Mutual Savings Bank, 765 North Water St.
LOUIS A. LECHER, lawyer, Lecher, Michael, Whyte & Spohn, 110 East Wisconsin Ave.
MICHAEL LEVIN, lawyer, 710 N. Plankinton Ave.
WILLIAM J. MORGAN, lawyer, Morgan & Berkwich, 536 West Wisconsin Ave.
LEO F. NOHL, lawyer, Nohl, Petrie & Blume, 709 Caswell Building
CHARLES F. PATTISON, auditor, 828 N. Broadway
CARL J. ZAISER, president; Ampco Metal, Inc., 1790 South 38 St.

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(Arbitration district includes western Wisconsin, Minneosta, North Dakota and South Dakota.)

LESLIE L. ANDERSON, lawyer, 1100 First National Soo Line Building
MONTE APPEL, lawyer, 520 Endicott Building, St. Paul
JOHN W. BARTON, vice-president; Inland Coal & Dock Company
FRANCIS M. BODDY, lecturer in economics, School of Business Administration, University of Minnesota
KYLE G. CUDWORTH, president, manager; Link-Belt Supply Company, 200 Lyndale Ave. N.
GEORGE FILIPETTI, professor of economics, Business Administration, University of Minnesota
EDWARD G. JENNINGS, associate professor of law, Law School, University of Minnesota
E. S. JONES, vice-president; Marquette National Bank, 517 Marquette Ave.
ALLEN V. JUNKIN, lawyer, 928 Minnesota Building, St. Paul
ARNOLD A. KARLINS, lawyer, 563 Northwest Bank Building
CHARLES A. Koepke, professor of mechanical engineering, Institute of Technology, University of Minnesota
ARTHUR O. LAMPLAND, lawyer, care Lampland Lumber Company, 419 E. 6th St., St. Paul
HENRY L. McCLINTOCK, professor of law, Law School, University of Minnesota
PHILIP J. MACKEY, lawyer, 800 Minnesota Building, St. Paul
BEN W. PALMER, lawyer, 638 McKnight Building
HENRY ROTTSCHAEFER, professor of law, Law School, University of Minnesota
J. WARREN STEHMAN, professor of ecenomics & finance, School of Business Administration, University of Minnesota
ARTHUR R. UPGREN, associate professor of economics, School of Business Administration, University of Minnesota
MARK J. WOOLLEY, lawyer, 917 Plymouth Building
DALE YODER, professor of economics, School of Business Administration, University of Minnesota

NEW HAVEN

(Arbitration district—Connecticut)

HUDSON B. HASTINGS, professor of economics, Yale University
GEORGE R. HOLMES, president; McLagen Foundry Company, 100 Audobon St.
ALBERT L. WORTHEN, vice-president, general manager; The New Haven Trap Rock Company, 67 Church St.

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(Arbitration district includes southern Mississippi and Louisiana)

THEO W. BETHEA, lawyer, Hibernia Building
GORDON S. BOSWELL, lawyer, Pere Marquette Building
E. L. DEMMON, Southern Forest Experiment Station, 1000 Federal Office Building
ROBERT W. ELSASSER, professor of economics & management, Tulane University
PHILIP E. JAMES, lawyer, Hibernia Building
SUMTER D. MARKS, lawyer, Spencer, Phelps, Dunbar & Marks, United Fruit Building
H. GRADY MEADOR, division manager; Gulf Refining Company, 941 Maison Blanche Building
W. H. OSBORN, president; American Baltic Chartering & Shipping Company, 1904 American Bank Bldg.
R. V. WHITTAKER, auditor and CPA, 426 Whitney Building

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(Arbitration district includes southern New York and northern New Jersey.)

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JOSE CAMPRUBI, editor of "La Prensa," 245 Canal St.
MICHAEL N. CHANALIS, lawyer, 9 Clinton St., Newark, N. J.
C. ROY DICKINSON, president; Printers Ink Publication, 185 Madison Ave.
RALPH FOSS, McGraw-Hill Publishing Company, 330 West 42nd St.
GEORGE S. HARRIS, dean; Newark University School of Law, 40 Rector St, Newark, N. J.
WILLIAM RANDOLPH HEARST, JR., N. Y. Journal-American, 1834 Broadway
JOHN H. HEMINWAY, 48 Wall St.
EVERETT JACOBS, 542 Fifth Avenue
IRVING RIKER, lawyer, 744 Broad St., Newark, N. J.
WILLIAM E. STEVENSON, 20 Exchange place
SAMUEL W. TANNENBAUM, lawyer, Appel & Tannenbaum. 342 Madison Ave.

OKLAHOMA CITY

(Arbitration district—Oklahoma and a few Texas counties.)

DANIEL W. HOGAN, president; City National Bank & Trust Company, Robinson & Grand
DR. C. K. REIFF, former city superintendent of schools, Agricultural & Mining College, Stillwater, Okla.; Home: 500 N.E. 15th St.
CLAUDE W. STONE, president; Hills Business University, 619 W. Main St.
RAYMOND W. TOLBERT, lawyer, Emory, Johnson, Crowe & Tolbert, First National Building
HARVEY P. EVEREST, president; Mid-Continent News Company, 713 N. Broadway

OMAHA

(Arbitration district includes western Iowa and eastern two-thirds of Nebraska.)

DONALD J. BURKE, president; Geo. H. Lee Company, 1115 Harvey St.
WALTER COZAD, retired, 100th & Pacific Road
DAVID W. SWARR, lawyer, senior member, Swarr, May & Royce, 705 Keeline Building

330 NAMES ADDED IN 31 DISTRICTS

PHILADELPHIA

(Arbitration district includes eastern Pennsylvania, Delaware and southern New Jersey.)

LEWIS E. BURNHAM, private investments, 1500 Walnut St.
CHARLES E. BUZBY, JR., CPA, 1218 Girard Trust Building
PROFESSOR HERBERT F. FRASER, professor of economics, Swarthmore College
HOWARD H. McCONNELL, CPA, 704 Fidelity-Phila Trust Building
EDWARD P. MOXEY, SR., CPA, Edw. Mosey Company, 1421 Chestnut St.
H. EVANS RHELL, John T. Lewis & Bros. Company, Widener Building
GEORGE L. RUSSELL, JR., president; John B. Stetson Company, 5th St. & Montgomery Ave.
THOMAS W. SMITH, assistant vice-president; First National Bank, 15th and Walnut Sts.
A. B. WALDBAUM, CPA, 1001 Phila. Savings Fund Building

PITTSBURGH

(Arbitration district includes western Pennsylvania and West Virginia.)

CHARLES ARBUTHNOT, III, director, vice-president; Arbuthnot-Stephenson Company, 801 Penn Ave.
ARTHUR R. ATWOOD, director, vice-president; Colonial Trust Co., 414 Wood St.
C. L. AUSTIN, 525 Wm. Penn Place
C. F. CRUCIGER, 4307 Bigelow Blvd.
PAUL B. DICKEY, Oliver Building
R. P. FORSBERG, chief engineer; Lake Erie & Eastern A. R.; retired, 149 Oliver Ave.§ Emsworth, Pa.
EDWARD J. LEONARD, president; Allegheny County Housing Authority, 510 City County Building
WILLIAM J. AIKEN, lawyer, Law & Finance Building
KENNETH BUFFINGTON, lawyer, 1415 Park Building
RALPH W. CARSON, lawyer, 1017 Park Building
ALVORD B. CHURCHILL, lawyer, Burgwin, Scully & Co., 1515 Park Building
JAMES G. FULTON, lawyer, 2201 1st National Bank Building
DAVID GLICK, lawyer, 1204 Park Building
WILLIAM B. PAUL, lawyer, 1409 Park Building
A. LEO WEIL, JR., lawyer, Frick Building
JOHN E. WINNER, lawyer, 1809 Union National Bank Building

PORTLAND

(Arbitration district—Oregon, with the exception of two counties.)

ARTHUR B. DIBBLE, lawyer, 1022 Yeon Building
FRANK LOXLEY GRIFFIN, professor of mathematics, Reed College
A. R. SAWTELL, CPA, 516 Pittock Block

SALT LAKE CITY

(Arbitration district includes Montana, southern Idaho, a few counties of Wyoming, Utah and four western counties of Nevada.)

A. E. EBERHARDT, president; Salt Lake Mattress Manufacturing Company, 535 West Broadway
ADOLPH LADRU JENSEN, professor of law, University of Utah
P. A. MATTINGLY, president; Western Alloys, Inc.
ROBERT PEEL, secretary, manager; Intermountain Association of Credit Men, Utah Oil Building

ST. LOUIS

(Arbitration district includes southern Illinois, eastern Missouri, western Kentucky counties.)

JUDGE J. WESLEY McAFEE, lawyer, Igoe, Carroll, Keefe & McAfee, 314 N. Bway; Boatmen's Bank Building
EDWIN B. MEISSNER, president; St. Louis Car Company, 8000 N. Broadway

SAN FRANCISCO

(Arbitration district includes northern California, western Nevada and two Oregon counties.)

JULIAN H. ALCO, Christian Science practitioner, 2417 Union St.
FRED B. BAIN, advertising counsel, 544 Market St.
BRADFORD U. BOSLEY, lawyer, 220 Bush St.
RALPH V. DEWEY, exporter, Sunset Products Company, 447 Front St.
F. J. HELLMAN, Wells Fargo Bank & Union Trust Company, 4 Montgomery St.
EDWARD W. HULSE, retired merchant, 720 Mission St.
PROF. A. M. KIDD, professor of law, School of University of California, Berkeley, Calif.
LESLIE F. RICE, insurance & estate adviser, 460 Staten Ave., Oakland
RALPH WINFIELD SCOTT, lawyer, mining, 350 California St.
JOHN SELBY, lawyer, Corbet & Selby, Crocker First National Bank Building
T. M. SHEARMAN, retired publisher, 2499 Piedmont Ave., Berkeley
ROGER SHERMAN, lawyer, Sherman & Peters, 2100 Mills Tower
LOUIS SLOSS, vice-president; H. S. Crocker Company, Inc., 720 Mission St.
ALBERT J. WATSON, CPA, resident manager, partner international firm, Peat, Marwick, Mitchell & Company
VINCENT MEAD, secretary; San Francisco Real Estate Board, 151 Sutter St.
OSCAR T. BARBER, lawyer, 2100 Mills Tower Building

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(Arbitration district — Washington and western Montana.)

B. ROY ANDERSON, custom house broker, B. R. Anderson & Company, 314 Colman Building
E. B. ARNETT, manager; Ernst & Co., public accountants, Exchange Building, 2nd & Marion
STEPHEN CHADWICK, lawyer, Chadwick, Chadwick & Mills, 656 Central Building
J. W. CLISE, Asbestos Supply Company, Asbestos Building
GEORGE WATKIN EVANS, consultant mining engineer, 1718 Smith Tower
DEAN JUDSON F. FALKNOR, dean of Law School, University of Washington, 205 Condon Hall
PROF. EDWIN RAY GUTHRIE, professor of physiology, University of Washington
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JAMES M. McCONAHEY, lecturer in accountancy, University of Washington, 210 Commerce Hall
DEAN VERNON McKENZIE, dean of school of journalism, University of Washington, 101 Lewis Hall
THOMAS PELLY, Lowman & Hanford Company (staionery), 1515 Second Ave.
DEAN HOWARD H. PRESTON, dean of University of Washington
H. H. SANDERSON, Sanderson Safety Supply Company, 71 Columbia St.
WILLIAM B. SEVERYNS, sheriff of King City, 1001 Co.-City Building
E. L. SKEEL, lawyer, Skeel, McKelvy, Henke, Evenson & Uhlmann, 914 Insurance Building
P. A. STRACK, executive vice-president; Peoples National Bank of Washington, 1414 4th Ave.
CHAS. S. WILLS, business executive; Ernst Hardware Company, 416 W. Comstock St.
PROF. RICHARD G. TYLER, professor of sanitary engineering, University of Washington

WASHINGTON

(Arbitration district includes Maryland and Virginia.)

CHARLES S. BAKER, lawyer, 720 Munsey Building
EDWIN M. BAYLY, retired, 4455 Greenwich Parkway N.W.
EDMUND D. CAMPBELL, lawyer, Southern Building
JOSEPH A. CANTRELL, lawyer, 729 15th St. N.W.
LEON CHATELAIN, JR., architect, Transportation Building, 1727 K St. N.W.
CHARLES H. COLVIN, Kollsman Instrument (Aircraft Inc.), U. S. Weather Bureau, 3010 Albemarle St.
OSCAR COLLICAN, retired, 917 17th St.
EDWARD COSTIGAN, general contractor; Corson & Gruman Company, 33rd & K Sts. N.W.
G. BOWDOIN CRAIGHILL, lawyer, McKenney, Flannery & Craighill, Hibbs Building
NUGENT DODDS, lawyer, 922 Colorado Building, 1516 44th St. N.W.
A. S. DONALDSON, store manager, Lansburgh Bros.
HON. PROCTOR L. DOUGHERTY, consulting engineer, 1346 F St., National Press Building
BEN S. FISHER, lawyer, 902 Earle Building
ALLAN FISHER, lawyer, Wolf & Wolf, 1331 G St.
COL. CHRISTOPHER B. GARNETT, lawyer, Barbour, Garnett, Picket & Keith; assistant attorney general of Virginia, 1009 Tower Building
LEO P. HARLOW, lawyer, suite 608, 1331 G St. N.W.
NELSON T. HARTSON, lawyer, Hogan & Hartson, Colorado Building
AL PHILIP KANE, law professor, Georgetown.
WAYNE KENDRICK, CPA, Wayne Kendrick & Company, Rust Building
F. H. KENWORTHY, Chesapeake & Potomac Telephone Company, 725 13th St. N.W.
MILTON KING, lawyer, King & Nordlinger, 419 Southern Building
JOHN E. LASKEY, lawyer, 509 Albee Building
JUDGE BOLITHA J. LAWS, Judge, District Court of U. S. for D. C., 316 New Police Court Building
PAUL E. LESH, lawyer, Peelle, Lesh, Drain & Bernard, Kellogg Building
JOSEPH C. McGARRAGHY, lawyer, 1405 K St. N.W.
LOUIS H. MANN, lawyer, Guy & Brookes, Edmonds Building, 917 15th St. N.W.
THOMAS P. MORGAN, JR., Mutual Life Insurance Company of N. Y., 420 Southern Building
G. KIBBY MUNSON, lawyer, 537 Woodward Building
JOHN E. PARKER, broker, Auchincloss, Parker & Redpath, 719 15th St. N.W.
KENNETH N. PARKINSON, lawyer, 420 Munsey Building
STANLEY I. POSNER, lawyer, 15th & H Sts., 1026 Woodward Building
JOSEPH A. RAFFERTY, lawyer, Southern Building
BENJAMIN REGARDIE, CPA, 517 Mills Building
J. W. ROBINSON, lawyer, 1428 House Office Building
VINCENT SACCARDI, district manager; Metropolitan Life Insurance Company, 1511 K St.
ELWOOD H. SEAL, lawyer, 726 Jackson Place N.W.
A. K. SHIPE, lawyer, Kerr, Shipe & MacLeay, Transportation Building
ARTHUR J. SUNDLUN, president; Merchants & Manufacturers Association, Incorporated, 935 F St., N.W.
MAJOR GEN. KENSIE W. WALKER, 2540 Massachusetts Ave.
HARRY S. WENDER, lawyer, 713 Woodward Building
LAWRENCE E. WILLIAMS, vice-president; Fries, Beal & Shark Co. (hardware), 734 10th Av.
JOHN J. WILSON, lawyer, Whiteford, Hart & Carmody, 815 15th St. N.W.
H. RUSSEL BISHOP, lawyer, Southern Building

ALUMINUM RESERVE COLLECTION PLANNED

James Van Zandt, connected with show business in Indianapolis for many years, has suggested to Congressman Louis Ludlow a plan for nationwide collection of aluminum if defense needs should call for a huge supply of the metal. One suggestion is for the job to be done through neighborhood and small city motion picture theatres, which would accept bits of the metal for child admissions.

"In many places I have seen the theatre managers admit children who bring groceries or any kind of canned goods," Mr. Van Zandt said. "These groceries were distributed to the needy. We have tons and tons of aluminum in our cellars, back yards and garages, considered trash, but worth plenty to our government provided it can be melted down and used again."

Fox West Coast Plans Theatres

Construction of three motion picture theatres in northern California at a cost of approximately $400,000 has been authorized by Fox West Coast Theatres, in line with its current building program. Theatres costing $150,000 each will be built in Richmond and Vallejo, across the bay from San Francisco.

Plans also call for the erection of a $100,000 theatre in San Luis Obispo.

Peerless Promotes Schwartz

Murray Schwartz, salesman of the Peerless exchange in Philadelphia, has been promoted to branch manager of the office under supervision of Bob Savini, of New York, filling the post recently vacated by William J. Heenan, who resigned to join Paramount in Philadelphia as a salesman.

Bioff Hearing Postponed

In Los Angeles Monday George Breslin and Michael Luddy, attorney for William Bioff, IATSE leader charged by the Government with income tax evasion, filed a motion for a bill of particulars. The hearing was postponed to April 21.

• RELEASE DATE APRIL 12th •

A *Republic* PICTURE











SIS HOPKINS — THE GAL FOR FUN IN '41



JUDY CANOVA

BOB CROSBY

AND HIS BAND OF BOBCATS

Charles Butterworth

Jerry Colonna

Susan Hayward

Katharine Alexander

Elvia Allman **Carol Adams**

Lynn Merrick **Mary Ainslee**

Directed by JOSEPH SANTLEY

Original story by F. McGREW WILLIS

Screen play by JACK TOWNLEY, MILT GROSS, EDWARD ELISCU



WM. FOX PLEADS GUILTY TO BRIBING U. S. JUDGE

Former Film Executive to Testify Against Federal Judge Accused of Fixing Decisions

The long, long trail of destiny which took William Fox up from a New York arcade and nickelodeon to dominant position, power and fortune in the motion picture brought him Friday of last week to bar in Philadelphia confessing to indictment for bribery of a federal judge and conspiracy to obstruct justice, defraud the United States.

The scene was the high ceilinged, windowless, air conditioned, walnut panelled fluorescent lighted courtroom presided over by white-haired, firm, stern Judge Guy K. Bard —a court notably preferred by the Government in such cases.

This case, the second in the history of the United States involving the honor of the federal bench, is the most spectacular to come to court in the cubical New Deal moderne Federal Building built in Chestnut street by Matt McCloskey, so newly that the stone carvers are still at work on the facade.

Along with William Fox the indictment included his former attorney, Morgan S. Kaufman, charged with being a go-between and J. Warren Davis, former U. S. Circuit judge in Philadelphia.

The end is not yet. There is to be a trial, presumably it is said in Philadelphia, with William Fox as a witness for the Government. Also the inquiries pertaining to other persons, all of whom may not yet have been named, continue.

Bribery Charged

Specifically, the Grand Jury charged that Judge Davis accepted in 1936 a $12,500 bribe from Mr. Fox through Mr. Kaufman to rule in favor of Mr. Fox in five appealed cases. Mr. Fox was present when the indictment was handed to the court, and in a surprise move, pleaded guilty to the conspiracy. And although a voluntary bankrupt, he peeled off five $1,000 bills from a fat bankroll and posted bail.

Judge Davis appeared later in the day and also posted the $5,000 bail set by Judge Bard. Mr. Kaufman surrendered on Saturday, also posting a $5,000 bond. He is a Scranton, Pa., attorney and former Federal bankruptcy referee for the Middle Pennsylvania District.

All would be liable, upon conviction, to two-year prison terms and fines of $10,000 each. The three defendants are all to appear before Judge Bard on April 14. Judge Davis and Mr. Kaufman will be arraigned then, and Mr. Fox, who once was reputed to be worth $20,000,000 in cold cash, will be sentenced. The former movie executive's plea of guilty and the fact that he testified voluntarily before the Federal Grand Jury led court observers to believe he would be a Government witness in the coming trial of his co-defendants. No trial date will be set, it was said, until after the arraignment.

That another Federal judge, as yet unnamed, will also come under investigation was indicated by Hugh A. Fulton, special deputy attorney general, who left for Washington to confer with U. S. Attorney General Robert H. Jackson. He said the Federal Grand Jury would reconvene to delve further into the official conduct of Judge Davis.

The case grew out of a voluntary petition by Mr. Fox for bankruptcy and a suit by his creditors to take over $6,000,000 in assets held by the Fox family trust, the All-Continent Corp. The indictment charged that Judge Davis agreed to induce Judge Joseph Buffington "to sign his name to majority opinions" in Fox cases before the Third U. S. Circuit Court of Appeals. Judge Buffington was senior member of the court. Now 84 and retired, he has appeared before the Grand Jury. Judge Davis retired last year in a cloud of insinuations at the age of 74, at that time threatening to sue several Philadelphia newspapers for libel.

The indictment said the conspiracy began about January 1, 1935. It charged that in July, 1936, Mr. Kaufman received $15,000 from Mr. Fox; that "in July or August" Mr. Kaufman turned over to Judge Davis an unspecified sum of money. The indictment added: "And further in pursuance of said conspiracy . . . in and during or about the months of August through December (1936) . . . Davis did take and receive from the defendant, William Fox, the sum of $12,500."

More Charges

The indictment also charged that, at Judge Davis' request, Mr. Kaufman, on November 14, 1935, loaned $10,000 to Charles Lee Stokley, relative of Judge Davis; that Judge Davis supervised the disposition of the money and that no repayment of the principal ever was made. The indictment named hotel and other conferences "in pursuance of said conspiracy"—the most recent between Judge Davis and Mr. Fox on January 17, this year, in the Governor Clinton Hotel, New York city. That was one day before the March Grand Jury began its investigation that led to the indictment.

Five times in the hearing on the bankruptcy petition, Judge J. Boyd Avis, in U. S. District Court in Camden, N. J., ruled against Fox and his interests. And as often, the Circuit Court of Appeals in Philadelphia, with Judge Davis sitting each time, overruled the lower court.

It was disclosed that the Davis-Fox case developed from investigations made during the Manton case—Martin T. Manton the only other United States Judge in history who was criminally prosecuted. According to Mr. Fulton, special deputy attorney general, the Manton case uncovered a great deal of evidence on which the Philadelphia indictment is based.

Martin W. Littleton, of New York city, will be counsel for Mr. Fox. For the last 11 years, much of the story of the fabulous rise and equally fabulous fall of William Fox as a movie magnate and financier has been told in the interminable hearings involving the All-Continent Corp. This was one of no fewer than 28 corporations formed by Mr. Fox and his wife, Eva, who was president of 14. Creditors claiming $55,000,000 repeatedly tried to prove All-Continental Corp. was formed in 1930 to transfer assets out of their reach. Mr. Fox always maintained that he put $6,900,000 into the company and made it an irrevocable trust for his wife and two daughters, the three being the only officers, when he was "abundantly solvent."

Born in Hungary on New Year's Day 62 years ago, Mr. Fox built up a Brooklyn nickelodeon into movie and exhibition enterprises rated at $300,000,000 in 1929. A year following the stock market crash of 1929, he sold controlling interests in Fox Films Corp. and Fox Theatre Corp. In 1936, he told an Atlantic City bankruptcy court he was down to his last $100—and he gave that to a lawyer.

LeBaron Film Set

William LeBaron's first production at Twentieth Century-Fox will be "Caribbean Cruise," in color, starring Carmen Miranda and Betty Grable.

IN NEWSREELS

MOVIETONE NEWS—No. 58, Vol. 23.—Bethlehem steel strike....Harvester strike....Strike mediation board convenes....Willkie in Canada....Mass plane production....Officers school for marines....Fashions ....Sports.

MOVIETONE NEWS—No. 59, Vol. 23.—U. S. seizes Axis ships....Field guns for England's defense.... English Channel fortress....Steel hats for London.... Nazis bomb Buckingham Palace....Americans in RAF....Foreign Legion of the air....Boy's Club baby show....Horse cavalry demonstrates....Sports.

NEWS OF THE DAY—No. 256, Vol. 12.—Strike crisis stirs nation....Labor board meets....Marines train for officers....Brazilian navy expansion....Willkie in Canada....Halifax sure invasion will fail....Sports.

NEWS OF THE DAY—No. 257, Vol. 12.—Axis ships seized....Britons stand guard....Yugoslavian crisis ....News photo exhibition....Strike crisis....Boys' Club holds sister show....Florida alligators tamed.... Sports.

PARAMOUNT NEWS—No. 61.—Golf contest for Britain....7 Billion aid bill passed....Canada welcomes Willkie....Browder goes to jail....Halifax speaks....National defense and strikes.

PARAMOUNT NEWS—No. 62.—Balloon barrage in U. S.....Press photographers show pictures....Axis ships seized....Glasgow bombed....Sports.

RKO PATHE NEWS—No. 61, Vol. 12.—Strikes in U. S.....Canada greets Willkie....Halifax answers invasion question....Army review in Hawaii....Guayule plant new source of rubber....Draftees learn to handle pigeons....First of six new clipper ships ready....Sports.

RKO PATHE NEWS—No. 62, Vol. 12.—FDR returns from vacation....Glasgow bombed....Buckingham bombed....U. S. aids British victims....Boys stage little sister show....Willkie awards press photo prize ....Sports.

UNIVERSAL NEWSREEL—No. 956, Vol. 13.—Labor crisis....Machine guns for Army....Future marine officers train....Pigeons trained for war duty.... Rush clippers for war duty....Halifax says invasion will fail....Willkie in Canada....Sports.

UNIVERSAL NEWSREEL—No. 957, Vol. 13.—Axis ships seized....Slavs defy Axis....Nation faces more strikes....Glasgow bombed....Presidential vacation ends....New Merchant ship launched....Kid sisters in show....Sports.

National Decency Legion Classifies Ten Pictures

Of the ten motion pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, five for adult patronage and two were classified as objectionable in part. The films and their classifications follow:

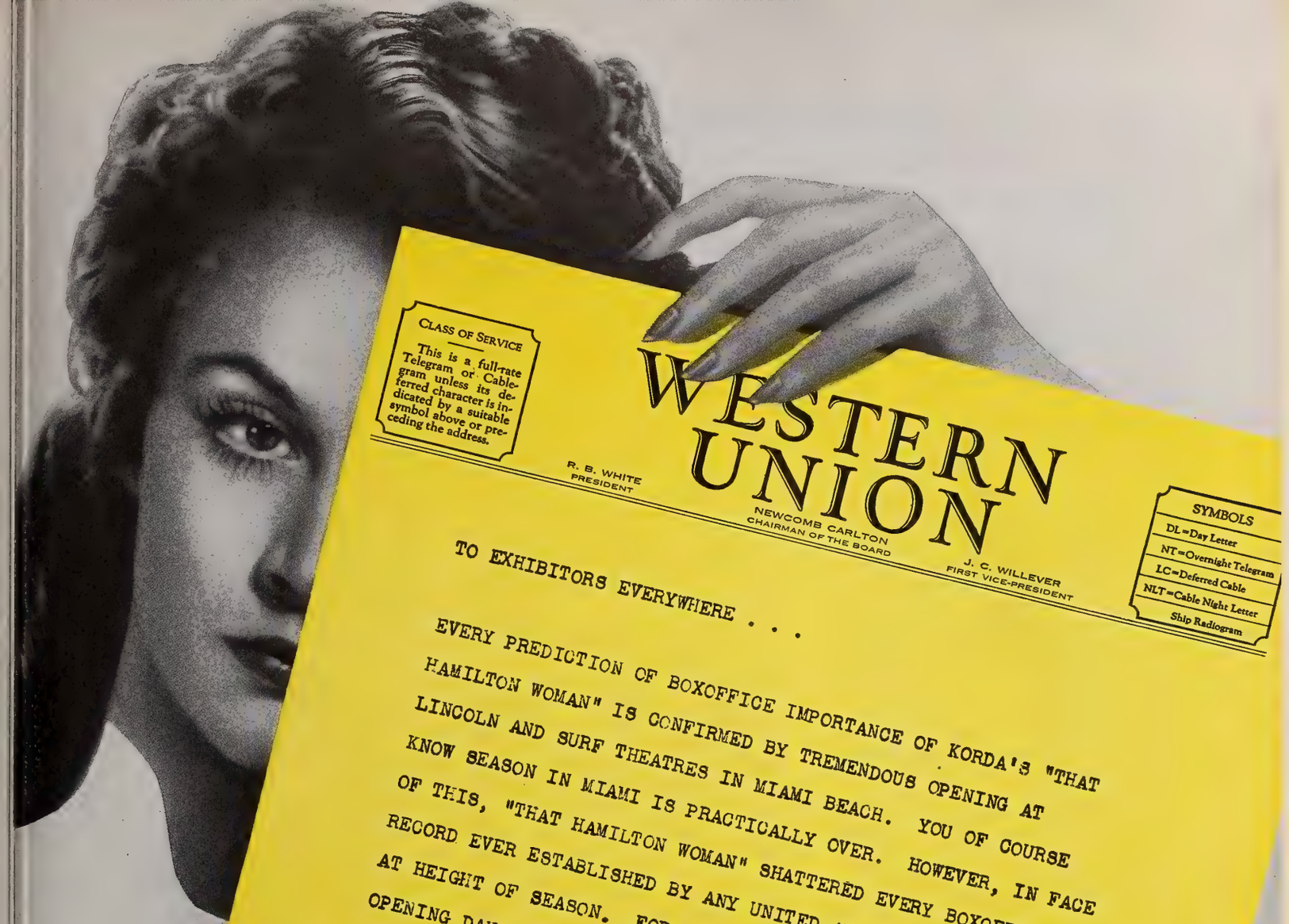
Class A-1, Unobjectionable for General Patronage: "The Great Swindle," "Ride On Vaquero" and "Shadows on the Stairs." Class A-2, Unobjectionable for Adults: "The Bad Man," "The Man Who Lost Himself," "Repent at Leisure," "That Hamilton Woman" and "Topper Returns." Class B, Objectionable in Part: "Chinese Den" and "I Wanted Wings."

Special MGM Screening

Metro-Goldwyn-Mayer will hold a special trade showing of the picture "Men of Boys Town," starring Spencer Tracy and Mickey Rooney, at the Rialto theatre in Lewistown, Pa., on Sunday, April 6th. The screening is planned for exhibitors east of Altoona, Pa., and west of Harrisburg, embracing both the Philadelphia and Pittsburgh exchange territories. Arrangements for the screening were made by Paul O. Klingler, manager of the Rialto, and Charles Baron, of the MGM exploitation department in Pittsburgh.

Long Distance Buying

British distribution of 24 Hollywood pictures in 1941-42 was purchased, Monday, in New York, from O. H. Briggs' Producers Releasing Corporation, by William J. Gell, of Pathe Pictures, Ltd., of London. In exercising an option, Mr. Gell also acquired PRC's complete feature program for the following five years, up to and including the season 1946-47, for the United Kingdom.



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EVERY PREDICTION OF BOXOFFICE IMPORTANCE OF KORDA'S "THAT HAMILTON WOMAN" IS CONFIRMED BY TREMENDOUS OPENING AT LINCOLN AND SURF THEATRES IN MIAMI BEACH. YOU OF COURSE KNOW SEASON IN MIAMI IS PRACTICALLY OVER. HOWEVER, IN FACE OF THIS, "THAT HAMILTON WOMAN" SHATTERED EVERY BOXOFFICE RECORD EVER ESTABLISHED BY ANY UNITED ARTISTS PICTURE PLAYED AT HEIGHT OF SEASON. FOR EXAMPLE, "THAT HAMILTON WOMAN" BEAT OPENING DAY OF BIGGEST UNITED ARTISTS GROSSER THIS YEAR BY $600. IT BEAT LAST YEAR'S RECORD BREAKER BY $700 WHICH INCIDENTALLY PLAYED NEW YEARS WEEK. IN LOS ANGELES AT THE FOUR STAR THEATRE FURTHER RECORDS WENT CRASHING AS "THAT HAMILTON WOMAN" HEADS INTO ITS THIRD WEEK AFTER TOPPLING PREVIOUS HIGH MARKS SET BY TOP MONEY GROSSERS OF RECENT YEARS. "THAT HAMILTON WOMAN" BY VIRTUE OF ITS STORY PLUS PRODUCTION VALUES PLUS VIVIEN LEIGH AND LAURENCE OLIVIER, TWO OF GREATEST BOXOFFICE NAMES IN BUSINESS. ESTABLISHES ITSELF AS ENTERTAINMENT AND BOXOFFICE OF HIGHEST MAGNITUDE.

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FILMS AND DEFENSE ARE FIRST IN HAYS REPORT

Stresses Industry Cooperation with Government in "Crisis"; Sees Self-Regulation Triumph

The obligations and opportunities confronting the motion picture as a vital element in the national defense effort keynoted the annual report of Will H. Hays, president, to the directors of the Motion Picture Producers and Distributors of America at their annual meeting in New York on Monday.

Mr. Hays reviewed the film's position as an agent of morale and recreation during the current emergency and stressed industry leadership in cooperating with defense planning, and the move for Pan-American solidarity. The report listed the usual activities of the MPPDA and subsidiaries, noted an increase in the calibre of films and denied charges of propaganda and bias in the industry. Sharp criticism of the TNEC report was expressed in the conclusion, declaring the monopoly committee exercised none of the "intelligent and sympathetic study" which it recommended for the industry.

Consent decree operation, the loss of foreign markets and the status of domestic business were also analyzed by Mr. Hays.

Cites "Supreme Crisis"

The industry's 1940 record was written in a "period of supreme crisis" in world history, Mr. Hays noted, with many economies forced on picture makers through the loss of foreign markets, and radical changes impending in domestic distribution and sales methods. In 1939-40 American film activity ceased in 14 countries; Belgium, Danzig, Denmark, Esthonia, occupied France, Germany, Holland, Italy, Japan, Latvia, Lithuania, Luxembourg, Norway and Poland. In 13 countries film business has almost ceased: Bulgaria, China, Egypt, Finland, unoccupied France and French Colonies, Greece, Hungary, Rumania, Spain, Sweden, Switzerland, Turkey, and Yugoslavia.

The consent decree will affect everyone in the industry, Mr. Hays predicted, and it establishes an important and significant pattern of sales practices. Of particular importance, he added, are "the provisions that whatever is good under the consent decree and that whatever proves impracticable to the functioning of the screen in entertaining the millions at a price within the reach of the people may be corrected as the result of actual experience.

"Legislation and litigation may decide an issue but only self regulation can solve a problem" he pointed out, citing the industry's previous experience with arbitration. In six years of previous arbitration experience the industry settled 51,255 claims before arbitration; accepted 36,777 awards; and prosecuted only eight suits, to settle claims totaling more than $27,000,000.

Refuting charges of propaganda bias Mr. Hays observed that 16 per cent of news reels dealt with people and events related to national defense, while only 2.4 per cent of short subjects and 5 per cent of features approved during 1940 had any relation to European politics or the war.

"In the emergency which faces us today the universal entertainment of the screen is a definite element of total national defense," Mr. Hays said. The motion picture's service in providing not only relaxing recreation but its invaluable aid in maintaining national morale, among civilian workers and the armed forces, constitute not only an opportunity but an obligation for the organized industry. Exhibitors and distributors were among the first to organize in the task of national defense, the report declared, listing the complete membership of the Motion Picture Committee Cooperating for National Defense.

Furthermore, the industry has organized a special group through the Academy of Motion Picture Arts and Sciences to train Signal Corps officers in motion picture methods and is producing 50 films for military training use.

The report quotes from President Roosevelt's message to the industry and discusses the extensive film program for Latin American goodwill.

The Motion Picture Production Code has aided the motion picture in establishing itself as a full-fledged member of the arts, with a sense of social responsibility Mr. Hays said.

"Self regulation has made the screen a great transformer. Able critics have remarked upon picture after picture which from the artistic as well as the social standpoint, has shown remarkable improvement over the originating material of book or stage. Last year saw a great number of films which not only had been socially bettered in relation to the material from which they were developed, but had been greatly improved in entertainment value. This is a most significant phase in self-correction."

Only 20 films out of a total of 523 features and 707 shorts met critical objection on the basis of good taste last year, and in these few cases equally sincere critics were not all agreed, Mr. Hayes observed.

HAYS REELECTED FOR 20TH YEAR

Will H. Hays, for the 20th consecutive year, was reelected president of the Motion Picture Producers and Distributors of America at the annual meeting of the Association in New York on March 31st. Carl E. Milliken was reelected secretary. George Borthwick, assistant treasurer, was elected treasurer and a member of the board of directors replacing Colonel F. L. Herron, who is on leave for military service. F. W. DuVall was named assistant treasurer.

Present at the meeting were: Ralph B. Austrian, RCA Manufacturing Company; Barney Balaban, Paramount Pictures; George Borthwick, MPPDA; Jack Cohn, Columbia Pictures; Earle W. Hammons, Educational Films Corp.; E. B. Hatrick, Cosmopolitan Corp.; Will H. Hays, MPPDA; Joseph H. Hazen, Warner Brothers Pictures; Austin C. Keough, Paramount Pictures; W. C. Michel, 20th Century-Fox Film Corp.; Carl E. Milliken, MPPDA; Charles D. Prutzman, Universal Pictures; George J. Schaefer, RKO Radio Pictures; Nicholas M. Schenck, Loew's Incorporated; Maurice Silverstone, United Artists Corp.; and T. Kennedy Stevenson, Electrical Research Products, Inc.

Classification of films by the Production Code Administration were listed as follows:

Classification	1939 Number	1939 % of Total	1940 Number	1940 % of Total
Social Category	54	9.25	35	6.69
Crime and Horror	139	23.80	108	20.65
Musical	19	3.25	27	5.16
Western and Action	160	27.40	115	22.00
Miscellaneous	212	36.30	238	45.50
Totals	584	100.00	523	100.00

During 1940 Production Code Administration activities included:

	1940
Total number of books, synopses, plays and stories read	461†
Number of scripts read (including changes)	2595
Number of pictures reviewed	1362*
Number of consultations	1453
Number of opinions written, dealing with stories, scripts, pictures, etc.	4708

†Includes short subjects.
*Includes a number of pictures reviewed more than once.

On the basis of 523 feature-length pictures approved by PCA during 1940, it is noted that films based on original screen stories increased from 56.3 per cent in 1939 to 61.8 per cent in 1940; of these films 323 were made from originals. Pictures produced from stage plays increased from 5.8 per cent to 9.8 per cent with a total of 51 such pictures during 1940. There was a drop in biographical pictures, from a total of 17 produced in 1930 to 8 in 1940, whereas new sources for picture material included four radio programs and seven comic strips.

The Advertising Advisory Council increased watchfulness over the many new types of advertising designed to build up domestic theatre attendance. Of a total of 11,256 ads submitted 324, or 2.8 per cent, were rejected. Most were revised and less than one per cent proved actually objectionable. Statistics of the advertising submissions to the New York and Hollywood offices follow:

Material Considered	Discarded or Revised
95,090 stills (Hollywood)	1,196
3,243 stills (New York)	21
10,646 publicity stories	None
11,256 advertisements	324
9,011 exploitation ideas	11
4,796 miscellaneous accessories	16
1,759 posters	39
1,027 trailers	9
490 completed press book campaigns (403 members, 87 non-members)	None

Overseas, the reported noted, American films continue to supply 76 per cent of the British release. Currency restrictions have impounded approximately $34,000,000 in British receipts, necessitating corresponding allowances in American production budgets.

In the field of technical progress Mr. Hays listed the stereophonic systems of multiple sound recording, the new noiseless camera, anti-reflection lens coatings, and national self-sufficiency in photographic material.

Educational films are receiving more extensive use, with approximately 5,000 schools making consistent use of films in 1940. Teaching Film Custodians, Inc., in conjunction with the MPPDA Community Service division continued distribution of educational reels. Other educational film projects were carried on by the Progressive Education Association and the Museum of Modern art.

Central Casting Corporation in 1940 became the largest free employment agency in California, with 228,342 placements for an average daily wage of $11.08. The Call Bureau handled 4,362 calls for players and 2,800 engagements.

The Trade Press, Mr. Hays noted, continues to serve well the interests of the motion picture as an institution. Of the press he said: "It is not only a medium for the exchange of information among all branches of the industry, but it is able to survey our problems as a whole and render constructive service in the execution of our programs. It has a most important function that entails definite responsibilities and obligations, of which none is more aware than the trade press itself."

The concluding paragraphs of the report attacked the recent TNECV monograph on the industry as overlooking the essential factors in the film's development and failing to consult with producers, distributors or exhibitors.

BMI Moves to Win Favor with Theatre Owners

Broadcast Music, Inc., the organization formed by broadcasters to be the chief weapon in the radio music war with the American Society of Composers, Authors and Publishers, this week, on its first anniversary, made new efforts to win over exhibitors.

Theatres, however, will have to have an ASCAP license as long as any film using music controlled by the Society is to be shown. Furthermore BMI also may be expected to require theatres to pay a fee when enough motion pictures using its music are being distributed. As one result of the radio music fight, unless complete peace is made and BMI ceases to exist as a performance licensing agency, exhibitors may be required to pay fees to two organizations instead of one.

Signs with Disney

The activities of BMI in the motion picture industry were advanced this week by the announcement of the company's most important film deal. Walt Disney has signed a contract giving the organization the rights to the title song of his forthcoming feature cartoon, "The Reluctant Dragon," which is to be released about May 1.

Last week Charles E. McCarthy, director of advertising and publicity for 20th Century-Fox, launched the first special major company exploitation of songs from an important musical, "That Night in Rio," without the aid of the hundreds of radio stations which will play only BMI music. The ASCAP-BMI radio war made it necessary for the company to seek other means of promoting the musical than through radio network plugs.

BMI has announced, "For the first time in the history of the licensing of music for performance, the music user has a choice between two agencies either of which has available and can produce ample music to meet the needs of any occasion." It was further claimed that the motion picture exhibitor and other users of music "need no longer pay any price which ASCAP sees fit to ask."

At the turn of the first year of operations Tuesday BMI announced that it was owned by more than 680 radio stations representing 95 percent of the total dollar volume of business on the air. It was pointed out that network ownership of BMI has been limited to 17.1 percent of the stock. In the past year BMI has acquired, it was said, the right to 250,000 songs of every variety.

BMI announced that the deal with Walt Disney for publication of the title song from "The Reluctant Dragon" was concluded after three months of negotiations.

It was also said that the new Dr. Christian picture (RKO) entitled "Interlude," will be 100 percent BMI, so far as the music is concerned. Four BMI songs will be used, "When Love Is New," "Make Believe Land of Dreams," "Get Alive" and "The Rhythm Is Red, White and Blue."

BMI songs are also to be used in the next Judy Canova picture (Republic), "Puddin' Head," it was reported.

"South of Panama," Producers Releasing Corporation, will include one BMI song, "Madame Will Drop Her Shawl."

The 20th-Fox promotion campaign on "That Night in Rio" was carried on despite the ASCAP-BMI radio fight. The first step in the campaign was to arrange to have leading orchestras make records of the film's song hits. Irving B. Kahn, on the staff of Rodney Bush, 20th-Fox publicity and exploitation manager, working through Miller Music Corporation, publisher of the songs in the picture, had Russ Morgan, Bob Crosby, Tony Martin, the Andrews Sisters, Xavier Cugat, Kay Kyser, Frankie Masters, Barry Woods, Freddie Martin and Leo Reisman make records for Decca, Columbia and Victor. Also a special Carmen Miranda Album was published by Decca.

The music selling campaign in connection with the opening of the film at the Roxy, in New York, included tie-ups and window displays at 17 local music stores. Cooperating stores featured records of music from the picture.

At the same time the campaign began in New York an album containing four songs from the picture was mailed to 166 stations throughout the country which have ASCAP licenses. The numbers included were "Boa Noite," "Chica Chica Boom Chic," "They Met in Rio" and "I, Yi, Yi, Yi, Yi." Accompanying the records was a letter explaining that the film company was "in the middle" of the ASCAP-BMI quarrel and requesting that the records be played. It was reported that over 100 acknowledgements were received with promises to use the records and credit the picture.

Another form of promotion through ASCAP-licensed stations was a 15-minute transcription from the film. It was reported that the practically 100 percent of the stations asked had agreed to broadcast the transcription. The offer pointed out that the combined radio salary of the stars featured in the transcription from "That Night in Rio" was $18,500.

ASCAP meanwhile completed preliminary work on a contract formula to be submitted to the negotiating committee of the National Association of Broadcasters. As requested by the radio stations and networks, the plan is based on a per program system of licensing instead of the flat fee method formerly used.

In about two weeks the first ASCAP board of directors' election under the system provided for in the music consent decree will be held.

ASCAP-BMI FIGHT HITS TELEVISION

The television station of the National Broadcasting Company in New York City and other stations which have no special experimental television license from the American Society of Composers, Authors and Publishers have been seriously handicapped, particularly so far as the presenting of motion pictures is concerned, by the ASCAP-Broadcast Music, Inc. fight. NBC has carefully eliminated all ASCAP music from films telecast since January 1, 1941 when the regular license with ASCAP expired and the music war officially opened. Practically all music in motion pictures is licensed through ASCAP so the problem has been difficult and the film television programs have been curtailed. When dialogue and background music are mixed in a motion picture, it cannot be considered for television while the ASCAP-BMI war is on.

Some television stations have special $1-a-year licenses from ASCAP and can present motion pictures with ASCAP music without any regard to the present radio music dispute. It was reported that when television is given commercial standing ASCAP will work out a special licensing arrangement.

PCC, MPTO Set Convention Plans For Los Angeles

June 9th to 11th has been set by the trustees of the Pacific Coast Conference of Independent Theatre Owners for its second annual convention to be held at the Ambassador Hotel in Los Angeles. The trustees invited the MPTOA to hold its "goodwill all-industry convention" in Los Angeles at the same time. Ed Kuykendall, MPTOA president, left that city over the week end to confer regarding the matter with the board.

The invitation to the national organization resulted after the conference trustees named Hugh Bruen, Jack Berman, Rotus Harvey and Robert H. Poole as a committee to work out a plan so that no conflict in dates of the two conventions would result.

Nebraska-Iowa Election

Leading candidate for the presidency of the MPTO of Nebraska and Iowa is R. R. Livingston, owner-manager of the Capitol in Lincoln, Neb. The election will be held April 22nd in Omaha.

Mr. Livingston was interview by the national president, Ed Kuykendall, when he visited that territory in March, checking up on the vacancy left by the death of the late Charles Williams. The Capitol owner has been an independant operator for nearly 32 years in Nebraska, and now has the political affiliations in the state, having fronted for the industry before the legislature for years.

The Connecticut MPTO has scheduled a luncheon meeting for Monday, April 7th, at Ceriani's in New Haven, with Arthur H. Lockwood presiding. Herman M. Levy, executive secretary, will review the current legislative session to date as it affects theatres of the state.

Allied Theatre Owners of Connecticut met Tuesday noon at the HofBrau Haus for its regular bi-weekly luncheon meeting with Al Schuman presiding. Lawrence C. Caplan, executive secretary, covered legislation for this group.

Stuart, Powers To Australia

Herschel Stuart, field executive for Twentieth Century-Fox, and William T. Powers, chief film buyer for National Theatres, will leave for Australia to represent Twentieth Century-Fox, parent company, in connection with the operation of Hoyt's Australian circuit in the event Sidney R. Kent, president, and Spyros Skouras, operating head of National Theatres, approve.

Mr. Kent will return from a Florida vacation about mid-April. In the meantime, Mr. Stuart who has been operating out of Salt Lake City for Fox Intermountain, is reported to be on the coast for conferences with Charles Skouras and other headquarter officials of National Theatres, prior to receiving his embarkation orders.

Spyros Skouras has been giving the Australian matter much consideration in recent years. More recently, Dan Michalove went there as an ambassador for the company and to make a report on conditions in Australia. He returned several months ago.

INDEPENDENTS CONTINUE MONOPOLY ATTACKS

New Trust Suit Filed in Georgia; Columbia Answers "Little Three" Questionnaire

Neither the relief promised from the consent decree settlement nor the system established thereunder for arbitrating trade practice complaints, has halted Federal court attacks on the majors by independent exhibitors on charges of violating the anti-trust laws. Another suit was filed during the week, by Martin Theatres, Inc., in Georgia.

The action was filed at Valdosta, Ga., with the U. S. District Court by Southland Theatres, Inc., and seeks $106,458 from Martin Theatres as damages for alleged monopoly and restriction of product. Loew's, Twentieth Century-Fox, RKO and Columbia were named as defendants in the anti-trust action along with Roy E. Martin, Roy E. Martin, Jr., and Edward D. Martin.

The Martins operate three Valdosta theatres, two of which are exclusively for white persons. The Palace, operated for white persons and negroes, provides approximately 240 seats for negroes. There are approximately 7,500 negroes in the area. The complainant who operates the Grand Theatre at Valdosta exclusively for negroes charges the defendants conspired to restrict the supply of pictures.

John I. Kelley, of Atlanta, and Franklin and Eberhardt of Valdosta represent the plaintiff.

Columbia Answers 'Little Three' Suit

Columbia Pictures in New York on Monday filed a 110 page reply with the U. S. District Court answering the federal anti-trust action against the "little three" distributors.

The reply, prepared by Schwartz and Frolich, Columbia counsel, listed numerous exhibitors and stars with whom Columbia has contracts, and declared that they should be named in the Federal anti-trust complaint as "indispensable parties to the action," and co-defendants. Columbia declares the Federal complaint would nullify existing contracts with players and theatre operators, and thereby makes them party to the anti-trust suit.

The Radio City Music Hall, Loew circuit, Irene Dunne and Cary Grant are among those whose Columbia contracts would be affected by Government victory in the suit. The Schwartz & Frolich reply sets up the Government's failure to name them, and other contractors as a separate defense in the suit.

The answer also cites the Interstate Circuit anti-trust action, which it declares tried the same issues, leaving them *res adjudicata* and rendering the New York action unnecessary. A third defense says amended government complaints against the Little Three in Nashville, Oklahoma City, and Buffalo, are a bar to the New York suit by reason of prior filing.

Asking the court to dismiss the federal action the reply enters a general denial of the government allegations.

Columbia told the court it had only six stars and eight feature players at the time of the action and is forced to borrow stars to continue production. The company reported a sharp rise in production costs, citing expenditure of $9,683,600 for 1939-40 product and attributed radio competition as part of the need for increased production expense.

The reply also says that local monopolies in some 5,400 localities where eight or less theatres are controlled by a single exhibitor force "harsh and unreasonable terms" on distributors. Boycotts are common against distributors, it alleges. Block booking is the result of agreement with distributors, not of force, and frequently the distributor splits its product in locales where there are more than one first run theatres, the reply states.

Take Schine Testimony; Delay Crescent Action

The U. S. District Court at Buffalo has authorized the Department of Justice to take depositions from attorneys of the Big Five at New York on April 7th as testimony in the prosecution of the Little Three (Columbia, Universal and United Artists) and the Schine Circuit at Buffalo.

Edward K. Hessberg, Warners; Felix Jenkins, 20th Century-Fox; Austin Keough, Paramount; William Mallard, RKO; and Leopold Friedman of Loew's will give depositions to assistant U. S. Attorneys General Herbert Borkland and Seymour Simon in New York. The companies were recently dismissed as co-defendants in the Schine action.

An indication that consent decree negotiations between Schine, the Little Three and Department of Justice are proving fruitless was seen this week in the retention of Frederick W. Wood, of Gersdorff, Swaine, and Wood to assist Willard S. McKay in the Schine defense.

At Nashville the suit against the Crescent Amusement Company and the Little Three was docketed for trial on July 7th. Defendants still have 30 days to answer government interrogatories. The July date was set when the case was called on March 11th. Owen W. Hughes and Allen A. Dobey will represent the Attorney General. In New York it was believed, however, that the case would be killed by decisions in similar actions prior to the trial date.

Query Theatre Executives In Philadelphia Suit

Pretrial examinations in the $225,000 damage suit by the Lansdowne Theatre Company against Warners and other major distributors in Philadelphia will be taken in New York. Among executives for the major distributors who will be queried before the trial starts are: William F. Rodgers, MGM; Joseph Bernhard, Warners; Thomas J. Connors, MGM; Abe Montague, Columbia; and Harry M. Warner.

Earlier pre-trial testimony was taken in Philadelphia from Lester Kreiger, chief Warner circuit booker, John Turner his assistant, and William G. Mansell, Warner exchange manager. The trial will open in Philadelphia on April 21st.

Malco Opens Three

The Malco circuit of the Tennessee-Arkansas area on Saturday opened three theatres, two in Little Rock, one in Memphis. One in Little Rock is new: the Park, in Park Hill, suburb; the other is a drive-in, recently purchased. The Memphis house is a drive-in.

Rivers Joins RKO

Eddie Rivers, former Northwest theatre executive, and for the past six years director of publicity for the Hamrick-Evergreen theatres of Portland and Seattle, has resigned to join Terry Turner's staff as a field publicity man for RKO, working out of Minneapolis.

Closed Shop for Actors, Musicians

Vaudeville actors and musicians reached a working agreement this week in Pittsburgh, agreement which may foreshadow pacts to be concluded between their locals everywhere, and which may mean a virtual closed shop for musicians and those actors in every hotel, night club, tavern, and vaudeville house in the country.

All booking agents in the Pittsburgh area were informed that, beginning Tuesday, acts must carry membership in the American Guild of Variety Artists, and musicians must carry membership in the American Federation of Musicians. Vaudeville actors will not perform in a place hiring non-AFM members, and musicians will not play in a place hiring non-AGVA members.

The Variety Artists Guild has franchised 16 booking agencies in the area with the KDKA Artists Service the only major holdout. More than 450 members in the territory are claimed by the Guild, the local of which is permitted by its charter to retain 60 per cent of its fees, and which, hence, is little affected by the financial difficulties of the national organization, and its squabble over officers.

Disney Before NLRB

In Hollywood late last week, the Society of Motion Picture Editors filed charges of unfair labor practices with the National Labor Relations Board against the Walt Disney Productions. The union asserted the cartoon studio refused to bargain with it, despite its NLRB certification as bargaining agency for cartoon editors, assistants, and librarians.

The Disney studio this week began a five-day, 40-hour week schedule, thus eliminating work-Saturdays. Announcing the change, studio officials said it was dictated by their findings, from a survey, that two-thirds of the Disney employees were subject to provisions of the national Wages and Hours Act.

Also in the production capital this week it was reported the standing committee on extra players, established by the Screen Actors Guild and the producers in their bargaining contract, might be abolished because of its expense.

In New York, the Actors Equity Council was asked, on Friday, March 28th, by the quarterly membership meeting, to investigate employment of actors, and relationship of employment statistics to the number of members admitted. Alfred Harding, editor of the magazine *Equity*, was thanked for his plan to bring high school students in New York City to special 25-cent admission matinees. A nominating committee was chosen to prepare for the annual elections in June.

Local 288, East St. Louis, of the IATSE, has issued a membership card to Clyde A. Weston, former business agent of the St. Louis projectionists' union, Local 143, who now is at liberty under bond pending an appeal from a five-year sentence and a $10,000 fine given him by a St. Louis Federal Court, for violation of the Federal anti-racketeering act.

It was said the card was issued him after the Local 143 refused his application, and that the issuance was the result of intervention in Mr. Weston's behalf by the international officers of the IATSE.

In the same territory, the MPTOA and the Theatrical Employees' Union, Local B-2, are negotiating a contract. Louis Ansell, chairman of the MPTOA committee said a five-year contract was offered tentatively, maintaining the present wage level for two years, and providing for increases the third and fourth years. The union is said to have rejected the contract, asking instead raises each year.

Music Hall Nets $35,250 for Greeks

Largest of the special midnight shows given by the country's theatres last week during their drive to help the Greek War Relief Association, that at the Radio City Music Hall, New York, Friday, March 28th, garnered $35,250, the 6,000-seat house being completely sold out. Tickets ranged from two to ten dollars. Many people stood during the four-hour show. From the sale of souvenir programs, and from the advertisements in the programs another $1,200 was collected, the Association reported.

W. G. Van Schmus, managing director of the Music Hall, opened the performance, which was directed by Leon Leonidoff, and produced by Marvin H. Schenck. Many stars appeared; there were skits from Broadway hits, musical numbers, and the like. Raymond Massey did a scene from "Abe Lincoln in Illinois." Among other stars present were Madeline Carroll, Judy Garland, Luise Rainer, and Loretta Young.

Open Air Show

On three days of last week, Thursday, Friday, and Saturday, March 27th, 28th, and 29th, an open-air show was staged on 46th Street and Broadway, New York City, featuring stage, screen, and radio players, and solicitation of funds by attractive models; and sponsored by Harry Brandt, president of the Independent Theatre Owners Association.

In the Providence area, the benefit show Friday evening, March 28th, at the Loew's State, garnered $1,500. There were 12 vaudeville acts contributed by the Fay's and Metropolitan theatres, and by the Providence Biltmore; a preview of "The Trial of Mary Dugan"; and the March of Time short, "Greece Fights Back." Head of the exhibitors' committee was Edward Fay; secretary-treasurer was William Pragg. The city's theatres cooperated in boosting the show at the State. Master of ceremonies was Martin Toohey, manager of the Leroy, Pawtucket.

From New Haven this week it was reported the midnight benefit shows in 20 towns of the area were successful, and demonstrative of the practicability of cooperation for a cause, among competitive theatres.

Iowa Benefit Successful

The midnight show at the Orpheum Theatre, Davenport, Iowa, Saturday, March 29th, was a success, the Quad-City Theatre Managers Association reported on Monday. The Association comprises 18 independent and circuit theatre owners and managers in Davenport, Rock Island, Moline, and East Moline; and it is their cooperation which "put the show over," Association officials said Monday.

Approximately $1,500 was raised at the special show, H. D. Grove, district manager for the Tri-States circuit, and general manager of the show, reported. Because of the admission price of $1 and the type territory, this figure is considered excellent.

The show lasted two hours, and included night club acts, seven dance orchestras, and local acts.

Collections were also taken in all other theatres in the four cities; and it was estimated these would add another $1,500 to the relief fund.

On Wednesday evening, at the Civic Opera House, Chicago, there was to be another special show, with Jack Benny serving as master of ceremonies.

The midnight show at the Marlow, Helena, Montana, Saturday, March 29th, and the collections there and at the Rio, same city, are said to have gleaned more than $500.

Hutchinson Named Paramount Sales Head in England

Fred Hutchinson, currently in Metro Goldwyn Mayer's sales department in London, has been named Paramount's general sales manager for Great Britain. He succeeds D. E. Griffiths, who resigned last week. Mr. Hutchinson is scheduled to take over his new duties next week.

Showmen's Club Officers

Elected officers, last week, of the new Showmen's Club of Baltimore and vicinity were the following: Robert Marhenke, president; Henry Matcher, vice-president; Edward Silver, recording secretary; Michael Robert, financial secretary; and Jack Bock, sergeant-at-arms.

MGM Wins Q.P. Trophy

The Metro-Goldwyn-Mayer basketball team of the New York home office has finished the second consecutive season undefeated and is again champion of the Motion Picture League. The Quigley Publications trophy will be presented to the team which won all 41 games played during the season.

Reinheimer Signs with Altec

L. Reinheimer has renewed his agreement with Altec Service Corp., for sound and repair-replacement service, and booth parts service, for his Roseland, Parkway and State theatres in Chicago, the Pupage theatre in Lombard, Ill., and the Calumet in Hammond, Ind. R. C. Gray negotiated for Altec.

Mullin Outlines Variety Program

Martin J. Mullin, chief barker of the newly formed Boston Tent No. 23, of the Variety Clubs of America, announced in that city this week that the national convention to be held in Atlantic City from May 15th through 17th, would have the following program:

Thursday, May 15th: Registration at Traymore Hotel; meeting of national officers and canvassmen; luncheon; fishing and boating, monster boxing and wrestling exhibition. Friday, May 16th: business session, report of charitable activities for the past year, announcement of commitments for the ensuing year, report of national officers and committee men; lobster dinner; night club party for all delegates and guests combining a show of outstanding names of screen, stage and radio with name bands. Saturday, May 17th: Golf tournament and an exhibition golf match between outstanding professional and amateur golfers, guests of National Variety; boardwalk parade and pageant; farewell banquet for members and guests.

The officers of the new Boston tent, whose members include approximately 200 showmen throughout New England, are: Mr. Mullin, executive head of M. & P. Theatres, chief barker; Albert M. Kane, branch manager of the Boston Paramount Pictures Exchange, assistant chief barker; Ted Fleicher of Interstate Theatres, second assistant chief barker; Harold E. Stoneham of Interstate Theatres, dough guy; and William H. Erbb, New England district manager for Paramount Pictures, property master. Inductions were held Tuesday night.



LEGISLATURES PROPOSE ADDITIONAL FILM TAXES

Iowa Exhibitors Win Exemption from New Levy; New York Considers Tax on 16mm. Film

Iowa exhibitors seemed more free this week from the threat of new taxation by their state government after the House last week exempted film theatres from the provisions of a special bill taxing amusements. All other amusements, however, will suffer heavily, if the Senate pushes the bill to gubernatorial signature; for it calls for a one cent tax on admission tickets from 26 to 49 cents; two cents on those from 50 to 99 cents; and five cents on those over two dollars.

Meanwhile, the New York legislature on Friday, March 28th, received a bill to tax 16mm films $6 for each 1,000 feet or fraction thereof, on original prints; the Connecticut House judiciary committee favorably reported an amendment to existing statutes, exempting 16mm machines used for the home from certain restrictions; the Wisconsin legislature is considering a bill to tax films at 50 cents per 1,000 feet or less, and another to levy 10 per cent on all film rentals of more than $500; and the Michigan Senate passed a bill repealing the state's "blue laws," which theoretically ban attendance at amusements or exhibitions on Sundays.

The Iowa special tax on amusement admissions is declared to be for replacement of a portion of public school property taxes and it is expected to raise $9,000,000. Film theatres were the only amusements exempted.

New York Studies Bills

The New York state bill to tax 16 mm films was given the Senate by William Bewley, of Lockport. The tax is not only on original prints; it is also on copies, at $4 per 1,000 feet, or fraction thereof. Furthermore, it would preserve the 1927 law, which taxes 35 mm original film at $3 per 1,000 feet or fraction thereof, and 35 mm copies at $2 similarly. The bill's passage would seem, according to capitol hill observers, to affect the coin-operated film machine field seriously.

Governor Herbert Lehman, of that state, this week approved the Moffat bill, allowing a city of one million inhabitants to levy a 1/20 of one per cent tax on gross receipts of all businesses except financial. Therefore, theatres are included.

The Assembly passed the Andrews anti-discrimination bill. By this, no person may be discriminated against, in civil rights, by any firm, corporation, or institution; penalties are provided.

Assemblyman Harold Ehrlich's child performance bill requiring boards of education to exercise control over child acting, on Wednesday passed the Assembly unanimously.

16mm. Exempted

Projection machines using only cellulose acetate film not more than 16 mm. wide, and non-theatrically, are exempted from certain restrictions under which 35 mm. machines operate, according to an amendment of the Connecticut General Statutes, last week favorably reported by the state's House judiciary committee.

The same state's legislature last week voted down horse racing and chance games bills. The latter bill would have allowed cash prizes to be distributed instead of merchandise, in games. The legislature was to hear still another bill, to permit theatres to give cash prizes, but with no "gambling element."

Senator Taylor Brown last week introduced into the Wisconsin legislature a second bill to tax motion pictures. The new measure would assess them 50 cents for each 1,000 feet or fraction thereof. Earlier last week, Assemblyman Leland S. McParland asked for a tax of ten per cent on all film rentals over $500.

In Senator Brown's bill is a provision that all film distributors make quarterly reports to the state treasurer, showing the number of feet of film sold. They would be taxed on the basis of these reports.

Daylight Time Defeated

The Murray bill, asking for state-wide daylight saving has now been defeated by the Senate four times, but may be reconsidered. The last vote was last week, being 18 to 13. Exhibitors opposed the idea.

In Fond du Lac, that state, the City Council has approved a Municipal Board of Electrical Examiners recommendation that the city electrical appliances ordinance be amended to exempt motion picture projectionists from its provision requiring them to have an electrician's license.

The Michigan Senate has repealed an 1846 law prohibiting public attendance at shows or exhibitions, on Sundays. The House was to vote on the measure this week.

In Missouri, the Senate has sent the House a bill to repeal the 1885 law prohibiting third and fourth class cities from licensing opera houses. The legislature has received this bill because the state Supreme Court recently ruled that modern film theatres in cities of such classification are in the category of opera houses, and therefore should not pay the license fees usually demanded.

The Massachusetts General Court has been considering the so-called Winslow measure giving local authorities complete control over billboards. The Court heard testimony last week from Philip Nichols, representing the state federation of planning boards, that billboards advertising theatres had been erected and maintained many years illegally, in certain sections of the state. He asserted the State Division of Outdoor Advertising has permitted billboard erection over the objections of local officials, in many instances. His viewpoint, and the bill itself, are being opposed by exhibitors, and supported by hotel and local officials.

Rhode Island Closed

The Rhode Island General Assembly will not hear any more new bills this session, thus relieving some of the state's exhibitors. Two bills affecting theatres have been left in committee. They are a Senate bill to permit local licensing authorities to permit legitimate shows on Sunday; and a House bill amending the state fire laws to require all "institutional buildings" designed for the use of 25 or more persons, to be connected with the community's fire alarm system.

The Pennsylvania legislature has been considering a bill to set up a state roadside zoning commission, power of which will be to regulate outdoor advertising. This power was attacked last week by Richard Maxwell, secretary-manager of the Pennsylvania Motor Federation, who described it as possibly a discriminatory weapon against the "legitimate advertiser".

The United Mine Workers of America has renewed its opposition to daylight saving time in the hard coal regions of Pennsylvania. The city council of Pottsville has already voted to have its business men prepare for a change to daylight saving, probably this month. The legislature at Harrisburg has been considering a state-wide referendum on the idea.

Equity Sees 52 Army Theatres

Agitation by Actors Equity for the erection in army camps of theatres with adequate facilities for stage entertainment appears to have promising results, although the War Department has not as yet acknowledged Equity's offer to supervise presentation of stage entertainments for soldiers, Bert Lytell, president, informed a meeting of the actors in New York this week. He said 52 theatres, each with 4,500 seats, would be erected at army cantonments by next October.

As reported in Motion Picture Herald last week the theatres will be erected with a $5,000,000 appropriation earmarked by the war department to provide motion picture and other entertainment at Army posts, and to expand recreation and morale facilities. Mr. Lytell credited his information to Robert Sherwood, playwright and member of the ex-officio Joint Army and Navy Committee on Welfare and Recreation.

Hits Amateur Shows

At the Equity meeting, Paul Dulzell, executive secretary, reported that the union was planning a vigorous protest to Los Angeles police against risque amateur theatrical productions which have been competing with established theatres. In New York, he said Equity would demand that managers demonstrate the advantages of Sunday operation, when the Sabbath show plan now on trial comes up for a further consideration on June 1st.

A vote of praise for Alfred Harding, editor of *Equity Magazine,* and others instrumental in arranging a plan whereby New York high school students may witness special matinees next year at 25-cent admissions, was passed by the 300 actors at the meeting. A request to consider dropping exclusive service clauses from actors' contracts was referred to Equity Council. The change is desired in order to permit actors to participate in radio and film engagements outside of their stage commitments.

No less than six theatres are under construction at Fort Leonard Wood, army training center near Kansas City. Five of the houses will show motion pictures, while one is designed for stage entertainment. To date the soldiers at the camp are without entertainment.

At Fort Benning, Ga., site of the army infantry school, three cinema theatres are in operation with two more scheduled to be constructed at an early date. The three already open seat 1,000 soldiers each. They cost $50,000 apiece and are reported to be playing to capacity audiences, adding to the woe of exhibitors at nearby Phoenix City, Ala., who have counted on Army patronage.

Interstate Circuit, with L. D. Brown, of Brownwood, Texas, will build a new 400-seat house to augment the Queen and Gem in accommodating soldiers from Camp Bowie, near Brownwood. At Fort Sam Houston, Texas, the army negotiated a contract with Homer Sessions, of Arp, Tex., to build a 1,100-seat house costing $39,975.

Cut Rates for Soldiers

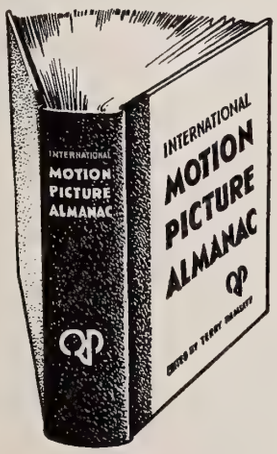
Walt Disney and the Broadway theatre instituted the first special price sale for service men in uniform at New York this week when prices for "Fantasia" were cut in half for all performances from Monday through Friday. The policy will apply also at "Fantasia" engagements in Philadelphia, Boston, Washington, Los Angeles and other cities.

Baltimore exhibitors have been asked to institute special admission scales for army and navy enlisted men from Fort Meade, and other nearby posts. The request came from officers of the Baltimore Committee on Social Agencies.

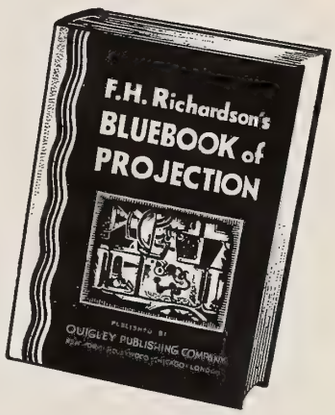
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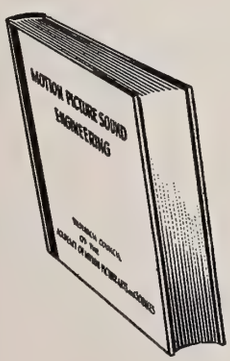
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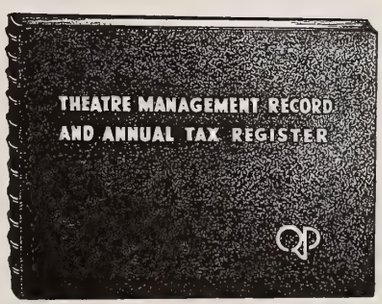
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IN COURTS

Trust Suit Dismissal Sought by Drama Guild

In an application filed in the New York supreme court last Friday, March 28th, the Dramatists' Guild asked for a dismissal of the New York anti-trust suit brought against it by the League of New York Theatres. The application, based on the ground that the complaint fails to state a cause of action, will be heard on April 7th.

The League's suit, brought under the New York anti-trust laws, charges the guild with imposing arbitrary terms in its new basic pact governing the production of plays, which went into effect March 1st. The suit claims the members of the guild combined illegally, and are threatening to drive the stage managers out of business.

Venue Change Denied In Casanave Suit

The motion by Herman Robbins, president of National Screen Service, and other officers of the company and its subsidiaries, for a change of venue of Charles Casanave's suit against them, from the Westchester County Supreme Court to the New York County Supreme Court, where a suit is pending by Mr. Robbins and N.N.S. against Mr. Casanave, was denied this week by Justice Mortimer B. Patterson, of the Westchester court, at White Plains.

Louis Nizer, of counsel for Mr. Robbins, and the other defendants, said on Wednesday in New York Judge Patterson's ruling would be appealed.

Still to be decided were motions for consolidation of Mr. Casanave's suit, which asked of the defendants and their companies a declaratory judgment that his contracts with them were valid. Pending in New York Supreme Court is the suit by Mr. Robbins and Toby Gruen, directors of National Screen Service, against Mr. Casanave, as vice-president and general manager of National Screen Accessories, asking an accounting of alleged secret profits made in a stock purchase and manufacturing agreement between N.S.A. and the American Display Company, Inc.

Injunction Filed

In a suit filed in the United States district court on Friday, March 28th, Olympic Pictures Corp., Feature Distributors, Inc., and Morris J. Kandel, Olympic president, were named defendants. The suit was filed by the Twickenham Film Studios, Ltd., of London, and Roddison Douglas Brewis, receiver of Twickenham, which seeks an injunction to restrain the defendants from distributing 30 pictures allegedly belonging to the plaintiffs.

Dietrich Suit Transferred

The $90,000 suit of Jack Forrester, French producer, against Marlene Dietrich for breach of contract was transferred to the United States district court in New York from the city court on the application of Schwartz & Frohlich, counsel for Miss Dietrich. Mr. Forrester alleges that the actress contracted to appear in a picture which he was to produce in France in 1939, but failed to do so.

Warners Sued on Film

Irving Gaumont has filed a $50,000 damage and injunction suit in the New York supreme court against Warner Brothers, claiming the plagiarism of his story, "You've Got to Swing It," in the film, "My Love Came Back."

Copyright Renewal May Be Sold, Court Says

In issuing a temporary injunction against Fred Fisher Music Co. and George Graff, restraining them from selling copies of "When Irish Eyes Are Smiling," Judge Edward A. Conger of the federal court in New York ruled that a composer may sell the copyright renewal rights to his musical composition prior to the expiration of its 27-year period.

The suit was brought by M. Witmark & Sons, on the ground that Mr. Graff had assigned the renewal rights to it in 1917 and that the company already had received an assignment from the widow of Chauncey Olcott, composer of the lyrics.

The Fisher Music Co. had received its rights from Mr. Graff in 1939 and contended that the Federal copyright laws prohibited Mr. Graff from making a valid assignment until the 28th year after the first issuance of the copyright.

The court, in pointing out that the question had never been squarely decided previously, said that Mr. Graff's assignment would not have been valid if he had died before the expiration of the original copyright. In that event Judge Conger said the rights to renew would have been vested in Mr. Graff's widow and children.

Lewen Pizor Sues Partner, Segall

Two prominent Philadelphia exhibitors this week exposed their financial affairs to the world, in a falling out over joint theatre operation. Lewen Pizor on Tuesday filed suit in the Common Pleas Court of that city, charging Charles Segall with fraud. Named also as defendants are Louis Segall, a son, and Katherine Segall Sabolsky, a daughter; also Eastern Theatres, Inc., and Boro Theatres, Inc., theatre operating companies in which the fraud was allegedly committed. There will be a hearing before Judge Louis Leventhal on next Monday, on a motion to appoint a receiver for the theatre companies.

Mr. Segall had previously entered a judgment in the same court against Mr. Pizor, for $55,124, on alleged default of a lease on the Apollo Theatre for four month's rent. The Apollo is owned by the two Segalls, who had leased it to the Segall-Pizor partnership. That partnership had been in the operation of four theatres.

Cohn Testimony Ordered

Justice Aaron J. Levy of the New York supreme court on Friday, March 28th, has ordered Harry Cohn or any other Columbia Pictures officer to testify before trial on April 8th in reference to the $100,000 damage suit of Minnie Saltzman-Stevens, who claims her picture was used by the film company without her permission in the film, "I'll Take Romance."

Dismiss Boswell Suit

The Louisiana supreme court has dismissed a $7,300 suit brought against the three Boswell sisters by Joseph J. Davilla, New Orleans agent, for alleged breach of a verbal contract. The plaintiff claimed the sisters broke a verbal contract in April, 1926, to sing behind movie screens to give the impression of talkies, which were still in their infancy. In dismissing the suit the court upheld a previous decision that the plaintiff failed to show existance of a contract.

File in Bankruptcy

Charles and Hazel Holze, owner-operators of the California theatre in Sacramento, have filed a voluntary bankruptcy petition. Mr. Holze formerly managed various theatres for the Joe Blumenfield circuit before opening the California.

OBITUARIES

Shaftsbury Brint, Empire Universal Sales Head, Dies

Shaftsbury Brint, general sales manager for Empire Universal Films in Toronto, Canada, died Monday, March 24th, in Ottawa while on a business trip in that city. He was 49 years old.

Mr. Brint entered the film business in Parry Sound in 1915. In 1917 he went to Toronto and joined the Mutual Film Company, which at that time was one of the major distributors of motion pictures. Later he joined the Exhibitors Distributing Association and upon terminating his contract with that company went with the Canadian Educational Films Limited, which was one of the first motion picture companies to specialize in short subjects and comedies and became their branch manager in Winnipeg. He then went to Fox Film Corp. and from there to the Canadian Universal Film Company, which was later taken over by Empire films for Canadian distribution when the company became knows as Empire Universal Films Ltd.

He is survived by his widow and a daughter.

Lee Morrison, Stage Actor and Producer

Lee Morrison, actor, playwright and producer, died Sunday, March 30th, at his home in New York. He was 65 years old.

Connected with the theatre since he was 17 years old, Mr. Morrison helped produce a dramatized version of the Elinor Glyn novel, "Three Weeks," for which he won much recognition. He later produced "Temptation," "The Sixth Commandment," "The House of Bondage," "Better Be Good," and "Go Easy Mabel." He was company manager for several years for the Lee Shubert Productions and had been a director for Gaumont, Ltd., in England.

Surviving are a son, his mother, a brother and a sister.

William Vollman

William Vollman, 67, president and treasurer of Strand Enterprises, Inc., in Cincinnati, and manager of the Strand office building and Strand theatre in that city, died in General Hospital, Saturday, March 29th.

H. Dudley Hawley

H. Dudley Hawley, an actor on the American stage for 46 years and who appeared in a few motion pictures, died in New York, Saturday, March 29th. Mr. Hawley's last stage appearance was in the role of the doctor in "The Man Who Came to Dinner," which closed in Pittsburgh, March 22nd. During his career he appeared in the films "The American Widow" and "Young Man of Manhattan." He was 62 years old.

Bernard Falk

Bernard Falk, assistant manager of the Century Circuit theatre, the Avalon, in Brooklyn, N. Y., died Thursday, March 27th, of pneumonia. He had been associated with the theatre for the past six years.

New Trenton Theatre

An announcement made this week said that ground has been broken in Trenton, N. J., for a new 1,000-seat theatre. According to RKO officials, this theatre is being built by the Trenton-New Brunswick Theatre Co., in which RKO Theatres owns a 50 per cent interest. Walter Reade and the Frank Storrs estate own the other 50 per cent. William I. Hohauser is the architect. H. D. Best McCaffery Co., will build the theatre.

WHAT THE PICTURE DID FOR ME

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter, Susan Hayward—We played this too new, so no one saw this very, very good picture. Wonderful acting by the entire cast, and perfect entertainment for young and old. Do not be afraid to boost it. Word-of-mouth advertising will help.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ANGELS OVER BROADWAY: Douglas Fairbanks, Jr., Rita Hayworth, Thomas Mitchell—I still wonder what this is all about and so did the ones who came to see it. Doug, Rita and Tom all did fine acting but no story to the picture at all. If I had not used it on Cash Nite, no one would have been there, as had many complaints. It might have been an angel but it should have been left in the can. Very poor business outside of cash nite drawing which helped. Running time, 80 minutes. Played March 19.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

ARIZONA: Jean Arthur, William Holden—A good western picture. Will please the action fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ARIZONA: Jean Arthur, William Holden—A fine action picture and pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DEVIL COMMANDS, THE: Boris Karloff, Amanda Duff, Richard Fiske—Novel horror show. Some children scared. Very good for double bill. Double featured with "Bury Me Not on the Lone Prairie." Running time, 65 minutes. Played March 13-15.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MEET BOSTON BLACKIE: Chester Morris, Rochelle Hudson—A very fast moving action picture. Do not fail to step on this picture if your patrons like fast moving action. Running time, 62 minutes. Played March 22.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas—Very sophisticated story. Nothing outstanding. The fans like Rosalind and Melvyn.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

First National

FATHER IS A PRINCE: Grant Mitchell, Nana Bryant—Just an ordinary program picture without any star value that I used on a double bill with "Haunted Honeymoon" for one day and failed to take in film rental. Both pictures rate the cellar position. Running time, 59 minutes. Played March 18.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HIGH SIERRA: Humphrey Bogart, Ida Lupino—Very good action picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Better than average. The folks enjoyed it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SANTA FE TRAIL: Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan—Fine picture. Tons of bullets shot. Everybody enjoyed it. Running time, 110 minutes. Played March 9-11.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—Lots of our patrons were disappointed in this picture. There is something missing in its entertaining value somewhere.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—They really had something in the Gay 90's that appeals to people now. Here is a grand picture, fine cast, good story and swell music. Your Cagney fans will be a little dumbfounded at the part he plays, but when you see the smiles, and hear the favorable comment, as they leave the theatre, you'll be very happy about the whole thing. We enjoyed a nice business, and so will you. Running time, 97 minutes. Played March 9-11.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

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MOTION PICTURE HERALD
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Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney, Lewis Stone, Ann Rutherford, Ian Hunter, Fay Holden, Kathryn Grayson—Another good Hardy picture. Pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford, Kathryn Grayson—Perhaps the best of the Hardy pictures to date, and Mickey has competition from the other stars, which is all to the good. Miss Grayson has an exceptional voice, true and full on the higher registers, but on the debit side for the director of this new star, he did not have the savvy to give her only one popular number, and the other was undoubtedly an aria from opera, that was just so much voice exercise to our audience. I don't qualify as a music critic, but I do know that the pictures that have hit with us, where a singing star has a role, that the public wants songs with which they have some listening acquaintance. That was the success of "Tin Pan Alley." The familiar songs give a lilt to a picture that all the arias of opera can't impart.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BITTER SWEET: Jeanette MacDonald, Nelson Eddy—"Bitter" at the B.O. There are not enough patrons in a small community that care for these "high notes." We stepped into this one with our eyes wide open so have no one to blame but ourselves. We are still kicking ourselves for not using our cancellation privilege on this.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Adult entertainment. Pleasing. We hope James Stewart will not like the Army so well that he will forsake Hallywood.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—We played it Sunday and it gave splendid satisfaction. Much better than we expected from the reviews. Played March 9-11.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Your patrons will enjoy this picture from beginning to end. Don't be afraid of it in a small town. People like to laugh anywhere in the country, and James Stewart with Hedy Lamarr race through a highly amusing and thoroughly entertaining picture. Hedy Lamarr, finding it necessary to get a husband, or be deported from this country, asks Stewart to marry her, and pays him a weekly sum for doing so. Since his financial status is at low ebb, he takes her up on the proposition which furnishes the plot for this delightfully different story. Hedy Lamarr is at her best. James Stewart climbs another rung in his ladder of success. Running time, 85 minutes. Played March 5-6.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

COMRADE X: Clarke Gable, Hedy Lamarr—Nothing to it. Just a fair comedy. They will come to see the stars, but will not be entertained very much. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DULCY: Ann Sothern, Ian Hunter—Very good picture but I think Miss Sothern miscast in this. She is more of the "Maisie" type and is liked much more in that series. Running time, 73 minutes. Played March 16-17.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova, Conrad Veidt—A satisfactory picture to a little above average Sunday-Tuesday business. Propaganda type of show but not poured on as thick as most of the others in this class. Very dramatic with practically no comedy relief.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ESCAPE: Norma Shearer, Robert Taylor, Nazimova, Conrad Veidt—Played this after "Night Train." There is no comparison between the two pictures except almost the same story. Otherwise the acting, directing, photography and recording is so far superior in "Escape" that the British made picture seems mediocre.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—A timely picture and very good, too. Everyone enjoyed the picture. Praises are due Walter Pidgeon and Robert Taylor for their grand performances.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HAUNTED HONEYMOON: Robert Montgomery, Constance Cummings—See review on "Father Is a Prince," First National.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LAND OF LIBERTY: Historical—The Motion Picture Producers and Distributors of America will help you exploit this picture, when you book it. Get your local organizations behind it. Run a special show for school children, at a reduced price, or have it sponsored by your American Legion. Every American man, woman and child will enjoy this picture, and feel like a better American for having seen it. We did above average mid-week business, but most of all, we are proud to have done our part, and glad to have given our patrons something to think about, in this present crisis. The picture is edited with skill, and highly entertaining. Running time, 98 minutes. —Mrs. W. A. Wight, Rex Theatre, Wonawa, Okla. Small town and rural patronage.

LITTLE NELLY KELLY: Judy Garland, George Murphy, Charles Winninger—Terrific March storm with temperature below zero killed our Sunday business and, if you don't get them on Sunday, you just don't get them. Playing on March 16-17-18 we had a perfect date, as the picture features a St. Patrick's Day parade. This picture rates as excellent and will please everyone everywhere. Winninger acting in this should give him a shot at the '41 Oscar. He runs away with the show.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LITTLE NELLY KELLY: Judy Garland, George Murphy—Everybody liked "Nelly Kelly." A very good family picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres, Maureen O'Sullivan—Another good "Maisie" picture. Ann and Lew top the whole show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PHILADELPHIA STORY, THE: Katharine Hepburn, James Stewart, Cary Grant, Ruth Hussey, John Howard, Roland Young, Virginia Weidler—One of those pictures everyone seems to have heard about and wants to see.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey, John Howard, Roland Young, Virginia Weidler.—A good picture that did fair at B.O. Cary Grant should have received Oscar if there was to be one given for anybody's work in this picture. Running time, 112 minutes. Played March 20-21.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart—This is supposed to be one of the big pictures of the year and it is a clever story, produced on a very elaborate scale, but we had a great many tell us they enjoyed "Come Live With Me" much more than this one. Business very poor because of bad weather. Played March 16-18. —N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

PHILADELPHIA STORY, THE: Cary Grant, Katharine Hepburn, James Stewart—This is not a small town picture, where action is necessary to get the

(*Continued on following page*)

(*Continued from preceding page*)

patrons in your theatre. It is, however, very entertaining considering the fact there is nothing but dialogue and clever situations to hold it up. All things considered, Ruth Hussey overshadowed Hepburn, in her part. Cary Grant is well cast, but James Stewart is the whole show. He deserved the Academy Award for his performance in this. We gave this picture some extra publicity, and did extra business, but the picture is allocated too high for small towns. It brought out people who rarely come, so that's something. Running time, 110 minutes. Played February 27-28.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

RAGE IN HEAVEN: Robert Montgomery, Ingrid Bergman, George Sanders—Different but very entertaining. Miss Bergman is very attractive and likable. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIRD FINGER, LEFT HAND: Melvyn Douglas, Myrna Loy—Not a bad picture, but Myrna and Melvyn deserve a better story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRIAL OF MARY DUGAN, THE: Laraine Day, Robert Young—Very pleasing mystery story. Excellent performance by the whole cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WILD MAN OF BORNEO: Frank Morgan, Billie Burke—This one is terrible. The poorest thing Frank Morgan ever worked in. Better leave it on the shelf. Played February 25-26.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WILD MAN OF BORNEO: Frank Morgan, Billie Burke—Leo should hide his head in shame. I did. Running time, 78 minutes. Played March 2-3.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

WYOMING: Wallace Beery, Leo Carrillo, Marjorie Main—Second biggest draw we have had during the first three months of 1941. Picture is above Beery's usual high average and packed with thrills and laughs. Just the right combination for the small community. —L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Monogram

RIDERS OF THE FRONTIER: Tex Ritter—A very good western. Running time, 62 minutes. Played March 15.—Harry Shaw, Ritz Theatre, Aberdeen, Miss. Small town patronage.

SON OF THE NAVY: James Dunn, Martin Spellman, Jean Parker—They seemed to like this one. It was quite funny in some spots but as a whole it went over alright on Cash Nite. We billed it as a swell picture to go in line with defense and so they turned out fairly well. Some of Monogram's pictures are O.K. but others not. We usually pick the top ones when we play them. Many times though a programmer will out do a top bracket, as has been proven. Running time, 70 minutes. Played March 12.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

TOMBOY: Marcia Mae Jones, Jackie Moran—This is just about "tops" for a Friday-Saturday double bill. Certainly the best we have ever had from Monogram. Had a lot of very nice comments. It is 100 per cent entertainment all the way and will go over very big with those that come to town on Saturday night.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Paramount

ARISE, MY LOVE: Claudette Colbert, Ray Milland—Very good war picture, if your patrons like such. Mine do not. Title misleading. They thought it a comedy and as soon as the war propaganda started, the "walkouts" were quite nummerous. Some said they got all that stuff they wanted in the newsreels and radio. Running time, 109 minutes. Played March 12-13.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HARD BOILED CANARY, THE (tentative title): Susanna Foster, Allan Jones—Good for family trade. Young people orchestra excellent. Fine singing by Susanna Foster.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, "Rochester," (Eddie Anderson)—Good comedy. The radio fans liked this picture better than the regular patrons.—Leo C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson—An excellent picture and pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAD DOCTOR, THE: Basil Rathbone, Ellen Drew, John Howard—Just a program picture which pleased those few who came to see it. Running time, 90 minutes. Played March 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MONSTER AND THE GIRL, THE: Ellen Drew, Red Cameron—While just a program picture, this drew very well on a week-end date, and there were no complaints. Running time, 64 minutes. Played March 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON OVER BURMA: Preston Foster, Dorothy Lamour, Robert Preston—Just another headache as usual. But hats off to Paramount's advertising men who write and make up those terriffic punch lines in all motion picture magazines. They use apples, peaches, nuts in their campaign but I think they should use lemons instead. Running time, 71 minutes. Played February 18.—Mario Battiston, Ritz Theatre, Export, Pa. Small town patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston—This production in beautiful color, spells entertainment and box office all the way. It is a wonderful piece of merchandise that you will be proud to run. Give it the gun, then set back and watch the shekels roll in. Running time, 125 minutes. Played March 23-24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Artie Shaw and his Band, Burgess Meredith—Astaire and Rogers should not have been separated as they used to be very good drawing cards. Little dancing in this picture. Only fair picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Artie Shaw and His Band, Burgess Meredith—A very good show. Very well acted on the parts of Miss Goddard and Artie Shaw. Burgess Meredith did also one swell piece of acting. All together, a show darn hard to beat. Running time, 88 minutes. Played March 17-18.—Harry Shaw, Ritz Theatre, Aberdeen, Miss. Small town patronage.

TEXAS RANGERS RIDE AGAIN: John Howard, Ellen Drew, Akim Taamiroff, May Robson—Just another western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VICTORY: Fredric March, Betty Field, Sir Cedric Hardwicke. Very satisfactory.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VICTORY: Fredric March, Betty Field—Just fair, and that is all. It has some modicum of plot and some action, but it takes better pictures than this to satisfy the public in these days.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Stirling Hayden, Helen Broderick, Carolyn Lee—Pleased all. Color beautiful and so is Miss Carroll. "Pretty" (Carolyn Lee) stole the show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Marie Wilson, Carolyn Lee—Good picture and good business. Good story, good cast, good color and everyone was pleased. Running time, 90 minutes. Played March 19-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU'RE THE ONE: Bonnie Baker, Orrin Tucker and his Band, Jerry Colonna, Edward Everett Horton—Fairly good comedy with music. Ayerage draw on double bill. Played February 21-22.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

YOU'RE THE ONE: Bonnie Baker, Orrin Tucker and his band, Jerry Colonna, Edward Everett Horton—This is not a big picture, but it pleased. Fair businesss, most of which was the jitterbug trade. Running time, 80 minutes. Played March 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry—We did a big business on this one. I don't think it as good as some of their others. But it pleased. Running time, 72 minutes. Played March 14-15.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BEHIND THE NEWS: Lloyd Nolan, Doris Davenport—Newspaper story which reminded me of "The Front Page." This is a good action picture and business was satisfactory. This should please any day in the week, even Sunday, if you are stuck for a picture. Running time, 75 minutes. Played March 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey, Mary Lee—This Autry was very good and everybody liked this one. The little girl, Mary Lee, in it should be groomed for good parts as she can sing swell as well as a good job of acting. The best one of the Autrys I have ever used was "South of the Border" from the B.O. standpoint and I think due to the song of the same name. Running time, 70 minutes. Played February 19.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, Mary Lee—This time Gene is a meat packer. He has been most everything but what he should be, a cowboy. Don't think he will be popular very long with this type story.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—Excellent. Did good business. People that never come to see westerns came to see this. Many favorable comments from the "upper-crust," and from the rural patrons, too. One of Gene's best pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee—Ridin' on a gold mine for us. Business very satisfactory. Some thought his best. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ROCKY MOUNTAIN RANGERS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Rosella Towne—Good western and usual western business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—This Autry was not quite as good as some of them. However, it pleased the patrons on cash nite. Running time, 65 minutes. Played March 5.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—Boy, oh boy, what a show. Can this gal sing! Just what the doctor ordered for anyone down in the dumps. I could see this picture again as I sure did enjoy it and so did everyone that saw it. It had some hill billy in it and some modern shots but it had what it takes for the small town. Running time, 80 minutes. Played February 22-23.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Matty Malneck and his Orchestra—Just a piece of junk, in my estimation. Print poor. Judy has a wonderful voice. Most of the audience thought it was good, so it must be. Played March 14-15.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

RKO Radio

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—A good picture for the ladies. Excellent acting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—This one is very good and will especially please the farmer patrons. Doubled with "The Gay Caballero." We feel that we ran a very satisfactory twin bill. The small girl (Joan Carroll) that plays the part of "little sister" is especially good.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LI'L ABNER: Granville Owen, Mona Bay, Johnnie Morris, Martha O'Driscoll, Buster Keaton—Drew good first night, but just about the poorest show we have run in a very long time. "Mammy Yokum" and "Pappy Yokum" are made up so ridiculously that the whole thing falls flat. Should be used on a double bill with something very good.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MELODY FOR THREE: Jean Hersholt, Fay Wray, Schuyler Standish—A very nice little picture, featuring some wonderful violin music by Schuyler Standish. Enjoyed by everyone. Played March 12-13.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MEN AGAINST THE SKY: Richard Dix, Wendy Barrie, Edmund Lowe—A good program picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEN AGAINST THE SKY: Richard Dix, Kent Taylor, Edmund Lowe, Wendy Barrie—Everybody liked this. We played it the coldest night of the year to enjoyable business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MEXICAN SPITFIRE OUT WEST: Lupe Velez, Leon Errol—Below average production. Played February 28-March 1.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery, Gene Raymond—Too silly to be entertaining. Good stars wasted on such poor story material.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson, Victor Mature, Roland Young, Helen Broderick, Zasu Pitts—Good enough comedy, but a little too sophisticated for a rural situation. Allocated too high and we lost a little on it.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson, Victor Mature, Roland Young, Helen Broderick, Zasu Pitts—A nice little musical comedy, but did not draw.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NO, NO, NANETTE: Anna Neagle, Richard Carlson—A very good picture despite the fact that it has a little English accent. Running time, 96 minutes. Played March 12-13.—Harry Shaw, Ritz Theatre, Aberdeen, Miss. Small town patronage.

RAMPARTS WE WATCH, THE: March of Time —I really thought I had something here, bought as a special in the top brackets. I had a very small opening on Friday and the lowest gross receipts in ages on Saturday. People would come up and take one look at the advertising, then run away. My conclusions were Hitler means poison as an attraction; the people just don't want to be annoyed by his presence even in the movies. Running time, 90 minutes. Played

(*Continued from opposite page*)

March 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

REMEDY FOR RICHES: Jean Hersholt, Dorothy Lovett—Just fair. Only a programmer. Weak. Played February 26-27.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

STAGE TO CHINO: George O'Brien, Virginia Vale—Some few weeks ago I read a report of an exhibitor who said that a western is always new until you have run it, which is right. This one rather old, but what a western with all the action that the small town goes for. This being the first George O'Brien that I ran, I hope that the balance of them is like this one, well liked and fair business. This western puts some that I have run to shame. Running time, 60 minutes. Played March 15-16.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Ann Miller, Desi Arnaz—A fair musical offering that failed to spell box office for me. However, those that came were satisfied. I used it on Bank Nights to low grosses and unable to find the answer. Running time, 85 minutes. Played March 19-20.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

YOU'LL FIND OUT: Kay Kyser and Orchestra, Peter Lorre, Boris Karloff, Bela Lugosi—Nothing much to this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Twentieth Century-Fox

CHAD HANNA: Henry Fonda, Linda Darnell, Dorothy Lamour—Excellent color adds a lot to this story of small-time circus people. Very poor title.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GAY CABALLERO, THE: Cesar Romero, Sheila Ryan—Doubled with "Laddie." We feel we ran a very satisfactory twin bill.—L. V. Bergtold, Westby Theatre, Westby, Wiss. General patronage.

GREAT PROFILE, THE: John Barrymore, John Payne, Mary Beth Hughes—Terrible. I'm thankful that John Barrymore is not in any more of our pictures. Running time, 70 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney—Very pleasing picture. Full of adventure and excitement. Worthy of your best days.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HUDSON'S BAY: Paul Muni—The public must have a sixth sense. They evidently spotted this one for what it was. Paul Muni with a synthetic French patois, that after it got through his beard was just so much mush, and much of it unintelligible. All I know is that it just was not there, and the box office reached a three-year low for the weekend.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

JENNIE: Virginia Gilmore, William Henry—Good little picture suitable for double bill. Played February 19-20.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MICHAEL SHAYNE, PRIVATE DETECTIVE: Lloyd Nolan, Marjorie Weaver—Small picture, and smaller grosses.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—Lots of praise is being given to this picture by the critics, but we did not think it was as good as they said. Poor recording.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ONE IN A MILLION: Sonja Henie, Don Ameche, Adolphe Menjou, Jean Hersholt, Ritz Brothers—Second run and no business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STREET OF MEMORIES: Lynne Roberts, Guy Kibbee—Nothing much to this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle, Stanley Clements—A different gangster picture. Comedy added to its entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Charlotte Greenwood, Milton Berle—Here's a sleeper. Plenty good enough for any day of the week. Don't waste it. This Gilmore girl looks like a real comer.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Milton Berle, Virginia Gilmore—A fair program picture. Belongs in bottom allocation and would get by, but that is all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—Very good picture to very good business. Everybody seemed to enjoy this one. This company continues to make the best musicals. Played February 16-18.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

YOUTH WILL BE SERVED: Jane Withers, Jane Darwell, Robert Conway—Another week high allocation picture. In fact, this picture is too weak for Fox bottom allocation.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

BLACKOUT: Valerie Hobson, Conrad Veidt—This was a real blackout for our show. Running time, 80 minutes. Played March 10-11.—Harry Shaw, Ritz Theatre, Aberdeen, Miss. Small town patronage.

LONG VOYAGE HOME: John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald—The critics or what have you may have praised this picture, but the patrons did not, the few who saw it. No entertainment whatever.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

OVER THE MOON: Merle Oberon, Rex Harrison—Color. Not a bad picture. Played March 5-6.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

ROADSHOW: Adolphe Menjou, Carole Landis, John Hubbard, Patsy Kelly—Rather silly and ridiculous, but audience had quite a few laughs over it.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford, Anna Sten—Owing to storm, it was a low grosser. But it is a very fine production and suitable for Sunday. Many favorable comments. Running time, 120 minutes. Played March 16-18.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

SON OF MONTE CRISTO: Louis Hayward, Joan Bennett, George Sanders—Very good successor to "Count of Monte Cristo." Keeps your interest throughout. Fine acting by everyone. We would like to see Hayward oftener. In our opinion, he could get to be a great favorite.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—Spectacular color picture. Weird phantasy, but pleasing to young and old.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu, June Duprez—A masterpiece of trick photography and beauty of color and scenes, but it is going to be hard to sell, and so it proved. But, if its type, it is still a credit to some that have preceded it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WESTERNER, THE: Gray Cooper, Walter Brennan, Doris Davenport—Everybody liked this, but did not do business anticipated. Walter Brennan steals the show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

BLACK FRIDAY: Boris Karloff, Bela Lugosi—Here is one of the best horror type pictures for quite some time. A story of the doctor who transfers a brain from one man to another and quite a few complications set in. Picture done up good and everyone seemed to like it. Business fair due to Lent and other festivities. Running time, 70 minutes. Played March 22-23.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

NEXT TIME WE LOVE (reissue): Margaret Sullavan, James Stewart, Ray Milland—This picture was a good one, but not for the small town. I thought it a swell show and so did some that saw it; others did not care for it and complained. I did not get to see it when it was first issued, so picked it up figuring to do some extra business, but didn't; but still I am not sorry. Running time, 80 minutes. Played February 26.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

NICE GIRL?: Deanna Durbin, Franchot Tone, Walter Brennan, Robert Stack, Robert Benchley, Helen Broderick—A replica of "Little Women" and faithfully carried out in the main from start to finish of "Little Women" over again. Deanna's puppy love for Franchot Tone was changed to Robert Stack when she finally ascertained the fact that all's not gold that glitters. One of the screen's most interesting stories of the year and a picture that's guaranteed to please all seeing it. Running time, 95 minutes. Played March 20-26.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

Warner Brothers

FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Gellamy, Alan Hale, Allen Jenkins—Not a big special. Warners let Errol Flynn down in casting him in this picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

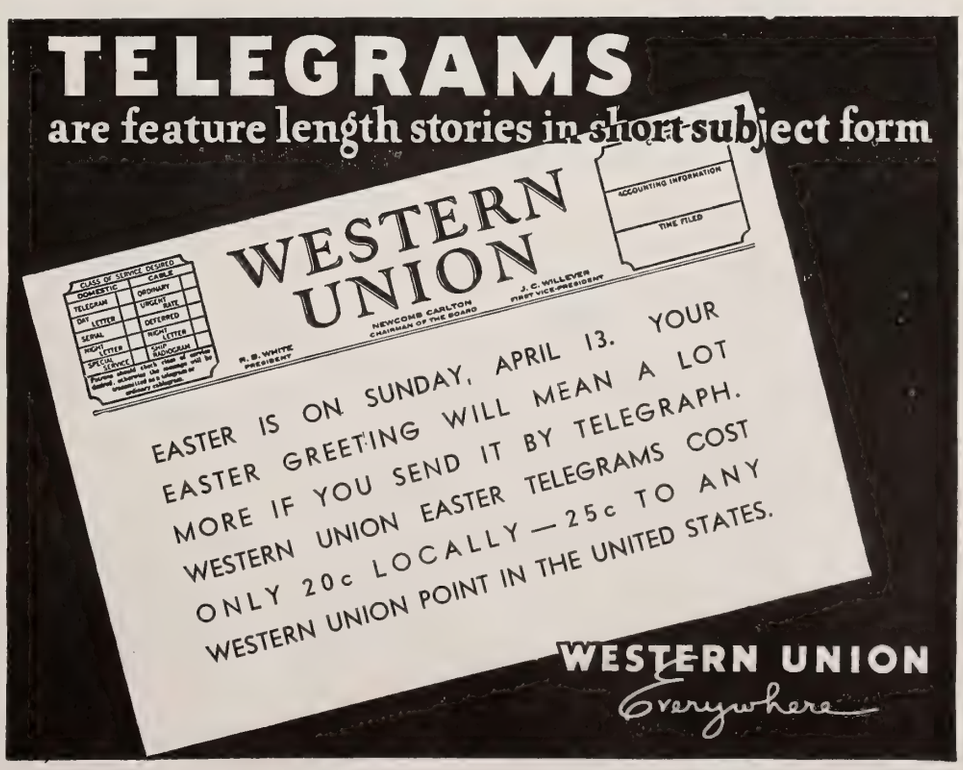
FOOTSTEPS IN THE DARK: Errol Flynn, Brenda Marshall, Ralph Bellamy, Allen Jenkins, Alan Hale—A very exciting detective story, full of thrills and the end not in sight till the end is reached. Allen Jenkins, Alan Hale and others, excellent good actors, contribute their might in helping to bring a very excellent picture before your eyes and you'll enjoy seeing this one. Running time, 93 minutes. Played March 19-25.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

FOOTSTEPS IN THE DARK: Errol Flynn, Ralph Bellamy, Brenda Marshall—This picture is thoroughly entertaining, a very clever mystery comedy, that has all the elements necessary to make it a surprise hit, and start a series of amateur detecting for Errol Flynn, but it failed to draw patronage, and I think the trouble lies in its title. Play up the mystery-comedy angle, and it will click. It's small town entertainment, with Errol Flynn doing a swell job. Running time, 96 minutes. Played March 16-18.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

FOUR MOTHERS: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains—Good picture for ladies. Men not interested.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FOUR MOTHERS: Claude Rains, Jeffrey Lynn, Lane Sisters, Gale Page—Very good picture, but not

(*Continued on following page*)



(*Continued from preceding page*)

as good as the others of this series. Played March 12-13.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

GREAT MR. NOBODY, THE: Eddie Albert, Joan Leslie, Alan Hale, John Litel—Here is a dandy little program picture that will surprise your patrons with its genuine entertainment. It is a family night fare, that will bring them in. I ran this one day, Tuesday, to supplant the third day of "Wild Man of Borneo," and I am sorry I didn't book it in the latter's place. It would have done more business than "Wild Man," and given much more satisfaction. Running time, 71 minutes. Played March 4.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Jane Wyman—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Jane Wyman, Charlie Ruggles—Some enjoyed it, but the majority said it was no good.—E. H. Malone, Alma Theatre, Alma, Wis. General patronage.

Short Features

Columbia

BARNYARD BABIES: Fables Cartoons—This one from Columbia happened to be okay and kind of cute. It was done a little differently than most of them. Columbia does make good ones a lot of the time. Running time, seven minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

ICE CAPERS: World of Sport—Outstanding short. Played it in our cold wave. People enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MOUSE EXTERMINATOR, THE: Fables Cartoons—Not bad as a cartoon. Quite a few laughs from the mouse and the cat. Running time, eight minutes. —H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

ODD VOCATIONS: Cinescopes—Another oddity that should please all in the small towns. They like anything different, I have found. Only they want a change quite often. Running time, eight minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

PARK YOUR BABY: Fables Cartoons—These cartoons or any of them are okay, but they do not make them long enough, so the kids say. Running time, eight minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

PRACTICE MAKES PERFECT: Fables Cartoons —Not bad for a cartoon. It does give quite a lesson, though, on how to practice on the piano as well as being quite funny and entertaining. Running time, seven minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

SCHOOLBOY DREAMS: Phantasies Cartoons—A fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

GOOD BAD BOYS: Our Gang Comedies—Fair. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MRS. LADYBUG: Technicolor Cartoons—Excellent. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MORE ABOUT NOSTRADAMUS: Miniatures—A strange, weird tale. The prophecies of centuries ago were true. Will the prophecy that there will always be an England—will Hitler be defeated as prophesied over 400 years ago? Everyone should see this truly interesting picture. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

PROSPECTING BEAR, THE: Technicolor Cartoons—Good cartoon in color. The finale more than pleased the kiddies when it showed fireworks in vivid color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RESPECT THE LAW: Crime Does Not Pay Series—Very good. Running time, 20 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

FISHING FEVER: Grantland Rice Sportlights—A good sport reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLIVE'S SWEEPSTAKE TICKET: Popeye the Sailor—A lost Irish Sweepstake ticket which was elusive and bent on getting away. But the capital prize was a bird in a cage. Popeye's antics in trying to help capture the fast reappearing and disappearing ticket very funny and amusing. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PINKY TOMLIN AND HIS ORCHESTRA: Headliners—Orchestral reel okay.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POP AND MOM IN WILD OYSTERS: Animated Antics—A cat, dog, mouse and osyter story. The oysters were really wild and kind of clammy. Picture full of adventure and very interesting. Running time, 10 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

SACRED GANGES, THE: Fascinating Journeys—Very interesting. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RKO Radio

COURT FAVORITES: RKO Pathe Sportscopes—These reels we have been running for two years and they seem to all be different. Some are very good; others are not so good. This one on tennis is okay if there are enough tennis fans in the house. Most of the younger people like these sports reels as they follow the sports. Running time, 10 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

DRAFTED IN THE DEPOT: Edgar Kennedy—A very good Kennedy comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FLY CASTING: RKO Pathe Sportscopes—This one about flycasting in the trout streams. Not being a fisherman, I could see how it was done, though. Those people that fish like it. Running time, 10 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

FOX HUNT, THE: Walt Disney Cartoons—This one of Disney very good. Donald, of course, was in charge of the hounds and they give him a merry chase. He also found the fox or foxes and the skunk, too, in the end. They liked it very well. Running time, eight minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

INFORMATION, PLEASE: No. 3—Not so good. Seen better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—This one okay, too. Most of the Disney please our patrons as well as the grownups. Some are very funny and others are just good to look at and rest your mind. Running time, eight minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

OFFICER DUCK: Walt Disney Cartoons—Plenty good. Running time, eight minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PENNANT CHASERS: RKO Pathe Sportscopes—This is another Sportscope reel that had about the big league baseball teams. Very interesting for the baseball fan. I ran it when we should have had basketball, but gave them an early break with it. Running time, 10 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

PICTURE PEOPLE: No. 2—Very good. Fairly good entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

MIDGET MOTOR MANIA: Adventures of the Newsreel Cameraman—Good. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MISSISSIPPI SWING: Terry-Toons—A very good cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIETONE NEWS: I believe this has a little edge on the other newsreels.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RODEO GOES TO TOWN, THE: Sports Reviews—Entertaining one-reeler about how rodeos are organized as staged. Was very much liked here, as this is the home of the annual Dewey Roundup, one of the big rodeos of the Middle West held each year on July 4th.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TEMPERAMENTAL LION: Terry-Toons—Not much. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Universal

GOING PLACES: No. 69—I never ran much of any kind of shorts, only cartoons, until this year and these Going Places are okay. Similar to "believe it or not" and some of the things are very good. Running time, eight minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

Vitaphone

CLIFF EDWARDS AND HIS BUCKAROOS: Melody Masters—A real hillbilly band with songs and tricky steps galore. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MALIBU BEACH PARTY: Merrie Melodies Cartoons—Excellent. Give us more.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SNIFFLES BELLS THE CAT: Merrie Melodies Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Universal

JUNIOR G-MEN: Dead End Kids—So far, pretty good serial. I've seen very few really good serials in last two or three years.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

DAREDEVILS OF THE RED CIRCLE: Charles Quigley, Herman Brix, Carole Landis—We are finishing up this chapter play and as it did not bring any extra business it did hold what we have had this winter due to bad roads and business condition. This is a pretty good serial with plenty of action in each chapter. Most serials from Republic go over in our particular situation. Running time, 20 minutes.—H. D. Furnice, Casey Theatre, Casey, Iowa. Rural and small town patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of March 29

CAPITOL

Caballero College	RKO Radio
Forbidden Passage	MGM
Red Men on Parade	MGM
Feature: Topper Returns	United Artists

CRITERION

This Is England	Columbia
Meet the Stars, No. 2	Republic
Feature: A Man Betrayed	Republic

MUSIC HALL

Australia at War	RKO Radio
Western Wonderland	Columbia
Feature: Adam Had Four Sons	Columbia

PARAMOUNT

Speaking of Animals—Down on the Farm	Paramount
This Is England	Columbia
Feature: Nice Girl?	Universal

RIALTO

This Is England	Columbia
Motorcycle Stunting	Paramount
Wimmin Hadn't Oughta Drive	Paramount
Feature: Horror Island	Universal

RIVOLI

The Tortoise Beats the Hare	Vitaphone
Feature: Meet John Doe	Warner Bros.

ROXY

This Is England	Columbia
Fishing Made Easy	20th Cent.-Fox
Feature: That Night in Rio	20th Cent.-Fox

STRAND

March On, Marines	Vitaphone
Sky Sailing	Vitaphone
Sniffles Bells the Cat	Vitaphone
Feature: The Sea Wolf	Warner Bros.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

REFLECTIONS

Back to the "fireplace" after hectic jaunting here and there about the nation, your Chairman takes time out to look back over what happened and finds much for which to give thanks.

Mostly, the thanks have to do with the reception accorded the Quigley Grand Awards by Hollywood and warmth of greeting to the Awards party. Previous issues tell all of it. What may be added is opinion in high places that the Grand Awards now assume sufficient stature in Hollywood to measure up to the importance with which production regards the Academy Awards.

* * *

The fabulous Hollywood glamour, sneered at by too many people, is nothing to laugh off. It was in evidence at the premiere of United Artists' "Lady Hamilton" at the Four Star Theatre, in Los Angeles. It was doubly in evidence at the premiere of Warners' "Sea Wolf," on the S. S. America, en route to San Francisco, on the tremendous publicity-building junket staged by the Charlie Einfeld-Bob Taplinger forces.

Stars, lights, grandstands, broadcasts, personal appearances and what not were shrewdly employed for fat dividends. The paying customers loved it all. They are the ones to be pleased.

* * *

Not the least part of a San Francisco day was spent with Charlie Schlaifer and in study of advertising turned out by the expert ad head of Herman Cohen's United Artists Theatre. Called upon frequently for aid in laying out national campaigns, Schlaifer's displays have long established themselves as ticket-sellers of unusual power.

* * *

The current visit to the Golden Gate cosmopolis affirms an impression gathered last year that San Francisco theatremen are generally allowed to proceed on their own and with little homeoffice interference. That is immediately apparent in the morale of the managers, the pleasing condition of their theatres and the business they are doing.

* * *

Stamping grounds of more top showmen than one can shake a stick at—including Louis Charninsky, the perennial effervescent—and the home of that tremendous Variety Club, where the showmen gather, Dallas is always a spot to stop at. Not the least of its reputation as a grand show town comes about through the newspaper support given by such stalwarts as famed John Rosenfield, of the News; Jim Lovell, of the Times-Herald, and Eddie Barr, of the Journal.

Applicants for membership in the Round Table sometimes ask what the yearly dues come to, or what might be the costs of joining.

May we repeat, gentlemen: There are no dues to pay, no payments of any kind to make. Membership in the Round Table is free.

There is only one obligation, one that the members voluntarily take upon themselves:

To report their boxoffice activities to this department, at not too infrequent intervals.

IT HAPPENS RIGHT ALONG

Often enough to speak about it here is the gracious gesture made by Round Tablers in reporting campaigns to this department. The boys ask that their assistants or other personnel, by name, be credited in print for a fair share of the job.

The manager who believes in a helping hand to lesser members of the staff frequently finds his boost for the other fellow a boost for himself. The manpower situation being what it is, home-office heads have long learned that the man smart enough to train personnel for heavier responsibilities is equally at ease in a bigger job to do it on a larger scale.

△ △ △

THE LONG OF THE "SHORT"

The exploitation fire touched off by Besa Short on Interstate's male cooking contest for Pete Smith's "Penny to the Rescue", now sweeping the country, currently waxes hotter as Paramount adds fuel with a nationwide Father's Day tiein on the Robert Benchley short, "The Forgotten Man". Saturday Evening Post copy and a raft of solid merchandising ideas are offered by Paramount. Fine campaigns will result.

Thus, time and again are demonstrated the profit possibilities in the exploitation of short subjects. Knowing showmen have often discovered sufficient power in these added units to carry the heaviest share of the boxoffice load.

A-Mike Vogel

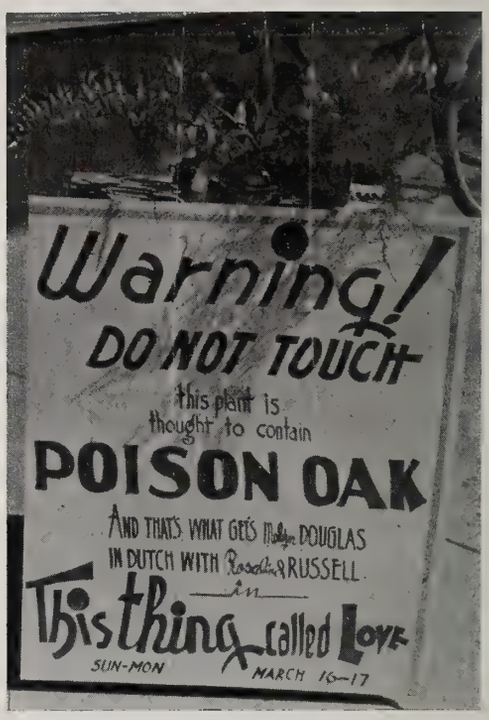
Round Table In Pictures





(Above) Conceived by Phil Laufer, publicist, N. Y. Criterion, for date on "Monster and the Girl," was 24-foot beaver board cutout of a gorilla. Animation caused the eyes to blink.

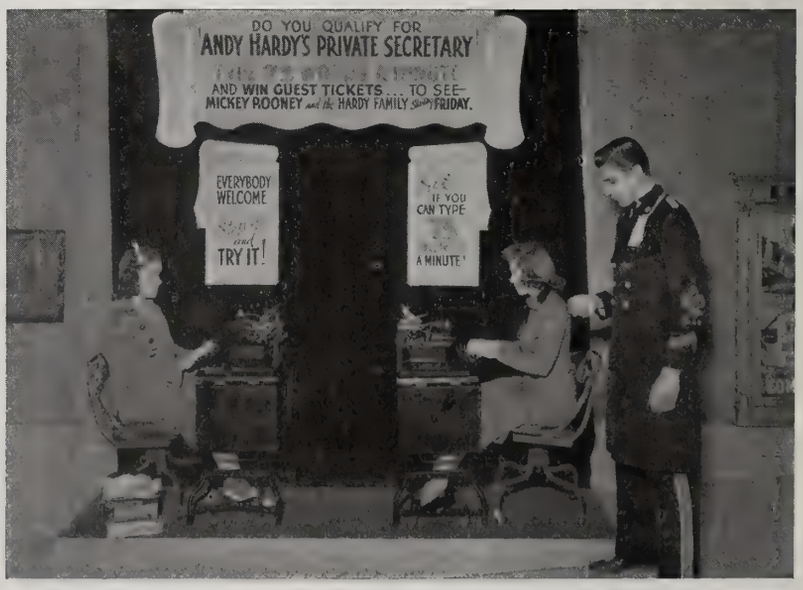
(Left) Arranged by L&J city manager Moon Corker and publicist Frank Bickerstaff was "spud peeling" contest for the University of Georgia K.P. championship on "Buck Privates." Dean Taylor presented promoted loving cup to winner.



(Above) Promoting several varieties of fern, Carmon Phillips at the Onate, in Belan, N. M., planted them on table out side for gag stunt on "This Thing Called Love." Copy overall read: "Warning, do not touch. This plant, is thought to contain poison oak. That's what got Douglas & Russell" in, etc., etc.



Effective lobby setpiece was arranged by U. A. exploiteer in Auckland, N. Z. for date on "Foreign Correspondent" at the Plaza Theatre. On-the-spot camera recordings of world events were tacked to easel with guest tickets awarded to those submitting correct list identifying each.



Patrons at Loew's Theatre, in Dayton, Ohio, were invited by Round Tabler Sam Gilman to step up to typewriters in lobby and try their skill at typing messages at the rate of 75 words a minute as did "Andy Hardy's Private Secretary." Usher in attendance timed the entrants, awarding guest tickets to winners. Scroll card over display carried explanatory copy.

Sportsmen's Show Goes Over Big

Reported by Stan Benford, chairman of the publicity committee, Steve Barutio's No. Philadelphia district Warner theatres, was the All-American Sport Show conceived by Matty Rosenbluth at the Colonial there. Held for two days, the theatreman, in addition to his feature, booked in the following shorts: "Bowling for Strikes"; "Diving Demons"; "Fly Fishing"; "Golfing"; "The Trouble Shooter"; "Quail Quest" and "Wacky Wildlife."

Contacting local sporting goods store, golf clubs, recreating centers and rifle clubs, Rosenbluth promoted membership list and circularized them in advance. In addition, special trailer was run and lobby displays featured. Picture of "Rosy" and Stoney McGlinn, WIP sports commentator, was taken at the station in front of mike and then planted in dailies four days ahead with story to the effect that prominent newspaper and radio personalities congratulated Rosenbluth on his first Sportsmen's Show.

Contest angle was brought in through tieup with bowling alleys, whereby perfect scores received trophies from the respective alleys, which were presented on stage. Theatre contest featured distribution of tinted cards, guest tickets going to those finding corresponding numbers and color cards posted on lobby easel. Plugs on the show were landed over Stations WPEN, WFIL and WIBG, in addition to various stores displaying copy.

"LET'S HEAR FROM YOU"

"Foyle" Blotter Herald Tied to Academy Award

Effective was the blotter stunt used by A. J. Kalberer at Switow's Indiana, in Washington, Ind., for "Kitty Foyle." In addition to carrying cut of Ginger Rogers and picture copy, small box at lower right hand corner was devoted to announcement of Miss Rogers having recently landed the Academy Award. These were circulated at doctors, dentists, insurance and other offices.

For "Gone With the Wind," Kal featured a newspaper contest in which he ran four scene stills. Guest tickets were awarded here to those submitting best reasons why they preferred one scene over another.

LAGUARDIA PROCLAIMS FLYING CADET WEEK

In connection with the premiere of Paramount's "I Wanted Wings" at the New York Astor, Mayor Fiorello H. LaGuardia inaugurated a "Greater New York Flying Cadet Week," urging citizens to spread the word of the importance and honor attached to flying service in our Air Corps.

Blowup of proclamation for window cards and three color one-sheets was used throughout the city. Also in connection with the opening, pursuit ship and recruiting truck appropriately bannered were stationed at Duffy Square.

Amateur Radio Emergency Council Set by Smith for "Ham" Amateurs

Searching for an idea that would gain attention publicitywise, Cass Smith at the United Detroit Annex, in Detroit, presented a plan through local dailies, whereby local "hams" were invited to set up their paraphernalia in the theatre lobby and send messages free of charge to any part of the country. Bill Hendricks of the advertising department assisted to the extent of tying the Navy into the stunt.

Plans were made for a convention of all amateur radio operators in the metropolitan area of Detroit to meet at the theatre during a specified two-week period and talk over the air nightly advertising the stunt. Tied into the Council itself were the Western Union, F. C. C., Red Cross, Michigan Bell Telephone Company and Lou Schmidt of the 73 Club of Dearborn.

Day ahead of convention, spot announcements were arranged at no cost over Stations WCAR, WWJ, WJLB, WJBK and WJR, copy running something like this: "You are urged to attend a mass meeting of the Michigan Amateur Radio Emergency Council at the Annex Theatre," etc. Newspaper breaks came throughout the exhibit and local prominents from the cooperating organizations were on hand to address the aggregation.

Reporter-Draftee Bet Arranged by Rubin

What sweeter combination could one have than a reporter on a local daily getting ready to join Uncle Sam's Army, while the theatreman is readying his opening on "Buck Privates"? "None," says Harry Rubin at the Tivoli, Michigan City, Ind., who immediately set about his exploitation campaign by wagering Draftee-reporter Gleason five bucks that he couldn't sit through the show without laughing.

Opening gun a few days ahead was front-page story by-lined by Gleason, who claimed he didn't see anything funny about joining the army, defied Rubin's claim and countered with a retort that he'd take on the bet and his laugh would come when he collected the five dollars. Conversation continued in the paper until after the showing, when the reporter came through with front page again and admitted Rubin had licked him and he would gladly pay up.

"LET'S HEAR FROM YOU"

Photos of Localites Used for Theatre Tieup

An unusual bit of institutional advertising has been instituted by Karl Kelly at Warner's Parkway, in Milwaukee with the theatreman clipping pictures of people appearing in newspapers, pasting photos on a prepared form letter and mailing them to the individual. Copy in letter read:

"We saw your picture and decided we would like to see you as a regular patron of the Parkway. Kindly accept the enclosed ticket and be our guest at your earliest convenience.

We are making this friendly offer to you for two reasons. First, we want to see you as a regular customer, second, we want you to become acquainted with the high grade of entertainment offered.

The Parkway Theatre offers the best in sound, projection and service. All the leading films produced in Hollywood are bought for the Parkway and we are proud to present these pictures to you.

We hope to have the pleasure of greeting you personally at the Parkway Theatre soon."

Smalley Invites Navy to "A Girl, A Guy, A Gob"

Ted Smalley of the Garde Theatre, New London, Conn., capitalized on the navy atmosphere of the community for his big campaign on "A Girl, A Guy and A Gob," outfitting his house staff in navy uniforms well in advance, covering the naval bases with posters and literature and had as guests officers of the New London Submarine Base. Ted also posted an honor guard at the theatre front on opening night, entertained a committee of the Navy Wives Club, set up a recruiting station in the lobby and used displays with navy colors for his theatre front and merchants' windows.

The radio campaign consisted of six spot announcements daily over Station WNLC and a lobby broadcast. The out-of-town newspaper coverage was thorough and posting consisted of six illuminated 24-sheet stands placed at junctions of all roads leading into New London. For school coverage there was material placed on bulletin boards at the Connecticut College for Women, the U. S. Coast Guard Academy and Bullard Academy and the latter also sent a detachment of men in uniform.

"LET'S HEAR FROM YOU"

Lobby Tea Broadcast Held by Campbell

Reported as catching on with better than anticipated results, is the tea hour broadcast arranged by Leslie V. Campbell and emanating from the lobby of the Strand Theatre, in Trail, B.C., with proceeds going to the local Red Cross chapter. Taking place each Friday afternoon from 3.15 to 3.45, tea is served after the broadcast by members of leading woman's organization, who make a small charge for the tea.

Club pays the line charges, radio station donates the half hour and secures the talent for the programs. By having the broadcasting lines in the theatre, Campbell reports that he can use them during the week at no extra charge. All the stunt costs the theatreman is the light used, and he secures plenty of advertising, since the current and coming attractions are announced after each number.

THE FIRST 1941 QUARTER

VOTED QUARTER-MASTER PLAQUES

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

VOTED QUARTER-MASTER MEDALS

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

ED FITZPATRICK
Poli, Waterbury, Conn.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

J. L. REDMOND
Bonham, Fairbury, Neb.

VOTED QUARTER-MASTER CITATIONS

STAN ANDREWS
Capitol, Guelph, Ont., Canada

BILL BURKE
Rialto, Amsterdam, N. Y.

BILL BURKE
Brant, Brantford, Ont., Canada

ROBERT BUSCH
Jeffery, Chicago, Ill.

E. C. CALLOW
Warners, Philadelphia, Pa.

LESLIE V. CAMPBELL
Strand, Trail, B. C., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

HARVEY COCKS
Palace, Fort Wayne, Ind.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

CLAY CORNELL
Schine's State, Tupper Lake, N. Y.

A. KENT CRAIG
Capitol, St. Catherines, Ont., Can.

GENE CURTIS
Schine's Strand, Syracuse, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

BILL ELDER
Loew's, Harrisburg, Pa.

FRANCIS FAILLE
Paramount, North Adams, Mass.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Paramount, Waterloo, Iowa

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
LeClaire, Moline, Ill.

EDGAR GOTH
St. George, Staten Island, N. Y.

KEN GRIMES
Warner, Erie, Pa.

EDWARD HARRISON
State, Waterville, Me.

LOU HART
Schine's Hipp, Gloversville, N. Y.

GARY JAFFA
Schine's Avon, Watertown, N. Y.

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

STOCKTON LEIGH
Keith, Syracuse, N. Y.

BERT LEIGHTON
Grand, Lancaster, Pa.

JACK LYKES
Loew's Valentine, Toledo, Ohio

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

DAVE MARTIN
Fox Granada, Inglewood, Calif.

EDWARD MAY
Russell, Maysville, Ky.

SEYMOUR MORRIS
Schine's Palace, Lockport, N. Y.

PAT NOTARO
Columbia, Sharon, Pa.

GEORGE PAPPAS
Rialto, Beaver Falls, Pa.

CARMON PHILLIPS
Onate, Belen, N. Mex.

JOHN PIVAL
Kramer, Detroit, Mich.

LES POLLOCK
Loew's, Rochester, N. Y.

KEN PRICKETT
El Rancho, Victoria, Tex.

ROY PRYTZ
Granada, Duluth, Minn.

H. W. REISINGER
Poli Bijou, New Haven, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HARRY RUBIN
Tivoli, Michigan City, Ind.

JOE RUDDICK
Gillioz, Springfield, Mo.

WILLIAM SAXTON
Loew's Century, Baltimore, Md.

CHARLES SCHLAIFER
United Artists, San Franciso, Calif.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

SID SCOTT
Capitol, Sudbury, Ont., Canada

HOWARD SEXTON
Voge, East Chicago, Ind.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

EDDIE SNIDERMAN
RKO Proctor's, Newark, N. J.

EV. SEIBEL
Century, Minneapolis, Minn.

WILFORD N. SKLAR
Roxy, Clearfield, Pa.

ARTHUR STADLER
Schine's Auburn, Auburn, N. Y.

STAN STANFILL
Craig, Craig, Colo.

ARNOLD STOLTZ
Avon, Utica, N. Y.

T. TESCHNER
Loew's Stillman, Cleveland, Ohio

DAN S. TERRELL
Loew's, Washington, D. C.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

H. S. TWEDT
Lido, Manly, Iowa

JOHN TREWHELA
New Park, Miles City, Mont.

DICK WALSH
Lafayette, Buffalo, N. Y.

J. R. WHEELER
Granada, South Bend, Ind.

CHARLES ZINN
Century, Minneapolis, Minn.

H. M. YUDIN
Circle, Toronto, Ont., Canada

'Nice Girl' Double Sought by Curley

Opening gun of Jules Curley's "Nice Girl" campaign at the Strand, in Albany, started 10 days in advance with a Deanna Durbin "Doubles-for-a-Day" contest in the *Times Union*. Among the promotions effected were a spring outfit; suite at leading hotel, plus dinner and luncheon for winner and chaperone, court of honor and press; beauty treatments, corsage and jewelry. Winner and party attended the preview and were later hosted at night club, also a promotion. Saturday before opening, winner modeled her outfit at local fashion show and made appearances at hotels. Radio coverage included guesting of winner on Quiz program few days ahead and interview over WOKO's Sound Stage program.

Newspaper featured daily stories and art in addition to fashion stills. Each of the merchants tied into the contest came through with co-op ads, window and storewide displays with appropriate credit cards.

Another highlight was a Kiwanis Night which was held at the theatre to honor two local Kiwanians who had written "The Great American Way," one of the hit tunes in the picture. Invitations to attend as paying guests were mailed to all club members.

"LET'S HEAR FROM YOU"

Schultz Promotes Broadcast Of "You're the One" Tunes

Radio coverage for "You're the One" as arranged by John Schultz at the Liberty, in Sharon, Pa., consisted of a special 20-minute program day ahead of Orrin Tucker's tunes from the picture. Four portables planted at strategic spots around town picked up the program, announcer advising folks to "Listen to WPIC opening day at 2:10 and see if You're the One." Twenty names were announced on the programs and if these persons went to the boxoffice, guest tickets were awarded. Program was costless. In addition, regular plugs were laid on the station's daily "Name the Melody" program. Record player in lobby week ahead played hit tunes and various music stores cooperated with window and counter displays of sheet music and scene stills.

For "Long Voyage Home," Schultz contacted Sea Scouts, who marched to the theatre in uniform. Round Tabler further furnished radio station with quiz program questions contained in press book, receiving liberal breaks on station's "Stump the Staff" program.

"LET'S HEAR FROM YOU"

Barnes' "Story" Letterhead

Signing himself as "Minister of Propoganda for Mirth, President Association for Promotion of Laughter and Manager of the Capitol Theatre," Round Tabler Harold Barnes, of Clinton, Ia., sent letters to special mailing list containing gag selling copy on "Philadelphia Story." Opening paragraph read: "You are being drafted to spread good cheer. In these troubled times we need more laughter. As a self-appointed Minister my first official duty is to bring to you," etc., etc. In addition special cards were printed up with cut of Hepburn plugging the reserved seat policy.

METROPOLITAN DIVISIONAL CONTEST BRINGS AWARDS TO RKO THEATREMEN

Managers in Four N. Y. Divisions Voted February Drive Prizes for Outstanding Campaigns; Unique Competitions Stressed

Chosen for the best all-round showmanship in their respective divisions, four managers in the RKO Metropolitan theatres were awarded the top prizes in the recently completed Division Managers' drive. Announced by J. J. O'Connor, RKO Theatres vice-president and general manager, the winners are: James O'Donnell, manager, New 23rd Street, in the Charles B. McDonald division; Leon Kelmer, manager, RKO Kenmore, in the Louis Goldberg division; Ansel Weinstein, manager, RKO 58th Street Theatre, in the S. A. Schwartz division, and Jerome Baker, manager, RKO Capitol, Union City, N. J., in the H. R. Emdee division.

The contest, running through February, highlighted smart contests, comprehensive newspaper breaks, extensive window displays, street stunts and other devices found to be potent ticket sellers. "Four Mothers," as an instance, was ingeniously treated, as illustrated by the contest put on by Manager James O'Donnell, who in conjunction with the date featured a baby dressing contest between married and single couples, youngest and oldest mothers and husbands and wives. For "Tall, Dark and Handsome" on the same bill, O'Donnell stressed an offer to women patrons to pose alongside of a full-size cutout of Cesar Romero. The best posers were rewarded with photos.

"Rock Baby" Contest Draws

On "Hudson's Bay," the theatreman made extensive tieups with book stores and also an Indian Ambush contest directed at children. This was in the form of a puzzle herald with prizes awarded for the best entries in the 500 received. The date also was called to the attention of history instructors in nearby schools with a strong selling letter. O'Donnell celebrated Valentine's Day with a party on stage which included an audience sing fest, amateur contest and novelty acts.

Winner in the S. A. Schwartz division, Manager Ansel Weinstein, inaugurated his drive with the full cooperation of his house staff, all members by letter pledging their unanimous support in maintaining the theatre service and equipment at the highest standard. Weinstein followed this with a unique promotion on "Four Mothers," wherein prizes were offered for the most unusual birth announcement cards. These were displayed in the lobby.

On the same picture, Weinstein stressed a "rock the baby to sleep" contest on the Saturday night previous to the opening. Three male patrons were persuaded to compete and a life-size doll was used. Patrons were also encouraged to attend the showing by a checking service for babies at the theatre and a street ballyhoo had four women wheeling bannered baby carriages along the main streets. For "Lady With Red Hair," the theatreman intrigued his public with a contest on stage, prizes awarded to women patrons with the longest and prettiest red hair. On the same date, display of what Weinstein termed the "personal diary of the Lady With Red Hair" was planted in the lobby. The diary contained stills, press book clippings, etc.



WEINSTEIN'S "FOYLE" RESEMBLANCE CONTEST LOBBY SETUP

"Kitty Foyle" was introduced with a resemblance contest, wherein local girls were invited to compete for $250 cash prizes, promoted Royal typewriter and additional awards. Tiein was made with local photographer to take pictures of entrants which were displayed in special setpiece constructed by theatre staff (see cut). Patrons were given ballots to be deposited in box beneath photo they chose. Ten girls receiving most votes appeared on stage with three winners chosen by audience applause. Business girls were further intrigued by promotion of girl in lobby working at typewriter and on day before opening, a "Kitty Foyle" dictation contest was held on stage.

Patrons "Roll Own" for Prizes

In Brooklyn, winner of the Louis Goldberg division, Manager Leon Kelmer spotlighted the contest angle on "Santa Fe Trail" with a "roll your own cigarette" competition on stage, explaining that it was the custom in the good old days along the Santa Fe Trail to "roll your own." Both men and women entered to provide novel entertainment. On behalf of the same date, Kelmer held a singing jamboree staged by his organist both at the kid matinees and midnight shows. This featured a special set of slides for the song "Santa Fe Trail" which gave the picture an extra plug. Local merchants were promoted to pay for heralds on the date distributed at busy subway stations and other traffic spots.

On "Four Mothers," Kelmer sponsored a Stork Derby, wherein free gifts were offered to the four mothers whose babies were born nearest to the hour of noon on the day ahead of opening. On "Here Comes the Navy," the manager promoted a naval cadet parade.

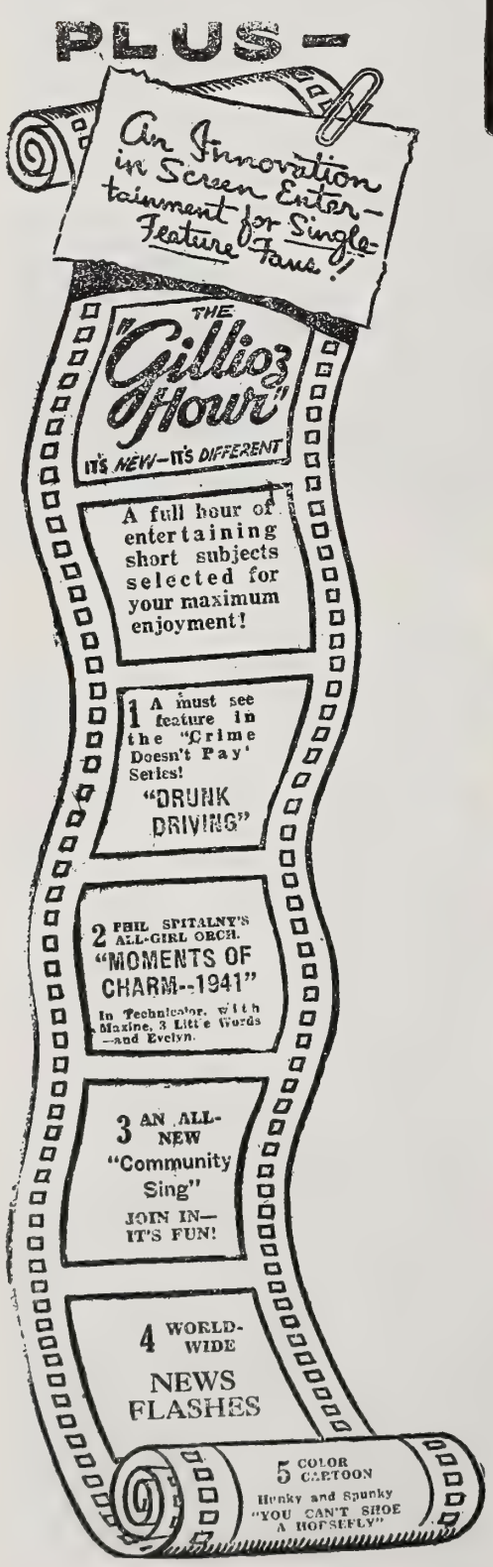
For "Kitty Foyle," the local girls were also given an opportunity to participate in a resemblance contest tied into the neighborhood paper. Seven of the best entries appeared on the stage for the prizes. A stenographers' contest was also held, wherein the entrants took down in shorthand extracts from "Kitty Foyle's" diary read by the master of ceremonies.

Lobby Menagerie Plugs "Hanna"

At the Capitol, in the H. R. Emdee division, Manager Jerome Baker stressed a lot of effective promotion on his stage shows, landing considerable publicity and art in the local papers. Exploitation as potent was employed on "Chad Hanna," when the lobby was given over to a circus animal display, following a series of classified ads in the local dailies requesting the loan of circus animals for the date. Baker played this angle strongly through the showing of what he termed a "mystery animal" selling one of the papers on a "name the animal" contest. Circus ballyhoo was good enough to be featured in the widely read editorial cartoon page of the *Hudson Dispatch,* first time the manager reports, that a theatre had been able to effect such publicity. Bannered circus clowns and circus wagons made the main streets, calling attention to the date.

REPRESENTATIVE NEWSPAPER ADS

To build up the added shorts with the single bills at the Gillioz, Springfield, Mo., Manager Joe Ruddick tagged the shorts program as the "Gillioz Hour", using a film art background as illustrated for an extra 115 lines on one col., under the feature copy.





Planted extensively in campaigns on "The Dictator", the above 125 lines on 4 col. is being promoted by theatremen playing the date, working with the United Artists field men, as a house ad buildup for newspaper classified advertising. Display reproduced here was one of the promotions made for the engagement at Loew's State, Louisville, Ky.

To take the pressure off the heavy drama of the picture on the showing at Herman Cohen's United Artists, San Francisco, Charlie Schlaifer, ad head, featured smiling heads of the four leads in the art, and remained away from the Nazi slant in the copy. Added panel lines from "U. A. Charley", the theatre's ad trademark, aimed to laugh off the rainstorms current during the run.



• personalities

KEN GRIMES
manager of the Warner, in Erie, Pa., a reserve captain in the U. S. Army, has been called for active duty to the Indiantown Gap, Pa., encampment. Grimes will be in charge of entertainment and will supervise building of a couple of theatres in addition to booking pictures and live entertainment for the camp.

▽

MRS. RUTH BRESSLER
has purchased a site at Bellevue, Ky., on which she will erect an 800-seat theatre.

▽

HOLDEN SWIGER
has been appointed manager of the newly opened Telenews Theatre, Cleveland.

▽

WILLIAM DWORSKI
manager of Warner's Ohio, Mansfield, Ohio, will take charge of Warner's Palace, in Lorain.

▽

WILLIAM HARWELL, of the Ohio, in Canton, succeeds Dworski.

▽

DAVE CANTOR
is now operating the San Clemente, at San Clemente, Cal.

▽

HOWARD MC CURDY
formerly with the FWC California Theatre, Huntington Park, Cal. is now managing the Jackson, at Elsinore.

▽

JADDO J. PINETZ
manager of the Lockhart Theatre, Lockhart, Tex., was recently awarded a golden key for distinguished community service by the Junior Chamber of Commerce of that city.

▽

T. GRAYSON POATS
former manager of the Ritz, Columbia, S. C., has been transferred to Rockingham, N. C., as city manager for three houses. CURTIS H. MEES succeeds Poats and the former is succeeded at the Strand, in Columbia, by JACK JORDAN, former assistant at the Palmetto. TOM ALLEN, formerly assistant at the Ritz, succeeds Jordan at the Palmetto. Allen's post at the Ritz has gone to FRANK D. BRYANT of Marion, S. C.

▽

WILLIAM R. FORMAN
has tendered his resignation as general manager of the Sterling Theatre chain in Seattle.

▽

RAY HUGHES
assistant chief usher at the Roger Sherman, New Haven, has been upped to assistant manager, replacing JACK O'CONNELL, who is off with the National Guard for camp.

▽

BRUCE YOUNG
of the Ritz, Russellville, Ark., recently joined the army for a year's training.

▽

MRS. TOM MOSLEY
is now managing the Mack Theatre, at Eudora, Ark.

▽

VAN EMMERSON
has purchased the Crystal Theatre, at Stamps, Ark.



BONNIE RAE — weight, six pounds, six ounces — on Thursday, March 20th, to Mr. and Mrs. Rae Bell. Proud dad is New York newspaper contact for MGM.

▽

CHARLES DENNIS, weight six pounds 14 ounces, on Thursday, March 20th, to Mr. and Mrs. Chuck Shannon. Pop is manager of Warner's New Whitehall, Pittsburgh, Pa.

▽

BOYD F. SCOTT
is now managing the Broadway and Lyric Theatres, in Lubbock, Tex., succeeding HOWARD JAGGERS, who is managing the Kiowa, in Hobart, Okla.

▽

B. D. COCKRILL
managing director of the Denham Theatre, in Denver, Colorado, recently celebrated his 22nd year in the picture business.

Birthday Greetings

Vern Austin
Antonio Balducci
Ralph J. Batschelet
Jack T. Beachler
A. Birk Binnard
Edward L. Bissler
Sidney L. Bowden
Les Bowser
Charlie Brennan
Fahnley Bridges
Albert E. Brown
William B. Busay
Jewell B. Callaham
Jack C. Cleland
Nathan Cohen
Tom Crow
David Dallas
Danny Dandrea
Henry G. Dannenberg
Kenneth R. Davis
Charles E. Fish
George Fishman
George Foster
Emanuel Friedman
Victor G. Geisel
Louis D. Glinner
Harold Gustafson
Sam Harris, Jr.
Sim E. Heller
E. M. Jennings
Hobson S. Johnson
R. T. Dick Kemper
John W. Kniseley
Karl Kruger
George W. Lake
Julius Lamm
Ed Lamoureux
Robert L. Lippert
Orville E. Lockrem
J. Howell Luter
Kenneth C. Mead
John K. Menzies
A. B. Morrison
Lloyd Muller
Bob Murray
Arnold M. Nathanson
J. M. Nix
Dallas R. Page
Robert Parker
Joseph L. Parrott
Fred Perry
Sidney W. Pink
Anselmo Preciado
Jack K. Randall
C. Clifford Reed
Fred W. Reid
Charles Rind
Dave Schiller
Cecil A. Smith
George Sofia
Henry Spiegel
Samuel Sposato
J. E. Stribling, Jr.
Jonas F. Thomas
Lou Wasserman
Clarence E. Watson
Sam J. Wheeler
John R. Willadsen
Leonard Workman
Jack Wright
Joe F. Wright
Al Zimbalist

DALE McFARLAND
former manager, has been named head of the enlarged Tri-States ad department, in Des Moines. DOROTHY DAY, who assists him, heads the public relations department. Other changes include DON ALLEN to the Capitol, in Davenport, and TED EMERSON to the Omaha, in Omaha.

▽

THILL FETHERINGILL
and R. W. ROY have reopened the Clarence, Clarence, Mo.

▽

SOL BANKS
has taken over the Avon, Hillsboro, Kan.

▽

FRANK PLACERAN
assistant at the Palace, Rochester, has been shifted to assistant at the Temple, succeeding EDWARD DUNN, drafted.

▽

WALTER COHEN
former manager at the Leader, Baltimore, has been transferred to the Rialto; THOMAS LUBY, former assistant at the Broadway, goes to the Leader; IRVING MARTIN, publicist at the Stanley, has been named assistant manager, replacing NORRIS NELSON, resigned; WILBERT BRIZENDINE, former Rialto manager, goes to the Linden.

▽

EUGENE LE BLANC
has been named manager of the Cartier, in Timmins, Ont.

▽

RALPH GOLDBERG
will build a new house in Omaha.

▽

A. J. SIMMONS
takes over the Plaza at LaMarr, Mo., from GEORGE HARTTMANN.

▽

ROBERT M. JOHNSON
has opened the State, in Newton, Iowa.

▽

TED MENDENHALL
manager of the Paramount exchange in Omaha, has been promoted to a district executive post with the same company in Kansas City. He is replaced by AL TAYLOR.

▽

JESSE BASE
of Taft, Cal. has taken over the management of the Beekay Theatre, Tehachapi.

▽

L. E. FUNK
operator of the Bellflower Theatre, Bellflower, Cal., has opened a second house there, the Circle.

▽

HARRY GERLINGER
has taken over the Wisteria, in Sierra Madre, Cal.

▽

WALTER GREGG
formerly with the Louis Long Circuit of Arizona, is now operating the Rex, Phoenix.

▽

JACK MEYER
has bought the Washington Theatre, Davenport, Ia., from LUMIR HAVLIK.

▽

ALBERT ENGLAND
has been named manager of the State, Greenfield, Ind., succeeding MAX PAGE.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commssion. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

HELP WANTED

WANTED, MANAGER FOR INDEPENDENT motion picture theatre, capable, must understand booking, send photo, experience, recommendations, and salary expected. BOX 1388, MOTION PICTURE HERALD.

OPERATORS AND MANAGERS — MOVIE CIRcuits. ROSHON, Steuben Bldg., Chicago, Ill.

BUSINESS OPPORTUNITY

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS OPPORTUNITY

FOREIGN PRODUCER NOW IN AMERICA SETting up new roadshow company will consider reliable experienced roadshowmen. Must have sufficient capital, car and contracts to insure territory. Box 1209A MOTION PICTURE HERALD.

INTERNATIONAL SITUATION CREATES TREmendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase stage franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. Box 1212A MOTION PICTURE HERALD.

REPRESENTATIVE OF ROTO-SLIDE ANImated Color Projector Co. making trip around United States. If interested in franchise, write for demonstration. Approximately $1,000 month profit on 100 machines at average rental of $350 a week. 845 So. Wabash Ave., Chicago, Ill.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

UNUSUAL BARGAIN. CHAIRS AND COMPLETE equipment for 300-seat theatre. Lease terminated. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

CLOSING OUT SOUND PORTABLES, STANDard Makes, 16mm, 35mm typical value DeVry ESF $99.50, others, Holmes, Victor, Bell & Howell, Universal $59.50 up. S. O. S. CINEMA SUPPLY CORP., New York City.

CLEARANCE SALE—15,000 THEATRE CHAIRS, late models, 50c., 75c., $1. Previously sold for $6. Reserve now. EVergreen 8-4975. EASTERN SEATING (Nick Diack), 58 Dobbin St., Brooklyn, N. Y.

NEW GENERAL EQUIPMENT

BUY DIRECT FROM FACTORY, SAVE MIDDLEman's profit. Blowers, air washers, variable speed pulleys, air deflectors. CONDITIONAIRE, 145 Walton St., Atlanta, Ga.

WHY NOT REPLACE YOUR METAL DISPLAY frame mouldings with newest design to conform with your architecture? Prices and literature on lobby and front display metal frames supplied upon request. Box 1208A MOTION PICTURE HERALD.

PRE-SEASON SALE — AIR CONDITIONING blowers from $24.50; air washers, from $20, exhaust fans from $7.84. Time payments, too! Ask for catalog. "Air-Con." S. O. S. CINEMA SUPPLY CORP., New York City.

TRAINING INSTITUTE

BETTER POSITIONS AWAIT TRAINED THEAtre employees. Learn Modern Theatre Management and Advertising. Free information. THEATRE INSTITUTE, 315 Washington, Elmira, N. Y.

POSITIONS WANTED

YOUNG THEATRE MANAGER, MARRIED, now employed, manager "A" house, town 30,000, desires change. Best references. Prefer south. Box 1389, MOTION PICTURE HERALD.

BOOKS

TROUT'S SOUND-PROJECTION SERVICING bulletins, 10c. Box 575, Enid, Oklahoma.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

JUST PUBLISHED! 1941 EDITION OF FAME. Edited by Terry Ramsaye. The class annual of the screen, radio and stage. Recognized by executives and talent agents as the guide to box office champions. Send your order today with check or money order for $1.00. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

THE 1940-41 INTERNATIONAL MOTION PICture Almanac edited by Terry Ramsaye is available. The most comprehensive reference annual of the amusement industry. More than 12,000 industry personalities are listed and it contains 57 divisions in its 1,112 pages. The new edition also carries a combination cross-indexed corporation section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U.S.A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis

Cast

Background facts and special data of exploitation value.

(Release dates are subject to change)

AFFECTIONATELY YOURS (Warner Brothers)

Comedy Romance

Executive producer, Hal B. Wallis. Associate producer, Mark Hellinger.

SYNOPSIS

Richard "Rickey" Mayberry (Dennis Morgan), a foreign correspondent of sorts, receives a cablegram in Lisbon, Portugal, that his wife, Sue (Merle Oberon) has divorced him and is going to marry again shortly. Despite his ardent attentions to a fellow correspondent, Irene Malcolm (Rita Hayworth), Rickey loves Sue. He takes the Clipper for America. Irene also takes the Clipper.

In America Irene chases Rickey, Rickey chases Sue and Owen Wright (Ralph Bellamy), who is to marry Sue, is bewildered. Rickey's ingenious schemes fail to win Sue back so in desperation Rickey kidnaps Sue and takes her to an old pier for a picnic dinner to revive old memories. They fall into the water and end up by sharing a hot mustard foot bath in Sue's bedroom. Owen arrives and he and Rickey exchange punches.

While Rickey is plotting to get his wife back, his editor and Irene have joined forces to pry him away from Sue. They even enlist the aid of Pasha, Rickey's Turkish news photographer (George Tobias). Meanwhile Rickey has kidnapped Sue again and takes her to the pier with Owen in pursuit. The three of them fall in and wind up in Sue's room again.

Rickey is making progress but then Irene "accidentally" drops a picture showing herself and Rickey in an intimate pose. Irene and the editor have Rickey "detained" but he escapes by turning on a sprinkler system, which in turn sets off a fire alarm. Dashing to a telephone he has Pasha call Sue and tell her of an auto crash. Then he wrecks his car to make it look on the up and up. Rickey and Pasha are denied entry into the hospital as they have no reservation. They sneak into the hospital and when Sue arrives, Rickey is bandaged but Sue realizes it is all a fake when she accidentally tastes the strawberry jam "blood." But this time she breaks into gales of laughter. Rickey laughs, Pasha laughs, and backs out of the room. Closing the door behind him Pasha hangs a sign on it which reads: "Maternity Ward—Quiet Please."

CAST

Sue Mayberry	Merle Oberon
Richard "Rickey" Mayberry	Dennis Morgan
Irene Malcolm	Rita Hayworth
Owen Wright	Ralph Bellamy
Chester Phillips	James Gleason
Pasha	George Tobias
Cynthia	Hattie McDaniel
Butterfly	Butterfly McQueen
Miss Anderson	Grace Stafford
Tomassetti	Frank Wilcox
Cullen	Jerome Cowan

Complete Index to PRODUCT DIGEST SECTION On Page 108

REACHING FOR THE SUN (Paramount)

Drama

Produced and directed by William A. Wellman.

SYNOPSIS

Russ Eliot (Joel McCrea), a strapping young clam digger from the Michigan Peninsula, gets a job on the assembly line of the Crane Motor Company in order to earn money to buy an outboard motor. He meets Benny (Eddie Bracken) and Rita (Ellen Drew), a dancehall girl. When Russ gets his outboard motor he and Eddie test it out in their boarding house bathtub, much to the consternation of the other boarders.

Russ has a tough time in the assembly line, at first, but gradually gets the hang of it. With him on the assembly line are Amos (Billy Gilbert) and Jerry (George Chandler). Russ falls in love with Rita and they are married. They rent a small cottage and Benny moves in as a boarder, sharing the extra room with the outboard motor. Rita is jealous of that motor. A son is born to Rita but Russ is far from happy. He hates to think of his son growing up to be a laborer in the assembly line.

Russ, however, gets a better job. He now operates a huge, pincerlike machine that loads and unloads metal from the furnaces. He soon becomes the master of his giant machine. Then his feud with Herman (Albert Dekker), which has been brewing for a long time, flows over. Herman, who operates a traveling bridge crane, and Russ fight each other with their machines. When Russ comes to in the hospital he has lost a leg.

Rita, who has left Russ in a fight over the outboard motor, rushes to the hospital. Recovered, Russ with Rita, their son and Benny go to Oskegon Bay, whence Russ started. The life is too quiet for Benny and he leaves the now happy Eliots for other places.

CAST

Russ Eliot	Joel McCrea
Rita	Ellen Drew
Benny Morgan	Eddie Bracken
Herman	Albert Dekker
Amos	Billy Gilbert
Jerry	George Chandler
Rita's Mother	Bodil Ann Rosing
Norm	James Burke
Johnson	Charles D. Brown
Landlady	Eily Malyon

Release date, May 2, 1941

BILLY THE KID (Metro-Goldwyn-Mayer)

Saga of the Outlaw (Technicolor)

Produced by Irving Asher. Directed by David Miller. Suggested by the book "The Saga of Billy the Kid" by Walter Noble Burns.

SYNOPSIS

Into the Lincoln, New Mexico, of 1879 rides a young outlaw, Billy Bonney (Robert Taylor), alias Billy the Kid. Following some by-play with the sheriff, Billy meets Dan Hickey (Gene Lockhart), czar of the countryside, in a saloon. Hickey, who is organizing the cattle ranchers into a "combine," hires Billy as one of his "persuaders."

Their first victim is to be Eric Keating (Ian Hunter), an Englishman. When Billy and the gang try to run off Keating's cattle, the herd stampedes. Billy ambushes an attacker and discovers him to be an old friend, Jim Sherwood (Brian Donlevy), now foreman for Keating. They part still friends but Sherwood warns Billy not to return. Back in town, Billy meets Keating. When he discovers that Keating never carries a gun, Billy rides back with him to the ranch to protect Keating from the gang. Later Billy quits Hickey and joins Keating, a move that is bitterly resented by Sherwood.

Keating and his sister, Edith (Mary Howard) go out of their way to make Billy feel at home. When the Hickey gang kills a guitar-playing Mexican friend of Billy's, the outlaw is dissuaded from seeking revenge by the Keatings. Then Keating is killed and Sherwood has himself sworn in as sheriff. He jails Billy to prevent the Kid from taking the law into his own hands. But Billy learns from Ward (Henry O'Neill), the town editor, where the murderers are hiding and escapes.

Billy trails the gang and kills five of them, including Hickey, before he is trapped by Sherwood. Billy emerges with unloaded guns and is killed by Sherwood, who believes he is giving the Kid a better than even chance.

CAST

Billy Bonney	Robert Taylor
Jim Sherwood	Brian Donlevy
Eric Keating	Ian Hunter
Edith Keating	Mary Howard
Dan Hickey	Gene Lockhart
"Spike" Hudson	Lon Chaney, Jr.
Tim Ward	Henry O'Neill
Ed Bronson	Guinn Williams

SPECIAL REMARKS

Both this picture and Howard Hughes' new production "The Outlaw" (see synopsis on Product Digest page 85) were suggested by the character, Billy the Kid. Musical numbers include "Viva La Vida" and "Lazy Acres."

Release date, June 6, 1941

THEY DARE NOT LOVE (Columbia)

Love and the Gestapo

Produced by Sam Bischoff. Directed by James Whale.

SYNOPSIS

Austria is in imminent danger of falling to the Nazis. Prince Kurt (George Brent), the Heir Apparent, is fleeing the country but before he leaves he stops to join Dr. Keller (Egon Brecher), an old friend; Marta (Martha Scott), his daughter, and Wilhelm Erhardt, her finance, in a restaurant. Wilhelm, jealous, phones the Gestapo. Kurt escapes with Marta and Dr. Keller and they travel to America. Aboard the boat is Von Helsing (Paul Lukas), a Gestapo agent, who intends to return Kurt to Germany.

In America, Kurt is besieged by socialites, including Barbara Murdock (Kay Linaker). Many of his old friends, now in America, resent his activities. In order to regain their friendship Kurt offers to help free prisoners interned by the Reich. Von Helsing offers to have all the prisoners on Kurt's list freed if Kurt will surrender himself to Germany. Kurt agrees. Meanwhile, Marta learns that Wilhelm is a member of the party. From him she discovers the plan to which Kurt has agreed.

Marta rushes to the dock. Once on board the ship she is held presoner. The boat sails but a British destroyer halts it and a prize crew board the ship. Kurt and Marta are free to start anew on English soil.

CAST

Kurt ..... George Brent
Marta ..... Martha Scott
Von Helsing ..... Paul Lukas
Dr. Keller ..... Egon Brecher
Wilhelm ..... Edgar Barrier
Barbara ..... Kay Linaker
Leni ..... Bodil Rosing
Klaus ..... Erwin Kalser
English Father ..... Leslie Dennison
English Girl ..... Brenda Henderson
English Boy ..... Richard Lyon
Michael ..... Stanley Brown

Release date, April 30, 1941

I WANTED WINGS (Paramount)

Aviation Drama

Produced by Arthur Hornblow, Jr. Directed by Mitchell Leisen.

SYNOPSIS

The time is the present. A blackout is being simulated over Southern California. Overhead the Army Air Corps is having its war test. In the midst of the war games a flash is received that a bomber has crashed—with the body of a woman aboard. A court martial is held. Jeff Young (Ray Milland), pilot of the bomber, is placed on trial for disobeying orders of Captain Hunter (Brian Donlevy). Also in court are Al Ludlow (William Holden) and Carolyn Bartlett (Constance Moore). Young won't talk. The scene changes. . . .

It is April 10, 1938. Young, a polo playing socialite; Tom Leonard (Wayne Morris), ex-All American football star, and Ludlow, a lad with an indifferent past and little social background, are taking their physical examinations for entrance into the Army Air Corps. The trio go to Randolph Field. Under their instructor, Captain Hunter, they learn the rudiments of flying a plane. Then Carolyn Bartlett, a magazine staff photographer, arrives. Carolyn and Young are attracted to each other.

Sally Vaughn (Veronica Lake), a night club singer whom Ludlow had met previously in another city, moves in on Carolyn. Ludlow proves himself a hero when he saves a fellow cadet from a burning plane as Young hesitates. Young gets drunk with Sally across the border. Ludlow gets Young back in time to pass his examinations.

They are graduated to Kelly Field, near Randolph, for secondary training. In a final flight before graduation, Leonard, Young and Ludlow "strafe" their old field, Randolph, for laughs. The plane crashes. Ludlow, in command, is dismissed. Sally tells Ludlow that she's going to have Young's baby. Ludlow marries her but later learns that her baby story was a fake.

Meanwhile Young has become an officer and is engaged to Carolyn. Then, with war raging in Europe, America starts to prepare. Ludlow returns to the corps as a member of the bombing crew of a plane commanded by Captain Hunter with Young as assistant. Sally turns up at the field just before the war games. Involved in a murder of a gangster, she seeks money of Ludlow. When she spies detectives approaching she hides in the bomber. The bomber takes off and during the games Sally accidentally sets off a flare, which Hunter releases through the bomb bay before it explodes. Hunter loses his balance and falls through the bomb bay with Ludlow after him. They parachute to the ground. Young makes an emergency landing to pick them up. On the take-off the ship crashes, killing Sally. . . .

Ludlow has told his story in court. The court justifies Young's disobedience of orders to help Hunter. Ludlow gets another chance at being a pilot.

CAST

Jeff Young ..... Ray Milland
Al ..... William Holden
Tom ..... Wayne Morris
Capt. Hunter ..... Brian Donlevy
Caroline ..... Constance Moore
Sally ..... Veronica Lake
Mrs. Young ..... Hedda Hopper
Masters ..... Phil Brown
Sandbag Riley ..... Harry Davenport
Cadet Captain ..... Richard Webb
Mr. Young ..... Herbert Rawlinson
Flight Commander ..... Richard Lane
Flight Surgeon ..... Addison Richards
Mickey ..... Hobart Cavanaugh

SPECIAL REMARKS

Produced with the cooperation of the Army Air Corps "I Wanted Wings" is being road-shown prior to national release. A review of the picture appeared in the March 29th issue of MOTION PICTURE HERALD.

Release date, July 18, 1941

THE HUMAN GHOST (Monogram)

Former Title—At the Villa Rose

Mystery Melodrama

Directed by Walter Summers. Based on the novel by A. E. W. Mason.

SYNOPSIS

Madame Dauvray (Ruth Maitland) is murdered at a seance held in her home. Celia Harland (Judy Kelly), Madame Dauvray companion, is abducted when the murderers cannot find jewels worth $250,000. Harry Wethermill (Peter Hill), persuades Inspector Hanaud (Keneth Kent) to take the case. An old woman is murdered while on her way to Hanaud to give information about Celia's abduction.

Hanaud finds Celia in a neighboring city just as she is being spirited away unconscious. Hanaud also finds the jewels in a safe overlooked by the crooks. He apprehends Celia's kidnappers and re-enacts the crime, proving that Wethermill, who has been with Hanaud during the search for the criminals, planned the murder. Wethermill commits suicide.

CAST

Inspector Hanaud ..... Keneth Hunt
Celia Harland ..... Judy Kelly
Wethermill ..... Peter Murray Hill
Ricardo ..... Walter Rilla
Helen Vaquier ..... Maetita Hunt
Madame Dauvray ..... Ruth Maitland
Adele Rossignol ..... Antoinette Cellier

Release date, May 7, 1941

THE BLACK CAT (Universal)

Comedy Melodrama

Produced by Burt Kelly. Directed by Albert S. Rogell.

SYNOPSIS

At the old Henrietta Winchester estate The Cat crawls along the bough of a tree in the light of a full moon. Meanwhile, the wails of hundreds of other cats mingle with the howl of the wind. Eduardo (Bela Lugosi), keeper of the cats who seems almost feline in air and manner, is summoned to the gates by the arrival of Mr. Penny (Hugh Herbert), an absent-minded antique dealer, and A. Gilmore Smith (Brod Crawford), small town real estate salesman who is allergic to cats. Hearing that old Mrs. Winchester (Cecilia Loftus) had died, they have come to make a deal for the place.

The wealthy recluse is still living, however, and reads her own will. She is murdered immediately after. Suspect are all the family, including Elaine (Anne Gwynne), the selfish granddaughter; Myrna (Gladys Cooper), a middle aged woman; Montague Hartley (Basil Rathbone), the latter's suave husband; Margaret Gordon (Claire Dodd), his mistress, and Richard (Alan Ladd), his son.

Also suspected are Abigail Doone (Gale Sondergard), the sinister-looking housekeeper who is to be the sole owner of the estate during her lifetime, and Eduardo. Then Abigail is murdered. Lead by Gil Smith the trail leads through secret passages and intricate plot and counterplot as Mr. Penny goes about his befuddled way. The trail leads to The Cat.

CAST

Montague Hartley ..... Basil Rathbone
Mr. Penny ..... Hugh Herbert
A. Gilmore Smith ..... Brod Crawford
Abigail Doone ..... Gale Sondergaard
Elaine Winchester ..... Anne Gwynne
Myrna ..... Gladys Cooper
Henrietta Winchester ..... Cecilia Loftus
Margaret Gordon ..... Claire Dodd
Stanley ..... John Eldredge
Richard ..... Alan Ladd
Eduardo ..... Bela Lugosi

Release date, May 2, 1941

IN OLD CHEYENNE (Republic)

Western

Associate producer-director, Joseph Kane.

SYNOPSIS

Steve Blane (Roy Rogers), newspaperman, is on his way to Cheyenne to report upon the nefarious activities of one Arapahoe Brown (George "Gabby" Hayes) when he meets Dolores Casino (Joan Woodbury). She reveals that she was born Della Casey and that it is her father, Tim Casey (J. Farrel MacDonald), whom Steve intends to contact. Their train is held up by a crew led by Davidge (William Haade), who is an underling of Sam Drummond (George Rosener), the real ringleader. Arapahoe is blamed for the hold-up.

Steve goes in search of Arapahoe and he is ambushed by Drummond's men. Steve is rescued by Arapahoe who convinces the reporter that he is innocent of all the charges made against him. Steve suspects Drummond and sets a trap. He draws Drummond's men after him and pretends he has been killed. When Drummond tries to blame the "murder" on Arapahoe, Steve and Casey expose Drummond.

CAST

Steve Blane ..... Roy Rogers
Arapahoe Brown ..... George "Gabby" Hayes
Dolores Casino ..... Joan Woodbury
Tim Casey ..... J. Farrel MacDonald
Squeak ..... Sally Payne
Sam Drummond ..... George Rosener
Davidge ..... William Haade

Release date, March 28, 1941

WASHINGTON MELODRAMA (Metro-Goldwyn-Mayer)

Murder and Blackmail

Produced by Edgar Selwyn. Directed by S. Sylvan Simon. Based on a play by L. du Rocher Macpherson.

SYNOPSIS

Calvin Claymore (Frank Morgan), millionaire philanthropist, is the leader of a movement to send American food to war victims in Europe. In this he is opposed by the "Daily Tabloid," the editor of which, Hal Thorne (Kent Taylor), is engaged to Claymore's daughter, Laurie (Ann Rutherford). Laurie and Mrs. Claymore (Fay Holden) are vacationing in South America.

A friend takes Claymore to a night club where he meets Mary Morgan (Anne Gwynne), a dancer. They become friends; a friendship encouraged by Whitney King (Dan Dailey, Jr.), who handles the night club shows. When Claymore's wife and daughter are due to return he pays a farewell visit to the dancer and insists she accept a gift of $10,000. On leaving Claymore forgets one of his gloves.

King, who has been watching the apartment, appears and demands the money. A struggle ensues and the dancer dies of a head injury. An investigation is started in which the glove left by Claymore plays an important part. King meanwhile obtains blackmail money from Claymore. Laurie, learning of her father's predicament, strikes up a friendship with King. His dancing partner, Teddy (Virginia Grey), in a fit of jealousy, tells newspapermen that King is the killer. King is overpowered and jailed and Claymore, penitent, resumes his campaign to feed war-torn Europe.

CAST

Calvin Claymore.....Frank Morgan
Laurie Claymore.....Ann Rutherford
Hal Thorne.....Kent Taylor
Whitney King.....Dan Dailey, Jr.
Ronnie Colton.....Lee Bowman
Mrs. Claymore.....Fay Holden
Teddy Carlyle.....Virginia Grey
Mary Morgan.....Anne Gwynne
Mrs. Harrigan.....Sara Haden
Parry.....Olaf Hytten
Donnelly.....Douglass Dumbrille
Simpson.....Cliff Clark
Logan.....Hal K. Dawson

Release date, April 18, 1941

THE GREAT AMERICAN BROADCAST (Twentieth Century-Fox)

Radio and Romance

Associate producer, Kenneth Macgowan. Directed by Archie Mayo.

SYNOPSIS

Rix Martin (John Payne), World War I ace, is trying to make ends meet at a little one-man airport on Long Island. When telephone linemen from New York begin stringing wire at the edge of the flying field, Rix orders the men away and starts a fight. Outnumbered, Rix is losing the battle when one of the lineman, Chuck Hadley (Jack Oakie), comes to his rescue. Chuck loses his job and he and Rix go to Chuck's rooming house. There Chuck shows Rix a radio set on which he has been working, a primitive model with a receiver and transmitter.

Chuck leads Rix into the room of Vicki Adams (Alice Faye) to demonstrate. The impromptu radio experiment is interrupted, however, when Vicki, enters and orders Rix out of her room. Chuck comes in and explains. Vicki is a singer in a speakeasy. They talk over the possibility of regular broadcasts. Rix takes Chuck to a swank apartment house to meet Bruce Chadwick (Cesar Romero), another war pilot. Chadwick, a playboy who has financed Rix on more than one occasion, puts up the money for the venture.

They set up a station in an abandoned sausage factory on the Jersey flats. A storm wrecks their first broadcast. They decide to broadcast the Jess Willard-Jack Dempsey championship fight. The broadcast is a success but it brings an unexpected aftermath. Vicki and Rix have fallen in love. Chuck knocks Rix down and walks off with Bruce.

Chuck and Bruce set up a radio station of their own and it soon becomes the biggest thing in radio. Things go from bad to worse with Rix and Vicki, who have married. When Vicki borrows $25,000 from Bruce, Rix quarrels with Vicki and gets a flying job in South America. Vicki becomes a singer on the station Chuck and Bruce operate. Vicki, miserable and heartbroken, consents to marry Bruce. Chuck, realizing that Vicki still loves Rix, sets to work to bring Rix home, which he does by a ruse. He arrives on the anniversary of the first broadcast which he, Vicki and Chuck had attempted.

CAST

Vicki.....Alice Faye
Rix.....John Payne
Chuck.....Jack Oakie
Bruce.....Cesar Romero
Secretary.....Mary Beth Hughes
Specialties.....Wiere Brothers
The Four Ink Spots
Foreman.....William Pawley
Mrs. Rinaldi.....Eula Morgan

SPECIAL REMARKS

The songs are by Mack Gordon and Harry Warren and are "Long Ago Last Night," "I Take to You," "I've Got a Bone to Pick With You," "The Great American Broadcast," "Where You Are" and "It's All in a Lifetime." Radio ad songs include "Chesterstrikes," "Chapman's Cheerful Cheese," "Porters Puppy Biscuits and "Wavo."

Release date, May 2, 1941

SOUTH OF PANAMA (Producers Rel. Corp.)

Melodrama

Produced by T. H. Richmond. Directed by Jean Yarborough

SYNOPSIS

Jan Martin (Virginia Vale), sister of a government chemist, Paul (Hugh Beaumont), realizing that she is being followed, ignores her brother and embraces a stranger, Mike Lawrence (Roger Pryor), at the airport. Enemy agents, Lake (Warren Jackson) and Wilton (Jack Ingram), convinced that Mike is the brother, attempt to trap the pair. They escape and Jan, donning a black wig for a disguise, becomes a singer at a cafe under the name of "Dolores."

They meet again but Mike is unaware that "Dolores" is Jan. Captured by the spies they are held captive. They escape and in an automobile chase, Mike gets the drop on the spies. Mike and "Dolores" watch the spies plunge to their death from a cliff.

The threat to Martin's secret formula having been taken care of, Mike confesses to "Dolores" that he is in love with an American girl named Jan. "Dolores" takes off the wig and reveals that she is Jan.

CAST

Mike Lawrence.....Roger Pryor
Jan Martin.....Virginia Vale
Burns.....Lionel Royce
Raynor.....Lucien Prival
Police Chief.....Duncan Renaldo
Joe.....Lester Dorr
Wilton.....Jack Ingram
Paul.....Hugh Beaumont
Lake.....Warren Jackson
Rod.....Sam McDaniel

Release date, April 18, 1941

ROBBERS OF THE RANGE (RKO Radio)

Western

Produced by Bert Gilroy. Directed by Edward Killy.

SYNOPSIS

Framed by a crooked land agent for a murder he did not commit, Jim Drummond (Tim Holt), a young rancher, is being taken to Blue Mesa, the county seat, for trial. James Rankin (LeRoy Mason), representative of a railroad and instigator of the murder charge against Drummon, has his henchmen attack the stage with intent to kill Jim. He, Deputy Sheriff Brady (John Dilson) and the other occupant of the stage, Curly Yantis (Malcolm McTaggart), a notorious killer, fight back. Brady and Yantis are killed. Arriving in Blue Mesa, Drummond impersonates Yantis and is hired as a gunman by Rankin to fight the newly formed Ranchers' Protective Association, headed by Roy Tremaine (Howard Hickman).

Drummond contacts his two pals, Smokey (Ray Whitley) and Whopper (Emmett Lynn). Through a ruse they force Rankin to accept payment on a mortgage due on Tremaine's ranch, the money being raised by Tremaine's daughter, Alice (Virginia Vale). Rankin then frames Tremaine on a murder charge similar to the one he framed on Drummond. Drummond obtains a confession from Rankin's gunman and presents it in court. Rankin and his henchmen stage a court fight but they are overpowered by the ranchers.

CAST

Jim Drummond.....Tim Holt
Smokey.....Ray Whitley
Alice Tremaine.....Virginia Vale
Whopper.....Emmett Lynn
J. R. Rankin.....LeRoy Mason
Greeley.....Ernie Adams
Monk.....Ray Bennett
Blackie.....Bud Osborne
Curly Yantis.....Bud McTaggart
Roy Tremaine.....Howard Hickman
Deputy.....John Dilson

Release date, April 18, 1941

TWO-GUN SHERIFF (Republic)

Western

Associate producer-director, George Sherman.

SYNOPSIS

"Mom" McKinnon's (Marin Sais) two sons, Bruce (Don "Red" Barry) and Jim (also played by Barry) took different paths. Bruce became sheriff of his county and Jim, as The Sundown Kid, became an outlaw and acquired hatred for his brother. Marc Albo (Jay Novello), ostensibly an honest cattle broker but actually head of a smuggling ring, has Bruce abducted by his henchmen and sells Jim the idea of impersonating his brother as sheriff. As sheriff Jim signs the necessary clearance papers permitting Albo to ship his stolen herds.

Jim's masquerade passes off successfully until he is recognized by his girl friend, Nita (Lupita Tovar), a cantina dancer. Nita agrees to keep the secret but when Jim is about to marry Ruth (Lynn Merrick) fiancee of Bruce, in lieu of disclosing his true identity, Nita exposes him. Albo throws a knife at her and kills her. The killing changes Jim who saves Bruce and prevents Albo from shipping his cattle, meeting death through his bravery.

CAST

The Sundown Kid/
Bruce McKinnon.....Don "Red" Barry
Ruth.....Lynn Merrick
Albo.....Jay Novello
Nita.....Lupita Tovar
Jones.....Milton Kibbee
Keller.....Fred Kohler, Jr.
Mrs. McKinnon.....Marin Sais

Release date, March 29, 1941

THE RETURN OF FRANK JAMES (Twentieth Century-Fox)

Saga of an Outlaw (Technicolor)

Produced by Darryl F. Zanuck. Associate producer, Kenneth Macgowan. Directed by Fritz Lang.

SYNOPSIS

Frank James (Henry Fonda), living quietly as a farmer under an assumed name, although shocked to hear of his brother Jesse's death at the hands of the Fords, decides to let the law take its course. The Fords are convicted of murder but are pardoned by the governor. Frank sets out alone to settle the score.

Having no money, Frank robs the railway office as he blames McCoy's (Donald Meek) railroad for Jesse's death. During the robbery, Clem (Jackie Cooper), a boy Frank has befriended, blunders in and a watchman is killed. Frank and Clem escape to Denver. With the aid of Eleanor Stone (Gene Tierney), daughter of a newspaper publisher, they spread the news that Frank is dead.

The Fords, Bob (John Carradine) and Charlie (Charles Tannen), come out of hiding and are confronted by Frank. In a blaze of gunfire the Fords escape with Frank after them. During the chase Charlie is accidentally killed. Bob escapes. Returning to Denver Frank gives himself up to save the life of Pinky (Ernest Whitman), his colored servant, who is accused of the railroad robbery.

CAST

Frank James.....Henry Fonda
Eleanor Stone.....Gene Tierney
Clem.....Jackie Cooper
Major Rufus Todd.....Henry Hull
Bob Ford.....John Carradine
George Runyan.....J. Edward Bromberg
McCoy.....Donald Meek
Station Agent.....Eddie Collins
Judge.....George Barbier
Pinky.....Ernest Whitman
Charlie Ford.....Charles Tannen

Release date, August 16, 1940

THEY KNEW WHAT THEY WANTED (RKO-Radio)

Drama

Produced by Erich Pommer. Directed by Garson Kanin. From the play by Sidney Howard.

SYNOPSIS

Tony Patucci (Charles Laughton) through the years has built up a profitable grape ranch in California. Leaving the ranch in charge of his foreman, Joe (William Gargan), boisterous Tony goes to San Francisco for a vacation. He meets a waitress, Amy Peters (Carole Lombard), and falls in love. Too shy to speak to her, he returns to his ranch and has Joe write her a letter. Amy answers and the correspondence warms to the point of proposal. Tony, afraid Amy might be disappointed sends her a picture of Joe and arranges for her to come to Napa.

On her arrival Tony confesses the truth and Amy agrees to marry him, nevertheless, but at the fiesta he has arranged to celebrate the affair, Tony, showing off, breaks both legs. While Tony is bedridden, Amy and Joe become interested in each other and in a moment of weakness, Amy gives herself to Joe. Tony gets well and the wedding date is set again. Then, after a fainting spell, Doc (Harry Carey) informs Amy she is to have a baby.

Joe wants Amy to marry him but she won't have him. Tony, overhearing their conversation, batters the unresisting Joe. As Tony's anger leaves him he decides to marry Amy after all but Father McKee(Frank Fay), priest and friend of Tony's, tells Tony, that some day, perhaps, if he still wants to, Tony can marry Amy but for the present he (the priest) will see that Amy is taken care of.

CAST

Amy.....Carole Lombard
Tony.....Charles Laughton
Joe.....William Gargan
Doc.....Harry Carey
Father McKee.....Frank Fay
Crochety.....Joe Bernard
Mildred.....Janet Fox
Ah Gee.....Lee Tung-Foo
Red.....Karl Malden
Photographer.....Victor Kilian

Release date, October 25, 1940

Reviews of the five pictures on this page have appeared in* Motion Picture Herald *but synopses on them have not previously been carried in Product Digest. They are carried now for their reference value.

DOWN ARGENTINE WAY (Twentieth Century-Fox)

Musical Comedy (Technicolor)

Produced by Harry Joe Brown. Directed by Irving Cummings.

SYNOPSIS

Ricardo Quintana (Don Ameche), of an illustrious Argentina family, is in New York to sell some of his father's horses. He meets Glenda Crawford (Betty Grable) at a horse show. Although Ricardo had promised to sell Glenda a horse, he sells the horse to Glenda's rival, Helen Carson (Katharine Aldridge), when he learns Glenda is the daughter of his father's rival.

Glenda, accompanied by her aunt, Binnie Crawford (Charlotte Greenwood), follows Ricardo to Buenos Aires to square accounts. In the Argentine city, Glenda tours the night clubs with Tito (Leonid Kinskey), a gigolo. The sensation of the Argentine night life is Carmen Miranda (herself). Glenda, after a skirmish, makes up with Ricardo and he takes her to his father's ranch and introduces her under an assumed name.

When Don Diego Quintana (Henry Stephenson) discovers Glenda is a Crawford he orders her off the ranch. Don Diego relents when Ricardo's horse wins the big race and when Ricardo convinces his father that the feud with the Crawfords was all a mistake.

CAST

Ricardo Quintana.....Don Ameche
Glenda Crawford.....Betty Grable
Carmen Miranda.....Herself
Binnie Crawford.....Charlotte Greenwood
Casiano.....J. Carrol Naish
Don Diego Quintana.....Henry Stephenson
Helen Carson.....Katharine Aldridge
Tito Acuna.....Leonid Kinskey
Esteban.....Chris-Pin Martin
Jimmy Blake.....Robert Conway
Sebastian.....Gregory Gaye
Panchito.....Bobby Stone
Ambassador.....Charles Judels
Specialties.....Nicholas Brothers
Thomas & Catharine Dowling
Six Hits and a Miss.....Themselves
Carmen Miranda Band.....Themselves
Willis Crawford.....Edward Fielding

SPECIAL REMARKS

Songs include "Two Dreams Met," "Down Argentine Way," "Nenita," "Sing to Your Senorita," "South American Way," "Bambu," "Mamae," "Eu Quero" and "Touradas Em Madrid."

Release date, October 11, 1940

THE FACE BEHIND THE MASK (Columbia)

Melodrama

Produced by Wallace MacDonald. Directed by Robert Florey. Based on a radio play by Thomas Edward O'Connell.

SYNOPSIS

The first night that Janos Szaby (Peter Lorre) arrives in America his hotel burns to the ground and he is horribly scarred. Unable to get a job because of his appearance, he contemplates suicide. Dinky (George E. Stone), a small time crook, dissuades him, convincing Szaby that by turning criminal he will make enough money to have his face fixed by a plastic surgeon.

Szaby establishes himself as the leader of Dinky's gang and soon has the money for the plastic surgery but the best the doctor can do for him is to make a mask. He meets Helen Williams (Evelyn Keyes), a blind girl, and plans to marry her, when a bomb the gang had planted in his car, because they thought he had betrayed them, goes off and kills the girl. He kidnaps all the members of the gang and takes them to a lonely spot in the desert. O'Hara (Don Beddoe), the detective finds them all dead, including Szaby. They had died of thirst.

CAST

Janos Szaby.....Peter Lorre
Helen Williams.....Evelyn Keyes
Jim O'Hara.....Don Beddoe
Dinky.....George E. Stone
Watts.....John Tyrrell
Harry.....Stanley Brown
Benson.....Al Seymour
Jeff.....James Seay
Johnson.....Warren Ashe

Release date, January 16, 1941

HER FIRST ROMANCE (Monogram)

Musical Drama

Produced by I. E. Chadwick. Directed by Edward Dmytryk. Based on the novel, "Her First Daughter," by Gene Stratton-Porter.

SYNOPSIS

Linda Strong (Edith Fellows), a typical student girl, gets her first bid to a college dance. When her older sister and guardian, Eileen (Jacqueline Wells), through selfishness, refuses to buy Linda a formal dress, Katy (Marion Kerby), the cook, buys the dress. The night of the dance comes and Linda discovers that she has been invited as an initiation stunt. She refuses to go, but Philip Niles (Wilbur Evans), a concert singer, persuades her to go with him.

Linda is the belle of the ball, but Eileen meets Niles and makes plans for another conquest, forgetting about John (Alan Ladd), whom she had taken away from their cousin, Marian (Judith Linden). Eileen offers to drive Niles to San Francisco to a concert. At the same time Marian plans to leave town to try and forget John. When John hears that both Marian and Niles are leaving he assumes they are leaving together, and, becoming jealous of Niles, stages a fight.

Niles, in spite of Eileen's efforts to lure him, finds himself in love with Linda. John and Marian are reunited.

CAST

Linda Strong.....Edith Fellows
Philip Niles.....Wilbur Evans
Eileen Strong.....Jacqueline Wells
John Gilman.....Alan Ladd
Donald Whiting.....Roger Daniel
Marian Strong.....Judith Linden
Katy.....Marion Kerby
Susie Sloan.....Marlo Dwyer
Mrs. Whiting.....Ottola Nesmith

Release date, December 25, 1940

[*Synopses continued on page* 103]

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Adam Had Four Sons (Col.)
Release Date February 18, 1941
Production No. 2006
Running Time 80 Minutes
Reviewed February 22, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 15, '41, Page 68

Ellery Queen's Penthouse Mystery (Col.)
Release Date March 24, 1941
Production No. 2025
Running Time 65 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—General

Meet Boston Blackie (Col.)
Release Date February 20, 1941
Production No. 2027
Running Time 61 Minutes
Reviewed March 8, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Outlaws of the Panhandle (Col.)
Release Date February 27, 1941
Production No. 2205
Running Time 59 Minutes
Reviewed March 29, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Bad Man, The (MGM)
Release Date March 28, 1941
Production No. 124
Running Time 70 Minutes
Reviewed March 29, 1941, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-2

Escape (MGM)
Release Date November 1, 1940
Production No. 108
Running Time 104 Minutes
Reviewed November 2, 1940, Page 35
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 9, '40, Page 58; Nov. 23, '40, Page 66; Nov. 30, '40, Page 54; Dec. 7, '40, Page 71; Dec. 14, '40, Page 64; Dec. 21, '40, Pages 61, 63; Dec. 28, '40, Pages 67, 68; Jan. 11, '41, Pages 56, 58; Mar. 15, '41, Pages 69, 70; Mar. 29, '41, Page 62

Flight Command (MGM)
Release Date January 3, 1941
Production No. 117
Running Time 113 Minutes
Reviewed December 21, 1940, Page 44
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 30, '40, Page 59; Jan. 25, '41, Page 83; Feb. 1, '41, Pages 63, 64, 65; Feb. 8, '41, Pages 54, 55; Feb. 15, '41, Pages 56, 59, 60; Feb. 22, '41, Pages 52, 55; Mar. 1, '41, Page 68; Mar. 8, '41, Page 68; Mar. 22, '41, Pages 63, 64; Mar. 29, '41, Pages 65, 67

Free and Easy (MGM)
Release Date February 28, 1941
Production No. 127
Running Time 58 Minutes
Reviewed March 22, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Gone With the Wind (MGM) (Technicolor)
Release Date January 17, 1941
Running Time 228 Minutes
Reviewed December 16, 1939, Page 24
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 20, '40, Page 67; Jan. 27, '40, Page 71; Feb. 3, '40, Page 74; Feb. 17, '40, Page 56; Feb. 24, '40, Page 53; Mar. 23, '40, Page 64; Apr. 20, '40, Page 48; Apr. 27, '40, Page 78; May 11, '40, Page 73; Feb. 8, '41, Page 53; Feb. 15, '41, Page 60; Mar. 1, '41, Page 74; Mar. 8, '41, Pages 65, 68; Mar. 15, '41, Page 66; Mar. 22, '41, Pages 64, 69; Mar. 29, '41, Page 67

Go West (MGM)
Release Date December 6, 1940
Production No. 114
Running Time 80 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 25, '41, Pages 80, 81, 83; Feb. 1, '41, Page 65; Feb. 8, '41, Pages 54, 55; Feb. 15, '41, Pages 57, 60; Mar. 1, '41, Page 74; Mar. 8, '41, Page 68; Mar. 15, '41, Page 71; Mar. 22, '41, Pages 60, 61, 64

Maisie Was a Lady (MGM)
Release Date January 10, 1941
Production No. 118
Running Time 79 Minutes
Reviewed January 11, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 29, '41, Page 67

Men of Boys Town (MGM)
Release Date April 11, 1941
Production No. 132
Running Time 106 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 8, '41, Page 68

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Penalty, The (MGM)
Release Date March 14, 1941
Production No. 129
Running Time 80 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Philadelphia Story (MGM)
Release Date January 17, 1941
Production No. 119
Running Time 112 Minutes
Reviewed November 30, 1940, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 14, '40, Page 66; Jan. 25, '41, Page 82; Feb. 15, '41, Page 58; Feb. 22, '41, Page 56; Mar. 1, '41, Pages 68, 71, 74; Mar. 8, '41, Pages 65, 68; Mar. 15, '41, Page 69; Mar. 22, '41, Page 64

Rage in Heaven (MGM)
Release Date March 7, 1941
Production No. 128
Running Time 85 Minutes
Reviewed March 8, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Trial of Mary Dugan, The (MGM)
Release Date February 14, 1941
Production No. 125
Running Time 90 Minutes
Reviewed February 15, 1941, Page 39
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 8, '41, Page 66; Mar. 15, '41, Page 69; Mar. 22, '41, Page 64; Mar. 29, '41, Page 67

Break the News (Mono.)
Release Date April 10, 1941
Jack Buchanan Production (English)
Running Time 78 Minutes
Reviewed May 14, 1938, Page 52
Audience Classification—General

Chamber of Horrors (Mono.)
Release Date December 20, 1940
Running Time 79 Minutes
Reviewed March 22, 1941, Page 39
Audience Classification—General
Round Table Exploitation—Mar. 22, '41, Page 63

Forgotten Hero (Mono.) (Reissue)
Release Date April 17, 1941
Running Time 62 Minutes
Reviewed July 3, 1937, Page 48 (Under Title—Hoosier Schoolboy)
Audience Classification—General
Legion of Decency Rating—Class A-1

Sign of the Wolf (Mono.)
Release Date March 25, 1941
Running Time 69 Minutes
Reviewed March 29, 1941, Page 41
Audience Classification—General

Arise, My Love (Par.)
Release Date November 8, 1940
Production No. 4009
Running Time 113 Minutes
Reviewed October 19, 1940, Page 35
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 9, '40, Page 58; Dec. 7, '40, Pages 70, 71; Dec. 14, '40, Page 64; Dec. 21, '40, Page 59; Dec. 28, '40, Page 68; Jan. 11, '41, Page 52; Mar. 1, '41, Page 74; Mar. 15, '41, Page 71

Border Vigilantes (Par.)
Release Date April 18, 1941
Production No. 4053
Running Time 62 Minutes
Reviewed March 29, 1941, Page 40
Audience Classification—General

I Wanted Wings (Par.)
Release Date July 18, 1941
Advance Roadshowing
Running Time 132 Minutes
Reviewed March 29, 1941, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class B

Las Vegas Nights (Par.)
Release Date March 28, 1941
Production No. 4023
Running Time 89 Minutes
Reviewed March 29, 1941, Page 41
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Road to Zanzibar (Par.)
Release Date April 11, 1941
Production No. 4025
Running Time 92 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 29, '41, Page 66

Round-Up, The (Par.)
Release Date April 4, 1941
Production No. 4024
Running Time 90 Minutes
Reviewed March 15, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Second Chorus (Par.)
Release Date January 3, 1941
Production No. 4014
Running Time 83 Minutes
Reviewed December 7, 1940, Page 43
Audience Classification—General
Legend of Decency Rating—Class A-1
Round Table Exploitation—Mar. 1, '41, Page 74; Mar. 8, '41, Page 66

Billy the Kid's Range War (Prod.)
Release Date January 24, 1941
Production No. 160
Running Time 60 Minutes
Legion of Decency Rating—Class A-1

Devil Bat (Prod.)
Release Date December 13, 1940
Production No. 105
Running Time 68 Minutes
Round Table Exploitation—Mar. 1, '41, Page 74

Convoy (RKO)
Release Date January 3, 1941
Production No. 161
Running Time, 90 Minutes
Reviewed June 29, 1940, Page 32
Audience Classification—Adult
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 21, '40, Pages 59, 63; Mar. 8, '41, Page 67; Mar. 22, '41, Page 65

Footlight Fever (RKO)
Release Date March 21, 1941
Production No. 119
Running Time 69 Minutes
Reviewed March 29, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Girl, a Guy and a Gob, A (RKO)
Release Date March 14, 1941
Production No. 120
Running Time 91 Minutes
Reviewed March 8, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 22, '41, Page 63

Melody for Three (RKO)
Release Date March 28, 1941
Production No. 124
Running Time 67 Minutes
Reviewed March 8, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Mr. and Mrs. Smith (RKO)
Release Date January 31, 1941
Production No. 117
Running Time 90 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 22, '41, Page 53; Mar. 1, '41, Pages 68, 70; Mar. 8, '41, Page 65; Mar. 29, '41, Pages 60, 65, 67

No, No, Nanette (RKO)
Release Date December 20, 1940
Production No. 114
Running Time 96 Minutes
Reviewed December 28, 1940, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 11, '41, Pages 52, 57; Feb. 1, '41, Page 64; Mar. 1, '41, Page 69

Vivacious Lady (RKO)
(Reissue)
Release Date March 28, 1941
Running Time 90 Minutes
Reviewed May 7, 1938, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Back in the Saddle Again (Rep.)
Release Date March 14, 1941
Production No. 045
Running Time 71 Minutes
Reviewed March 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1

Barnyard Follies (Rep.)
Release Date December 6, 1940
Production No. 008
Running Time 67 Minutes
Reviewed November 23, 1940, Page 49
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 11, '41, Pages 52, 53; Feb. 22, '41, Page 53; Mar. 22, '41, Page 64

Great Train Robbery, The (Rep.)
Release Date February 28, 1941
Production No. 021
Running Time 61 Minutes
Reviewed March 8, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-1

Man Betrayed, A (Rep.)
Release Date March 7, 1941
Production No. 011
Running Time 80 Minutes
Reviewed March 15, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Melody Ranch (Rep.)
Release Date November 15, 1940
Production No. 041
Running time 84 Minutes
Reviewed November 23, 1940, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 1, '41, Page 65; Feb. 15, '41, Page 60; Mar. 29, '41, Page 65

Chad Hanna (20th-Fox)
(Technicolor)
Release Date December 27, 1940
Production No. 123
Running Time 88 Minutes
Reviewed December 14, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 25, '41, Page 81; Feb. 8, '41, Page 52; Mar. 1, '41, Page 70; Mar. 8, '41, Page 64

Dead Men Tell (20th-Fox)
Release Date March 28, 1941
Production No. 136
Running Time 61 Minutes
Reviewed March 29, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Hudson's Bay (20th-Fox)
Release Date January 3, 1941
Production No. 115
Running Time 94 Minutes
Reviewed December 28, 1940, Page 36
Audience Classification—Adult
Legion of December Rating—Class A-2
Round Table Exploitation—Feb. 22, '41, Page 53; Mar. 8, '41, Page 68; Mar. 15, '41, Page 66

Mark of Zorro, The (20th-Fox)
Release Date November 8, 1940
Production No. 117
Running Time 94 Minutes
Reviewed November 9, 1940, Page 35
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 16, '41, Page 54; Jan. 18, '41, Page 61; Feb. 1, '41, Page 64; Feb. 8, '41, Page 52; Feb. 22, '41, Page 55; Mar. 15, '41, Page 70

Murder Among Friends (20th-Fox)
Release Date February 28, 1941
Production No. 132
Running Time 67 Minutes
Reviewed March 15, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Sleepers West (20th-Fox)
Release Date March 14, 1941
Production No. 134
Running Time, 74 Minutes
Reviewed March 22, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

That Night in Rio (20th-Fox)
(Technicolor)
Release Date April 11, 1941
Production No. 137
Running Time 90 Minutes
Reviewed March 8, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B

Western Union (20th-Fox)
(Technicolor)
Release Date February 21, 1941
Production No. 126
Running Time 95 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 8, '41, Pages 64, 66, 67; Mar. 22, '41, Page 62; Mar. 29, '41, Page 60

Cheers for Miss Bishop (UA)
Release Date February 21, 1941
Richard Rowland Production
Running Time 95 Minutes
Reviewed January 18, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 18, '41, Page 61; Mar. 8, 41, Page 66

Roadshow (UA)
Release Date January 24, 1941
Hal Roach Production
Running Time 85 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 21, '40, Page 61; Mar. 29, '41, Page 60

So Ends Our Night (UA)
Release Date February 14, 1941
Loew-Lewin Production
Running Time 120 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 8, '41, Page 66; Mar. 22, '41, Page 62, 63; Mar. 29, '41, Pages 61, 62, 64

That Hamilton Woman (UA)
Release Date April 30, 1941
Alexander Korda Production
Running Time 128 Minutes
Reviewed March 22, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

That Uncertain Feeling (UA)
Release Date April 20, 1941
Ernst Lubitsch Production
Running Time 85 Minutes
Reviewed March 22, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B

Topper Returns (UA)
Release Date March 21, 1941
Hal Roach Production
Running Time 90 Minutes
Reviewed March 15, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Back Street (Univ.)
Release Date February 7, 1941
Production No. 5002
Running Time 89 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 22, '41, Page 52; Mar. 15, '41, Page 71; Mar. 22, '41, Page 62

Buck Privates (Univ.)
Release Date January 31, 1941
Production No. 5011
Running Time 84 Minutes
Reviewed February 1, 1941, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 1, '41, Page 68; Mar. 8, '41, Page 67; Mar. 15, '41, Pages 67, 68; Mar. 22, '41, Page 60; Mar. 29, '41, Page 67

Double Date (Univ.)
Release Date March 14, 1941
Production No. 5037
Running time 60 Minutes
Reviewed March 15, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Mr. Dynamite (Univ.)
Release Date March 7, 1941
Production No. 5041
Running Time 63 Minutes
Reviewed March 15, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Nice Girl? (Univ.)
Release Date February 21, 1941
Production No. 5003
Running Time 95 Minutes
Reviewed March 1, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Six Lessons from Madame Lazonga (Univ.)
Release Date January 17, 1941
Production No. 5022
Running Time 62 Minutes
Reviewed January 18, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 8, '41, Page 67

Footsteps in the Dark (WB)
Release Date March 8, 1941
Production No. 509
Running Time 93 Minutes
Reviewed March 8, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-2

Four Mothers (WB)
Release Date January 4, 1941
Production No. 503
Running Time 86 Minutes
Reviewed December 21, 1940, Page 45
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 25, '41, Pages 80, 82; Feb. 22, '41, Pages 52, 56; Mar. 8, '41, Page 65; Mar. 22, '41, Page 64

High Sierra (WB-FN)
Release Date January 25, 1941
Production No. 556
Running Time 100 Minutes
Reviewed January 25, 1941, Page 50
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 8, '41, Page 67; Mar. 22, '41, Page 65

Letter, The (WB-FN)
Release Date November 23, 1940
Production No. 552
Running Time 97 Minutes
Reviewed November 16, 1940, Page 40
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 30, '40, Page 55; Dec. 14, '40, Page 64; Dec. 21, '40, Page 63; Jan. 11, '41, Pages 53, 58; Feb. 15, '41, Page 57; Feb. 22, '41, Page 56; Mar. 8, '41, Page 68

Meet John Doe (WB)
Advance Roadshowing
Capra-Riskin Production
Running Time 135 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 29, '41, Page 66

Sea Wolf, The (WB)
Release Date March 22, 1941
Production No. 501
Running Time 100 Minutes
Reviewed March 29, 1941, Page 40
Audience Classification—General
Legion of Decency Rating—Class A-2

Strawberry Blonde (WB-FN)
Release Date February 22, 1941
Production No. 559
Running Time 97 Minutes
Reviewed February 15, 1941, Page 38
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 22, '41, Page 52; Mar. 1, '41, Pages 70, 71; Mar. 22, '41, Page 60; Mar. 29, '41, Page 66

[*Synopses continued from page* 100]

PALS OF THE PECOS (Republic)

Western

Associate producer, Louis Gray. Directed by Lester Orlebeck.

SYNOPSIS

Stevens (Robert Frazer), transportation line owner, and Buckley (John Holland), an unscrupulous attorney, conspire to prevent honest Dan Burke (Pat O'Malley) from completing his overland coach line. They enlist the service of Keno (Roy Barcroft), ruthless saloon keeper. Dan's son Larry (Dennis Moore) is killed in a battle in which The Three Mesquiteers take part. The Mesquiteers, Stony (Robert Livingston), Tucson (Bob Steele) and Lullaby (Rufe Davis) are blamed for the murder and jailed.

When they learn that Dan has agreed to sell the land the Mesquiteers break jail, find the missing payroll in Keno's possession and the road construction is resumed. The day of the first Lone Pine-Sacramento nonstop trip arrives. Forcing Buckley to accompany them on the trip the Mesquiteers start off. The terrified Buckley tells them that the stagecoach is scheduled to be dynamited. The explosion blasts a chasm but the Mesquiteers bridge the gap. Then the Mesquiteers run into Keno and his men. The battle is raging when a posse appears on the scene.

CAST
Stony Brooke.....Robert Livingston
Tucson Smith.....Bob Steele
Lullaby Joslin.....Rufe Davis
June .....June Johnson
Dan Burke.....Pat O'Malley
Larry Burke.....Dennis Moore
Stevens .....Robert Frazer
Keno Hawkins.....Roy Barcroft
Buckley .....John Holland

Release date, April 3, 1941

BILLY THE KID'S FIGHTING PALS (Producers Rel. Corp.)

Western

Produced by Sigmund Neufeld. Directed by Sherman Scott

SYNOPSIS

While riding to the town of Paradise, Billy (Bob Steele), Fuzzy (Al St. John) and Jeff (Carleton Young), witness a murder. In town they learn that Paradise is ruled by a gang headed by Burke (Curly Dresden). Burke and Badger (Charles King), a henchman, force the newspaper editor to auction his plant, but Billy outbids the others. Badger starts a fight but is whipped. The editor is muredred before Billy can speak to him. Ann Hardy (Phyllis Adair), ward of the town banker, offers to help run the newspaper and then deliberately destroys the type for the next edition. Ann is in love with Badger.

Attempts are made to ambush Billy, but Fuzzy and Jeff rout the attackers. Badger is captured and left with Ann, who frees him. Billy learns that another outlaw gang, haded by Hardy (Edward Peil, Sr.), is smuggling through a tunnel dug under the Mexican border. He tricks the two gangs into accusing each other of double-crossing. The Sheriff arrests them, believing one of the gang to be Billy. But Billy has made his getaway.

CAST
Billy the Kid.....Bob Steele
Fuzzy .....Al St. John
Ann .....Phyllis Adair
Jeff .....Carleton Young
Badger .....Charles King
Burke .....Curly Dresden
Hardy .....Edward Peil, Sr.

Release date, April 19, 1941

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

MORE TRIFLES OF IMPORTANCE (MGM)
Passing Parade (K-283)

In this Passing Parade issue, John Nesbitt tells the story of three simple things—a rolled parchment, a country flower and a cup of tea. In early days when doctors were not allowed to touch the skin of some patients, they would roll a parchment and place one end on the patient's chest and listen through the other end, a fore-runner of the stethoscope. The country flower is foxglove, which contains a substance that is today known as digitalis, and the cup of tea came to the rescue of a girl burned in a gas stove. A doctor, weary from searching through medical books for a cure, burned his finger with a match and stuck his finger in a cup of tea. The quick relief led to the discovery of the tannic acid treatment.

Release date, March 22, 1941 11 *Minutes*

WHEN WIFIE'S AWAY (RKO)
Leon Errol Comedy (13,704)

Mrs. Errol (Sally Paine) leaves town and while she is away Mme Fifi (Geraldine Ross), a vaudeville actress, asks Leon Errol to play a grandpa role in her act. She goes to Errol's apartment to rehearse the act. Mrs. Errol unexpectedly returns home and finds strange hairpins on the floor. Errol explains that his grandpa just dropped in with his red-headed girl friend. Errol then has to disguise himself and pose as his own grandpa. Mme Fifi returns for her phonograph, while Errol phones an escort service for a redhead. The redhead arrives. The situation becomes too confused and Leon realizes the game is up.

Release date, March 14, 1941 20 *Minutes*

DOUBLE EXPOSURE (WB)
Bob Hope Re-issue (6904)

Bob (Bob Hope) and his assistant, Hypo (Johnny Berkes), are sidewalk photographers. Bob snaps the picture of a famous actress, married to Ben Ali, an Indian potentate. Two newspapermen offer Bob $50 for the picture, but Hypo exposes the film while removing the film from the camera. Bob promises to do the trick again. Posing as a hairdresser, Bob gains access to Ben Ali's suite and is about to photograph the actress when Ben Ali returns. Bob disguises himself as a hotel maid and is making his escape when Hypo causes the hidden camera to explode.

Release date April 5, 1941 18 *Minutes*

IT HAPPENED ALL NIGHT (RKO)
Edgar Kennedy Comedy (13,405)

To Constable Edgar Kennedy, nothing ever happens in Fairview. Edgar fails to read a poster offering a reward for the capture of two crooks who broke jail and are now in Fairview to recover gems they buried in a vacant lot. A building now stands on the lot and in the building is Edgar's father-in-law, the towns lamplighter. Bothered by the street light Edgar's father-in-law turns it off not knowing the crooks are using the light to work by. Edgar turns it on and after some by-play with his father-in-law the crooks use Edgar as a shield to protect them from rival hi-jackers. FBI men capture all the crooks but Edgar is still in the dark as to what went on.

Release date, April 4, 1941 19 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in all the issues of the Product Digest Section to date are listed in the 1940-41 Shorts chart, Product Digest pages 105 and 106 of this issue.

THE PROSPECTING BEAR (MGM)
Color Cartoon (W-244)

Papa Bear and his helper, a small burro, is bitten by the gold-bug and sets out in search for gold. Prospecting in the Grand Canyon, Papa Bear notices some glistening nuggets around a hole in a rock. He sticks his head in the hole and discovers it to be a gold cave. In attempting to dynamite the cave Papa Bear causes havoc everywhere but in the cave. Then the burro eats the dynamite and when set off a series of gigantic explosions and fireworks display results with the burro and Papa Bear getting the worst of it.

Release date, March 8, 1941 9 *Minutes*

THE TORTOISE BEATS THE HARE (WB)
Merrie Melody (Color) (6714)

The tortoise challenges Bugs Bunny to a race. The hare laughs and says: "Who ever heard of a tortoise beating a hare?" The tortoise and the hare make a bet on the outcome of the race and the tortoise wins, a feat accomplished by some trickery on the part of the tortoise who has other tortoises stationed along the route to work in relays.

Release date, March 15, 1941 7 *Minutes*

YE OLDE MINSTRELS (MGM)
Our Gang Comedy (C-297)

The Our Gang kids put on a minstrel show to raise money for the Red Cross. Spanky is master of ceremonies, Froggy and Mickey are end men and Darla and Buckwheat are in the middle of the group. The program opens with the group singing "Carry Me Back to Old Virginny," "De Camptown Races" and "Oh, Susanna." Spanky and Froggy's "uncle," a well known minstrel performer, handle solos. All join in the grand finale. Walter Wills, former Minstrel Maestro, appears as Froggy's uncle.

Release date, March 18, 1941 9 *Minutes*

PORKY'S BEAR FACTS (WB)
Looney Tune Cartoon (6609)

Porky Pig is busy on his farm raising various vegetables while his next door neighbor, the lazy bear, refuses to do any work. Porky warns him that when winter comes he won't have anything to eat. Winter arrives and the bear is left without any food. Porky, feeling sorry for the bear, takes him into his home. The bear avers that he has learned his lesson and hereafter will work hard but when the warm weather comes the lazy bear reverts to type and refuses to work.

Release date, March 29, 1941 7 *Minutes*

WHAT'S HAPPENING IN ARGENTINA (RKO)
Special (14,502)

This is the second of the three one reel subjects brought back from South America by Julien Bryan and deals with a comparison of Nazi and North American influence in Argentina. Shown is the Jugent Movement in Argentina, which consists of clubs for young men ostensibly devoted to sports but which are based on a similar movement in Germany, which actually has military training as its purpose. The members are German, who speak German and live the Nazi creed. The subject emphasizes the important Pan-American problem of what to do about Argentine beef.

Release date, March 21, 1941 10 *Minutes*

BABY BLUES (MGM)
Our Gang (C-296)

A new member to Mickey's family is expected momentarily. Mickey reads in an almanac that: "Every fourth child born is a Chinese." The new addition to the Mickey family will be the fourth and Mickey is quite upset. He tells the gang about it and while they try to track down the doctor to get him to promise to have the stork bring an American baby, Mickey goes to the Chinese section and picks up a Chinese tot and takes him home. Just when the gang have decided that it won't be so bad for Mickey to have a Chinese brother, Mickey arrives with the news that the "doctor brought twins—and they're all girls."

Release date, Feb. 15, 1941 9 *Minutes*

GOING PLACES No. 88 (Univ.)
(5358)

America abounds with amazing deserts. Here is shown four of them; one that has developed in Maine and increases in size every year, the "Dune-scooter" desert in Michigan, the gypsum sand desert in New Mexico, and the desert in and around Palm Springs, Cal., although Palm Springs a desert waste 37 years ago, is today a famous Winter resort.

Release date, March 31, 1941 9 *Minutes*

ABDUL THE BULBUL AMEER (MGM)
Color Cartoon (W-243)

This is a cartoon story of the feud between Abdul, the BulBul Ameer, and Ivan Scavinsky Scavar. It opens with Ivan practicing his sneer in a mirror as his stooge nods approval. He meets up with Abdul and the two lash away at each other. Three screwy reporters, bearing resemblance to the Marx brothers, arrive on a camel to photograph and broadcast the brawl. The fight waxes furious on land and under water, as they fall into an ice pond, until both Abdul and Ivan are frozen solid.

Release date, Feb. 22, 1941 8 *Minutes*

FREDDIE MARTIN & ORCHESTRA (WB)
Melody Master (6507)

Five songs, played by Freddie Martin and his orchestra, are included in this issue of the bands' series. They are "Bye Lo Bye Lullaby," "I Get a Kick Out of You," "Tales from the Vienna Woods," "Say Si Si" and "Jaywalk."

Release date, April 12, 1941 10 *Minutes*

[*Synopses continued on page* 107]

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum No. 1	2-22-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	..
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	..
2430	Yumpin' Yiminy (El Brendel)	3-7-41	..
2406	Dutiful But Dumb (Stooges)	3-21-41	..
2431	Glove Affair (Glove Slingers)	4-4-41	..
2432	Black Eyes and Blues (Karns)	4-18-41	..
2433	Ring and the Belle (Clyde)	5-2-41	..
2407	All the World's a Stooge (Stooges)	5-16-41	..
2434	Ready Willing but Unable (Brendel)	5-30-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	11-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenter	3-14-41	..
2508	The Land of Fun	4-18-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music in Your Hair	3-28-41	..
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-4-41	..
2756	Kitty Gets the Bird	5-16-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	3-27-41	..
2978	Capital Sidelights	4-28-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	..
2903	No. 3 (United States Naval Academy)	1-3-41	..
2904	No. 4 Spirit of 1941	3-7-41	..
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	..
2657	No. 7 Peppy Song Hits	4-25-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	..
2606	Take It or Leave It No. 4	5-1-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	..
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-issue)	12-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn in Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	..
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	..
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7	4-25-41	..
2858	No. 8	6-6-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	Ali the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	..

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	..
P-204	Forbidden Passage	2-8-41	80
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	..
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	..
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	..
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	11-9-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	..
M-234	More About Nostradamus	1-18-41	57
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	..
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Controlling the Nerves	4-11-41	..
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	82
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	..
GO-6	Fire Cheese	4-25-41	..
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch.	3-21-41	82
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	..
UO-2	Dipsy Gypsy	4-4-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	.
VO-4	Red, White and Blue Hawaii	2-28-41	91
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Eugene, the Jeep	12-15-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	..
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-8-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	4-18-41	92
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-6-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	..
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

SPECIAL
(18 Minutes)

13,801	Growing Up	12-13-40	34

SPECIAL
(Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	The Swastika in Chile	4-18-41	..

MARCH OF TIME
(Average 20 Min.)

13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	..
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92

WALT DISNEY CARTOONS
(8 Minutes)

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	..
14,104	A Good Time for a Dime	5-9-41	..
14,105	Canine Caddy	5-30-41	..
14,106	How to Ride a Horse	6-20-41	..
14,107	Nifty Nineties	7-11-41	..
14,108	Early to Bed	8-1-41	..
14,109	Truant Officer Donald	8-22-41	..
14,110	Donald's Camera	9-12-41	..
14,111	Lend a Paw	10-3-41	..
14,112	Old MacDonald Duck	10-24-41	..
14,113	Symphony Hour	11-14-41	..
14,114	Chef Donald	12-5-41	..
14,115	Donald's Snow Fight	12-26-41	..
14,116	How to Ski	1-16-42	..
14,117	How to Become An Olympic Champ	2-7-42	..
14,118	The Sleep Walker	2-28-42	..

INFORMATION PLEASE
(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80

SPORTSCOPE
(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107

PICTURE PEOPLE
(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83

EDGAR KENNEDY
(Average 18 Min.)

13,401	Sunk by the Consus	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104

LEON ERROL
(Average 19 Min.)

13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	..
13,704	When Wifie's Away	3-14-41	104

RAY WHITLEY
(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	..
028-3	Variety Reel No. 3	2-24-41	80
028-4	Variety Reel No. 4	3-24-41	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1201	Midget Motor Mania	11-8-40	10
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..

BELIEVE IT OR NOT
(10 Minutes)

1601	Acquitted By the Sea	9-27-40	10
1602	Untitled	3-28-41	..

LEW LEHR
(9 Minutes)

1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..

FATHER HUBBARD
(10 Minutes)

1101	Eskimo Trails	8-2-40	..

MAGIC CARPET
(9 Minutes)

1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	..
1107	Miracle of Hydro	3-14-41	..

SPORTS REVIEWS
(8 Minutes)

1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	..
1306	Symphony in Snow	3-14-41	..

TERRYTOONS (Tech)
(7 Minutes)

1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80

TERRYTOONS (Black & White)
(7 Minutes)

1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	..
1509	When Knights Were Bold	3-21-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(7 Minutes)

5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	High Spots in American History	3-31-41	91

STRANGER THAN FICTION
(9 Minutes)

5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	..
5380	No. 90	5-5-41	..
5381	No. 91	5-19-41	..

GOING PLACES
(9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	..
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	..

MUSICALS
(Average 18 Min.)

5221	Class in Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music in the Morgan Manner	3-19-41	92

COLOR CARTOONS (Re-issues)
(Average 8 Min.)

5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL
(10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)

6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	..
6005	Soldiers of the Saddle	5-17-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	..

BROADWAY BREVITIES
(20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice in Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	..
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	..
6207	Sockeroo	5-31-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95

THE SPORTS PARADE
(10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	..
6407	Big Bill Tilden	5-24-41	..

MELODY MASTERS BANDS
(10 Minutes)

6501	Matty Malneck & Orch	9-14-40	..
6502	Joe Reichman & Orch	10-26-40	..
6503	Jan Garber & Orch	11-23-40	..
6504	Skinnay Ennis & Orch	1-4-41	41
6505	Henry Busse & Orch	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	..

LOONEY TUNES CARTOONS
(7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	..
6611	Porky's Ant	5-10-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	..
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	..
6717	Trial of Mr. Wolf	4-26-41	..
6718	Farm Frolics	5-10-41	..
6719	Hollywood Steps Out	5-24-41	..

BOB HOPE RE-ISSUES
(Average 18 Min.)

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Eposides)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
083	Adventure of Captain Marvel (12 Episodes)	3-28-41	68

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	..
6781-95	Riders of Death Valley (15 Episodes (Pre-released)	7-1-41	92

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Monster and the Girl, The, Par.	..	65
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Scattergood Baines, RKO	54	65
Second Chorus, Par.	14	102
Secret Evidence, Prod.	..	65
Sea Wolf, The, WB	74	103
Seven Sinners, Univ.	..	9
Scotland Yard, 20th-Fox	47	..
Shadows on the Stairs, WB-FN	75	..
She Couldn't Say No, WB-FN	..	40
Shot in the Dark, A, WB	87	..
Sign of the Wolf, Mono.	62	101
Six Lessons from Madame La Zonga, Univ.	..	103
Sky Murder, MGM	..	7
Sis Hopkins, Rep.	87	..
Sleepers West, 20th-Fox	54	102
Slightly Tempted, Univ.	..	9
So Ends Our Night, UA	14	103
Son of Monte Cristo, UA	13	25
South of Panama, Prod.	99	..
South of Pago Pago, UA		9
South of Suez, WB	5	32
So You Won't Talk, Col.	..	7
Spring Parade, Univ.	..	25
Strange Alibi, WB-FN	86	..
Strawberry Blonde, WB-FN	30	103
Street of Memories, 20th-Fox	..	16
Strike Up the Band, MGM	..	24
TAKE Me Back to Oklahoma, Mono.	..	24
Tall, Dark and Handsome, 20th-Fox	43	56
Texas Rangers Ride Again, Par.	..	24
Texas Terrors, Rep.	..	25
That Gang of Mine, Mono.	..	16
That Hamilton Woman, UA (Formerly Lady Hamilton)	31	103
That Night in Rio, 20th-Fox (Formerly Road to Rio)	45	102
That Uncertain Feeling, UA	46	103
They Dare Not Love, Col.	98	..
They Knew What They Wanted, RKO	100	8
They Met in Argentina, RKO	86	..
Thief of Bagdad, UA	88	40
Third Finger, Left Hand, MGM	..	24
This Thing Called Love, Col.	14	77
Three Men From Texas, Par.	..	16
Thundering Frontier, The, Col.	..	24
Tin Pan Alley, 20th-Fox	1	65
Too Many Girls, RKO	..	8
Tobacco Road, 20th-Fox	73	77
Topper Returns, UA	54	103
Trail Blazers, Rep.	..	16
Trail of the Silver Spurs, Mono.	..	56
Trail of the Vigilantes, Univ.	..	32
Trailing Double Trouble, Mono.	..	7
Trial of Mary Dugan, MGM	53	101
Tulsa Kid, The, Rep.	..	8
Tugboat Annie Sails Again, WB-FN		16
Two-Gun Sheriff, Rep.	99	..
UNDER Age, Col.	86	..
Under Texas Skies, Rep.	..	16
VICTORY, Par.	13	32
Villain Still Pursued Her, RKO		8
Virginia, Par.	38	56
Vivacious Lady, RKO	85	102
WAGON TRAIN, RKO	..	8
Wagons Roll at Night, The, WB	29	..
Washington Melodrama, MGM	99	..
Western Union, 20th-Fox	30	102
Westerner, The, UA	..	25
West of Abilene, Col.	..	7
West of Pinto Basin, Mono.	..	24
Where Did You Get That Girl? Univ.	..	65
Who Killed Aunt Maggie, Rep.		16
Wild Cat of Tucson, Col.	22	77
Wild Man of Borneo, MGM	39	65
World in Flames, Par.	..	8
Wyoming, MGM	..	7
Wyoming Wildcat, Rep.	..	48
YESTERDAY'S Heroes, 20th-Fox	..	9
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You're the One, Par.	37	65
You're Out of Luck, Mono.	..	48
Young Bill Hickok, Rep.	..	16
Young People, The, 20th-Fox	..	9
Youth Will Be Served, 20th-Fox	..	16
ZIEGFELD Girl, MGM	62	..

[*Synopses continued from page* 104]

GOOFY GROCERIES (WB)

Merrie Melody (Color) (6715)

A grocery store shelf, peopled by the various cans and packages, comes to life and there is plenty of merriment until a ferocious inmate of the animal cracker box breaks loose and almost succeeds in total destruction, but is finally overcome by the clever gag tricks of the threatened victims.

Release date, March 29, 1941 *7 Minutes*

ALLURING ALASKA (MGM)

Traveltalk (Color) (T-218)

Alaska, the scene of James A. FitzPatrick's latest Traveltalk, is approximately one-fifth the size of the United States and is inhabited by some 60,000 persons, half of whom are white and the other half Eskimo and Indian. Shown are the famous Spencer Glacier, Matanuska Valley, the city of Fairbanks, which is located only a hundred miles south of the Arctic circle, and Mt. McKinley and McKinley National Park.

Release date, March 8, 1941 *9 Minutes*

WATCH THE BIRDIE (WB)

Bob Hope Re-issue (6905)

Bob (Bob Hope), a practical joker, having fallen in love with a girl on board an ocean liner bound for the U. S., asks the father for permission to marry her. He is turned down. The ship's captain agrees to have Bob delayed at the Customs in order that Dorothy's father may attend a board meeting in New York and then entrain west. The father is delayed and Bob turns up to find the big executive demonstrating some of Bob's gags. Bob takes his revenge by drenching the group with water, and escaping with the daughter.

Release date, April 26, 1941 *18 Minutes*

JOE GLOW, THE FIREFLY (WB)

Looney Tune Cartoon (6608)

Joe Glow, the firefly, sets out for adventure and comes across a hunter asleep in his tent. Joe proceeds to explore the contents of the tent getting himself into considerable difficulty from which he finally extricates himself and decides that he had better return to more familiar surroundings.

Release date, March 8, 1941 *7 Minutes*

PUBLICITY SPORTS (RKO)

Sportscope (14,308)

Photographed in Miami, a sporting paradise is pictured here. Among the sports are skiing on the sand, tub racing, racing speed boats, bicycling on land and water, archery, tennis, golf and horse racing. Personages appearing in the reel include Gar Wood, speed boat racer; Jack Dempsey, former heavyweight champion; Mary Hardwick, English tennis star, and Jack Redmond, golfer.

Release date, March 14, 1941 *9 Minutes*

THE CAT'S TALE (WB)

Merrie Melody (Color) (6713)

The little mouse gets tired of being continually chased by the cat and decides to have a show down. He proceeds to tell the cat to quit chasing him and tells the cat to make the dog stop chasing him. The cat agrees and pays a visit to the dog, but the dog refuses to listen to reason and gives the cat a good beating. The cat retaliates by taking it out on the mouse.

Release date, March 1, 1941 *7 Minutes*

1940-41 ALPHABETICAL INDEX

For information about features listed in this index turn to Product Digest pages, designated by the numerals following title. The pages are numbered consecutively starting with the first issue of the Digest.

This index is cumulative and covers all issues of PRODUCT DIGEST published to date

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[Continued on page 107]

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HOW TO USE IT

On the opposite page appears the cumulative alphabetical index to another issue of Motion Picture Herald's new and valuable exhibitor service section, Product Digest. It is a master index to all information available to date on 1940-41 product and which has been published in the several preceding issues of Product Digest.

Check the title of any feature that you want to look up, turn to the designated page or pages, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

An introductory issue of Product Digest was mailed to exhibitor subscribers of Motion Picture Herald. If you misplaced your copy or have not saved the subsequent issues, write for duplicates.

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APRIL 5, 1941

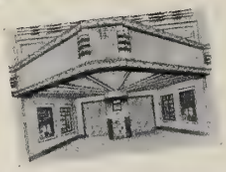
SECTION TWO

BRENKERT "80"

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Chehalis, Washington
March 1st, 1941

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With kindest personal regards, I am

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HAK/AMM.

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Harry A. Kirkpatrick
St. Helens Theatre.

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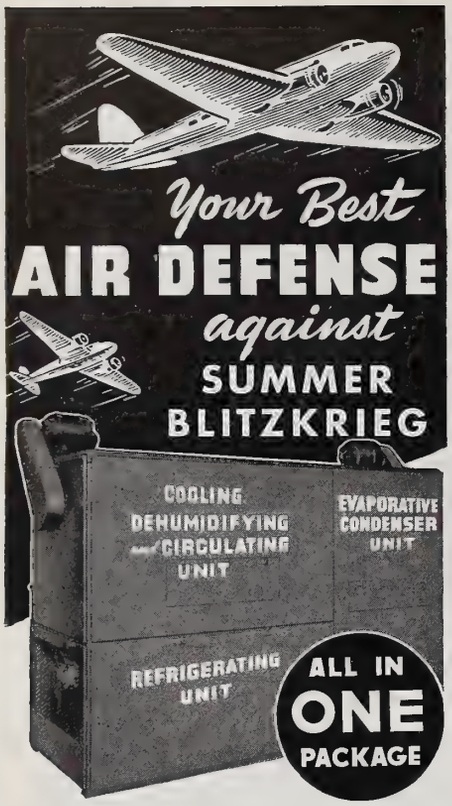
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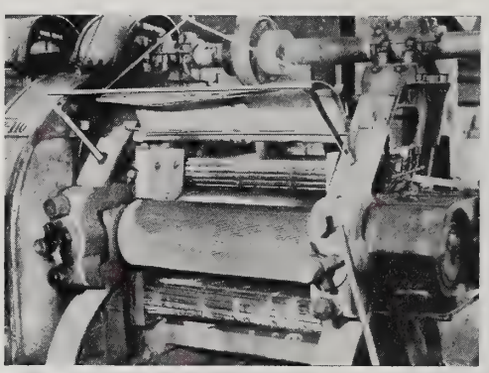
NORTHWEST TERMINAL . . MINNEAPOLIS, MINN.

In the Making

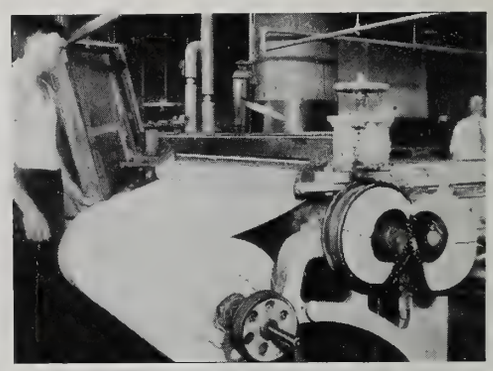
(Good things to know about things you use)

Rubber-Base Simulated Leather

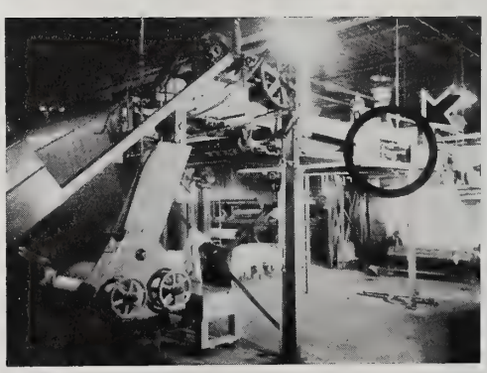
¶ A pictorial visit to the plant of the U. S. Rubber Company at Mishawaka, Ind.



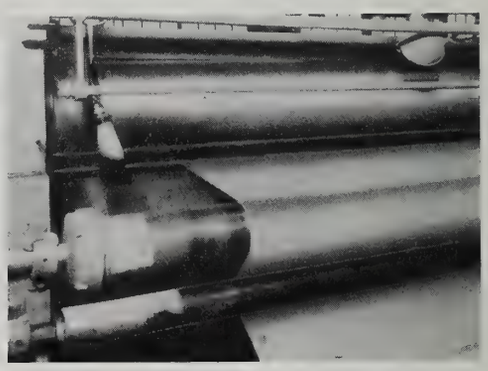
Crude rubber received from immense plantations in the Far East is first thoroughly washed to remove impurities and foreign matter, leaving it absolutely clean. This shows one of the machines which break down blocks and do the cleaning.



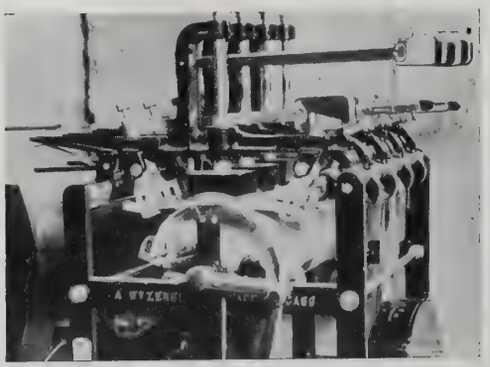
The cleansed rubber is prepared by mixing and compounding with chemicals into a batter which is spread on woven fabric base. Passing under a knife, it is pressed into the fabric, later dried over. This coating provides anchor for following coats.



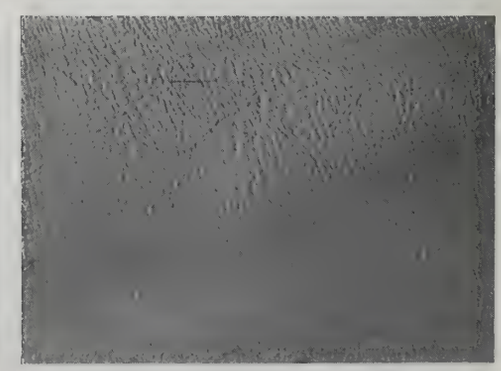
Next a calendar coat of rubber and ground leather is applied by a machine which produces a smooth surface. A series of rolls are adjusted to give proper gauge, and enormous pressure exerted by them unites the fabric with anchor base.



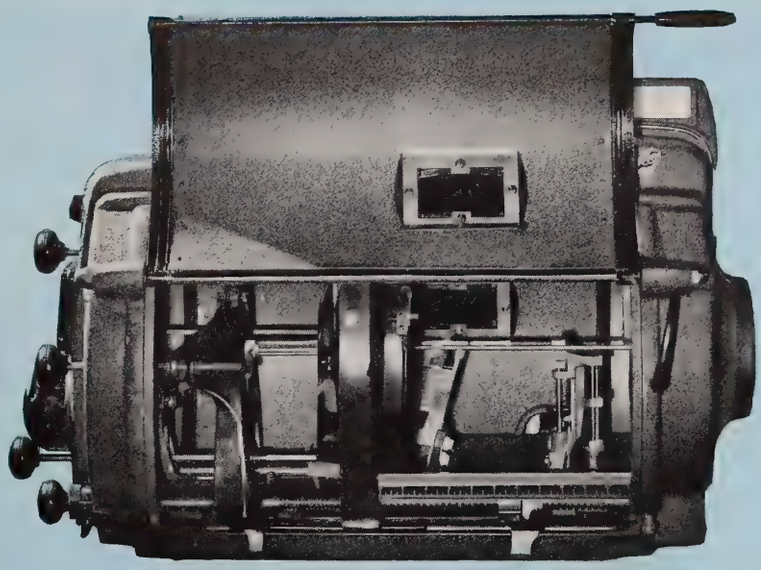
For further attractiveness the material is embossed, the rubberized fabric passing through two engraved rolls. The top roll, made of steel, carries the engraved design; the bottom roll is grooved; these fit together and produce raised pattern.



Testing with an abrasing machine. A clamp at either end of the sample holds it rigid while the cylinder is rocked back and forth. Padded blocks keep sample pushed against cylinder, simulating actual use. Flexing and other tests are made.



. . . and here is Naugahyde simulated leather installed on a cushion, pictured in a detail view that clearly shows the grain. As the processes noted here have indicated, Naugahyde is of the rubber-base type of simulated leathers.



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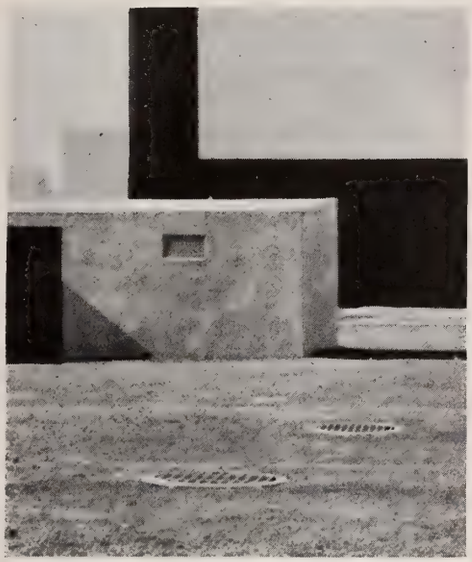
Better Theatres

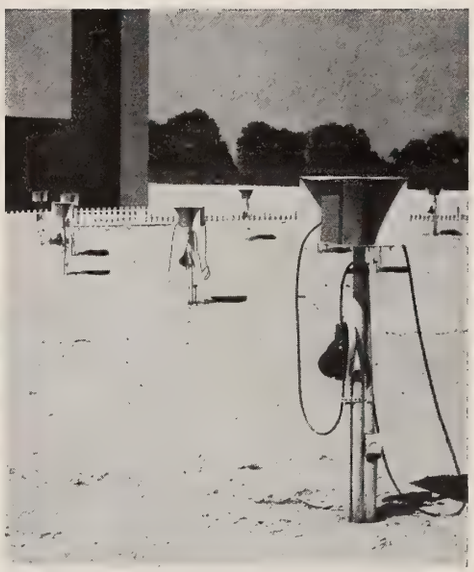
ISSUE OF APRIL 5, 1941. VOLUME 143, NUMBER 1

The Drive-In Situation And How and Why It Is

THE DRIVE-IN theatre situation has changed rather substantially since the last time a report was offered on it in these columns. With a new season for these "theatres" upon us (a few, in the deep South, of course can operate the year around), we launched quite a conscientious checkup and found that 60 of these enterprises are now in or ready for operation, with about 20 under construction or to be built this spring and early summer. All told, the number being built and projected for construction in 1941 and 1942 number a little over 40, presenting the prospect of more than 100 drive-in theatres in the United States to be in operation two years from now.

This odd offspring of the motion picture business has grown much more slowly than some predicted when it was born eight years ago in a countryside adjoining Camden, N. J. Yet it is a matter of some surprise to other persons (those reflecting on the picture-presentation and viewing conditions) that the youngster did not succumb to its own crudities. During just the past year, however, there has been a little flurry of interest in it on the part even of regular theatre interests (Sparks, Saenger, to name only two); licenses granted now cover every Southern State, while the Middle West appears to be showing an interest comparable to that of New England, where the idea attained much of its early acceptance.





The two individual speaker systems which have largely supplanted the screen horn system. At left is a drive-in (Phoenix, Ariz.) with the underground system (note grilles); at right is shown the post method, as at George Wilby's Charlotte, N. C., drive-in.

By license is meant a grant of right from Park-In Theatres, Inc., of Camden, a subsidiary of the Hollingsworth interests, manufacturers of automobile maintenance products. Park-In Theatres, under the direction of W. W. Smith, built the first of these automobile theatres in 1933 with an engineered ramp system laid out in progressively elevated tiers according to sightlines. Certain patents on this system and other features, some of them developed since the first theatre, are held by this company.

There are other parking-lot "theatres," of course; some even preceded the Camden experiment. Most of these are not much more than pasture with movie privileges, however. With 60 drive-in theatres sufficiently equipped to be reported by the manufacturers of sound equipment, 50 of those now operating were built under license.

The sound equipment manufacturers have also been devoting some attention to the automotive-movies. Originally the sound came from speakers above the screen, which is placed in a special structure normally about 125 feet ahead of the first row of cars. Suburbanites began to complain of the output, so the individual speaker method was instituted, placing a small speaker on a post to serve a pair of cars. Now the new theatres are using an underground system, which places a speaker in a concrete receptacle in the ground, the receptacle being shaped to baffle the speaker, and covered over with an iron grille. More recently RCA, whose equipment is used in most of the drive-in's, has developed a speaker suited to placement inside of every car, while Motiograph has just announced



One of the more recent schemes, a George Wilby 300-car drive-in at Orlando, Fla.

an individual speaker method for drive-in's employing the radio principle. The sound would be "broadcast" on an exclusive radio frequency, and each speaker would be exclusively tuned to that frequency (no dialing).

The principal operators of drive-in theatres to date are E. M. LOEW, prominent Boston theatre operator, who has five of the outdoor houses in New England, Maryland, Florida, and Virginia.

PHIL SMITH, also of Boston, has eight in Michigan, Ohio, Indiana, Missouri and Wisconsin.

GEORGE WILBY and associates also operates eight, located in Georgia, Florida, North Carolina, Tennessee and Virginia.

The SPARKS circuit in Florida now operates several and has plans for a number of others. E. V. RICHARDS, head of the Saenger interests, is building drive-in's in Florida, Louisiana and Mississippi. CLAUDE EZELL, formerly a prominent film distributor, and W. G. UNDERWOOD have several of the Texas drive-in's, while INTERSTATE operates one.

Trying to find the answer

In addition to the apparent absurdity of having the sound come at you from a speaker immediately in front of you, while the pictorial source is from 135 to 500 feet away, there is the matter of viewing distance itself. While exhibitors in the past did not worry too much about viewing distance, there has always been some definite limit to the distance between the last row and the screen, and today a distance of more than six times the width of the image is frowned on. A drive-in theatre, however, usually has a maximum viewing distance of ten times the width of the image. And you see the picture through a windshield.

Why do so many people patronize such "theatres"? Perhaps just because they do. One encounters an effort among regular exhibitors to dismiss drive-in's with an, "Aw, the kids like 'em to neck in." But that doesn't account for the adults, and they go, too, in goodly numbers. Besides, few majors make a practice of servicing drive-in's, and in all cases clearance puts them 'way behind the last subsequent run, despite which fact admission prices are from 20% to 30% higher than those of subsequent-run's (and any ingenious young fellow with a co-operative girl can do all right in the rear side seats of a darkened auditorium).



Treasurer and directoresses—cashier and ushers, to you—of the new Today newsreel theatre in Chicago (see "Showplace" insert). A designer, an educator, and a speech expert picked 'em (they did all right, too!) They match in height and weight as well. And, they're all brunettes.

Adding up all the reasons given why drive-in's are well patronized in some sections, multiplying by three and subtracting any odd number, you get the answer that people mostly go because they are out for a drive and a drive-in suggests a pause for a kind of picnic, with hot-dogs, pop and a bit of screen music and drama.

And Mr. Smith of Park-In Theatres, Inc., predicts that two years from now there will not be merely 100 or so, but at least 150 drive-in theatres in operation.

Emphasizing New Sound

Control-track, multiple-horn sound will get the emphasis at the next convention of the Society of Motion Picture Engineers, according to the organization's latest available report of the projected program. The spring meeting will be held at the Sagamore Hotel in Rochester, N. Y., from May 5th to 8th, inclusive.

With arrangements for joint sessions of the SMPE and the Acoustic Society of America, which will meet in Rochester at the same time, papers and demonstrations by the Telephone Company's Bell Laboratories will be given on May 7th, devoted to modified stereophonic sound.

Some Figures

Several people have asked for the cost figures on a false lounge window arrangement like that "Suggested" by Charlie Burton in the March issue. Local prices and wage scales differ, but with the wiring already in, as Mr. Burton presumed, this is about what it should run: Venetian blinds, $7.25; drapes, $2.98; wiring channel, $12; two fluorescent lamps, $2.50 (with discount); flower box, $5; millwork, including cut lumber, $3; metal rods for "vines" to run up, 50c; labor, $6. An actual job of this kind looks like $125. But the above items add up to just $39.23—and those who can get special discounts, and use a staff handyman for the labor, can do the job for less. —*G. S.*

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, WI. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

Getting the Theatre In the Newspapers

¶ The average motion picture theatre lives on publicity, and not all the material is on the screen. The physical theatre is full of news, needing only recognition

By GEORGE SCHUTZ

WHAT IS NEWS? No definition of it can be too restrictive; about as good a definition as any is that *news is anything timely that is interesting.* The trick is to discern something interesting in what is timely. The person who can do it is said to have *a nose for news.* It is something that many showmen have and all can use, for the theatre lives on news. But to confine the use of news (or publicity, if you prefer) to selling current and coming attractions is to ignore many promotional opportunities. The motion picture theatre, even aside from the program, is full of interesting things, and whenever occasion makes them timely, they can be turned into news.

Nowadays when an exhibitor opens a new theatre, or reopens one that has been remodeled, he is indeed likely to see that he gets good space in at least one of the local newspapers, perhaps making quite a splurge of the event, with a special edition or section in which, in return for the paper's co-operation, "pressure" is put on the supply houses and contractors to take advertising space. Such events in the life of a single theatre are, however, few and far between. Replacement of equipment, installation of some new facility, redecoration, recarpeting, come oftener. Is there news in it—not only enough for a mere announcement, but for follow-up items, or even a feature story? . . . It has been said that news does not *happen,* that it is *made.* The epigram, like most such sayings, is not quite true, but it *contains* truth. What is true is that news does not *merely* happen—it usually must be found. This is where the showman's "nose for news" comes in.

This news-discerning faculty is so akin to what is generally meant by the term "showmanship" that it would seem to be possessed by most people of any responsibility in showbusiness. In many cases it may be undeveloped from lack of exercise. In any case, there is no deficiency of it that recognition of its importance, observation of one's patronage, knowledge of the theatre, and an eye to business cannot supply.

"Planting" the Story

Whether the "planting" of the story means merely a telephone call to the paper, or a prepared story (even though the paper may have it rewritten), depends upon the nature of the news, the form the story should take, the importance of the paper itself. It seems safe to say, however, that the average newspaper (specifically ruling out the general metropolitan dailies) is hungry for strictly local news. The plan or action or happening that has inherent news value will find the average local newspaper ready to write it and print it; the "plant" story (publicity based on a news angle, sometimes of a sort to be done in "feature" style) usually can get sympathetic editorial consideration (even though personal contact and advertising factors do

Example of Short Item on

REDECORATION

One of the latest and most remarkable inventions of modern illuminating science, which has already revolutionized lighting in many fields and is also recommended for the home, is being installed in the theatre as part of the complete redecoration of that playhouse operated by ..... so at (location).

The new lighting scheme will utilize the new Fluorescent Lamps, which give off light, not by wires inside a bulb, but by powders that are made to glow, not by ordinary means, but by ultraviolet rays.

The remarkable thing about these lamps, which are tubular in shape instead of bulbous, is that the ultraviolet rays are themselves invisible, so that invisible light really causes visible light. The rays, which are similar to the x-rays used in medical science, act on the special powders placed inside the glass, so as to cause them to give off light rays that illuminate the room.

The light can be given various colors according to the kind of powders used. The entire lobby of the ..... theatre will be illuminated with these lamps, which will be concealed in troughs between the ceiling and walls. The work is being done by (local dealer or contractor).

Example of a News Story on

RESEATING

Complete replacement of the chairs in the auditorium of the ..... theatre will begin in a few days, according to..... ..... manager, in order to take advantage of the latest developments in auditorium seating design to provide perfect comfort. Not only is the design of the chair itself involved, Mr. ..... points out, but a new system of placing the chairs will be used to make the screen clearly visible from all points and allow greater ease of passing between rows.

The new seating arrangement of the..... .....theatre will follow ideas that have resulted from recent studies.

"Today," said Mr. ....., "the motion picture industry and the lines of business which serve it are giving greater study to the relationship of physical comfort and emotional response. The theatre business has always endeavored to provide comfortable conditions, but we know more about the precise nature of these conditions than we used to, thanks to the research work that has been going on. And one can safely say that no furniture that goes into the home even today is as carefully designed with respect to body posture and anatomical characteristics as the seating of theatre auditoriums."

The type of chairs that are to be installed in the ..... theatre, said Mr. ....., are the result of efforts to design seating specifically for motion picture theatres.

"Perhaps it should be explained," he continued, 'that movie theatres originally used chairs that had been developed for stage-show theatres, halls, and so on. The motion picture business, however, became the biggest user of such chairs, and finally the manufacturers began to make new designs based on the special needs of the movie theatre. You see, people go to the movies oftener than to stage shows and similar entertainments, and instead of only sitting for a half-hour or so at a time, as people do at a stage play, a movie audience remains seated until the performance is over. To meet such demands for bodily support and comfort the seating manufacturers developed a type of chair especially for motion picture theatres. In fact, the theatre chair today is a perfect example of the modern scientific approach to design that we see in the automobile, home appliances, etc."

The new chairs in the ..... theatre, which will number ....., will be wider than those being removed. They will be fully upholstered with springs especially developed for theatre chairs and fabrics chosen to fit into the color scheme of the auditorium. Even the aisle standards, which will be modern in style, will have colors selected to harmonize with the general color scheme. (Add here any other features, according to the type of chairs being installed and procurable from manufacturers, dealer or catalog, which may be worth citing.)

To make passing in and out easier, the rows in the new arrangement will be spaced ..... inches apart. (If stagger system is used, add statement explaining this.)

Example of News Story on

AIR-CONDITIONING

When the hot, muggy days arrive this year, patrons of the ..... theatre will enjoy motion picture shows without a thought of the weather. In fact, they will be able to use the theatre as a ready means of escaping from the heat and humidity, according to ...., manager of the ....., who announced today that contracts have just been signed for the installation of the latest type of theatre air-conditioning equipment.

PICTURE OF EXHIBITOR OR MANAGER

The apparatus to be installed, which will cost even more than the elaborate equipment that projects the picture and reproduces the sound, is not of a kind that merely cools the air; instead, Mr. ..... pointed out, it controls all the atmospheric conditions inside the theatre, each in relation to the other. Additionally, dust and the pollen that causes hay-fever are filtered out before the air ever gets into the theatre.

The system in the .....theatre will accomplish all of this automatically, by means of delicate instruments which are sensitive to the changes taking place at any time in the atmosphere and which "telegraph" those changes electrically through "control relays" connected to the machinery.

The "conditioned" air will be carried to the various parts of the theatre by hidden ducts along which, at certain intervals, there will be outlets that scientifically mix the new air with the air already in the theatre. At the same time, Mr. ..... explained, the air in the theatre will be drawn off also through ducts, so that fresh, conditioned air will be circulated through the theatre all the time. The rate of this circulation will be such, he said, that ..... cubic feet of fresh, conditioned air will be brought into the theatre for every patron every minute.

"Air-conditioning science has made tremendous strides the last few years," Mr. ..... declared. "We all know how much better home refrigerators are today than they used to be. The air-conditioning system we are installing in the ..... theatre could hardly be compared with home refrigeration, of course, but some processes of each are similar

"But in a theatre you don't merely control the temperature, which is only one reason why we feel uncomfortable in some weather. The amount of moisture in the air must be nicely adjusted to the temperature, and then you have to distribute that air throughout large space with such precision that there is continual mixing and change of air without any drafts. This is what the air-conditioning industry has been working toward for many years."

Mr. ..... added that when the equipment is ready for operation, which will be about (date), he will be glad to show the machinery to any patrons interested in getting an idea of how science accomplishes such "weather control."

not apply) if the *news angle,* however slight in itself, has been shrewdly developed with interesting background, which may call for written copy prepared by someone connected with the theatre.

What Makes News?

The simple, "spot" story giving the news of some plan or happening concerning the theatre or its management is the most obvious means of getting the theatre into the papers (aside from the routine program announcements and related player publicity). In recent years exhibitors have been somewhat more alert than formerly to the publicity opportunities in such affairs as the installation of new sound equipment, new seating, and general modernization; press books have even made their appearance to encourage showmen to seek space in their local papers on sound system installations. While this article is intended to deal only with the procuring of newspaper publicity, one may note too a greater tendency to apply some of the picture-ballyhoo stunts to new equipment installations. Such activity, spread thin though it is, nevertheless indicates that at least some showmen are occasionally looking beyond the program for promotional material.

But, pardner, thar's more news in that thar theatre, mebbe, than you're a-gettin' out of it if you ain't a diggin' fur it. Much depends, of course, upon your town, your section of town, the papers available to you for your particular job. Precisely how one goes about getting his theatre into the local papers as often as possible naturally must be designed according to specific local conditions. But there are few places where the affairs of the physical theatre cannot get consistent "coverage" in newspapers of some kind.

Installation of, or contracting for major items of equipment; provision of some new facility such as a larger, more beautiful lounge; redecoration, and so on, make "spot" news that readily finds its way into the small paper or community columns of the larger city paper. Less often than need be, however, what might have been a sizeable yarn of some memorable interest and conviction is an obscure little squib seen by few. In such instances what the news may have lacked was "the old build-up."

Some news subjects supply plenty of material in themselves to build up an interesting story—redecoration, for example, which suggests description of the scheme adopted. The position or personality of a person connected with the redecorating job may also make good copy for building up the main story (as well as for a following story, perhaps in "feature" style, like an interview).

The "Science Angle"

There are many such "angles," and yet another one, too often overlooked, is the possibility of associating theatre improvements with *modern science.* This does not mean getting into technicalities that lay-

(*Continued on page* 20)

Example of News Story on

PROJECTION

Thomas Edison lived to see motion picture theatres flourish throughout the world and become today's great popular theatre, but even since his passing the invention to which he was one of the first contributors has been greatly refined by the technologists of the motion picture industry.

"Yes, improvements have been made just during the last few years that give the motion picture greater reality and beauty," commented ....., chief projectionist at the ..... theatre, who is now supervising the installation of the latest type of projection equipment in this theatre, which is operated by ..... "And the funny part of it is," Mr. .... added, "Mr. Edison did not have much hope that the motion picture show—that is, the projection of motion pictures before a large group of people—would ever amount to anything. He regarded motion pictures at first as a peep-show affair by which a person could see a 'moving picture' a few minutes long in a slot-machine."

The type of equipment being installed in the ..... theatre has been designed to meet the radical advances that have been introduced into motion picture production in Hollywood, the subtle lighting, the details of glance and gesture necessary to the finest dramatic art, and the naturalness of Technicolor films.

"Most of the public thinks only of sound if you mention the progress of motion pictures," remarked Mr. ..... "Sound certainly created a revolution, but to one in my job there have certainly been great strides in reproducing the picture itself, as the new equipment in the ..... will soon show. Of course, the improvement in the image, or picture, has been more gradual, so that the public is not so conscious of it, but if patrons saw the same picture projected with both old-type and modern equipment in the same evening, they would quickly see the difference. The equipment we are taking out is still serviceable; however, it does not do full justice to the artistry of today's films, so out it goes."

Mr. ..... recited a long list of things about shutters and gears and other gadgets and devices which make the motion picture projector of today, together with its "arc lamps" and "soundhead" and whatnot, a marvel of modern industrial science, as finely adjusted as a watch in spite of its great size. Then he chuckled.

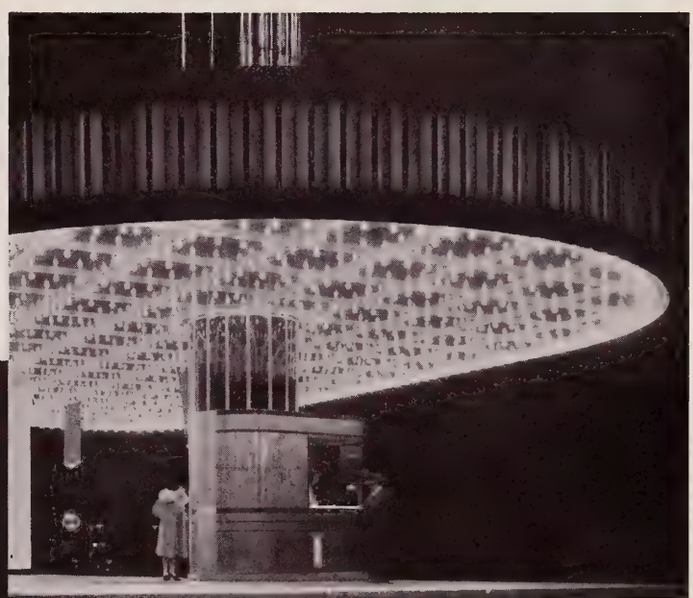
"Speaking of the image, as distinguished from the sound part of the show," he said, "here's another funny one about Mr. Edison. He never thought projected motion picture shows would be a success without sound. As everyone knows, he was the inventor of the phonograph, so he naturally thought of motion pictures as only adding action to the sound. With him, the sound came first. Of course, today we couldn't do without sound. But a big business was built up with just the picture a long time before sound ever became practicable."

The new projection equipment in the ..... theatre will be ready for operation on (date).

Showplace

an eight-page insert devoted to architectural design, and interior decoration & furnishings

ARCHITECTURAL FLUORESCENT TUBE LIGHTING





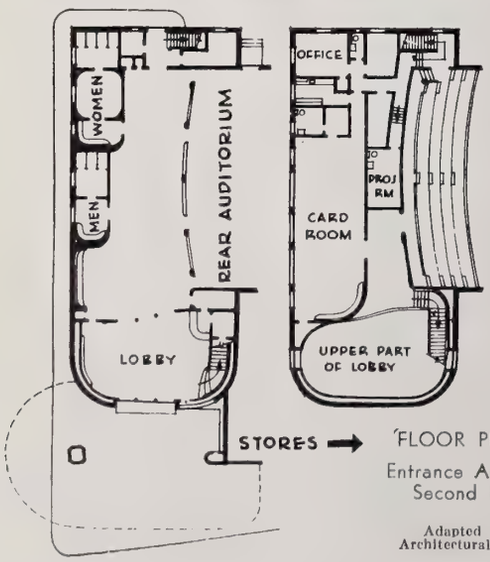
■ General view of the front, and (above) detail of marquee, of the Belle Meade theatre in suburban Nashville, Tenn., described on the following two pages.

BELLE MEADE THEATRE
Nashville, Tenn.

MARR & HOLMAN, Architects

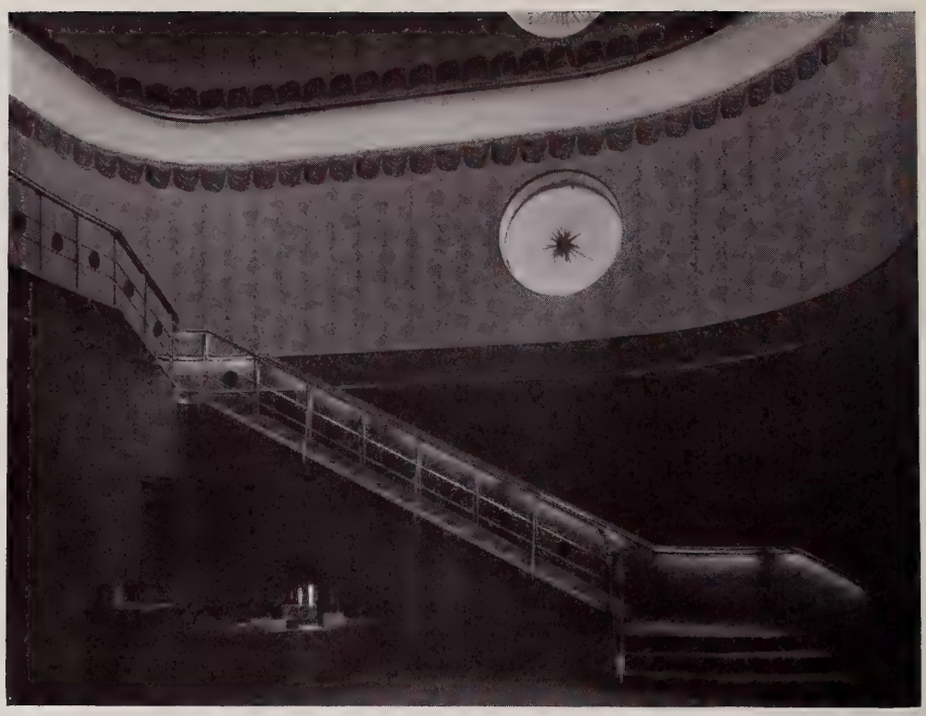
■ Operated by the Crescent Amusement Company, headed by Tony Sudekum, the new Belle Meade theatre is located in a fine outlying residential section (the site was a parcel of Mr. Sudekum's own country estate) and is housed in a building including ten stores to form a community shopping center. Parking space for 400 cars is provided behind the building, which is set back 50 feet from the street for additional parking. The building is faced with Georgia marble trimmed with aluminum.

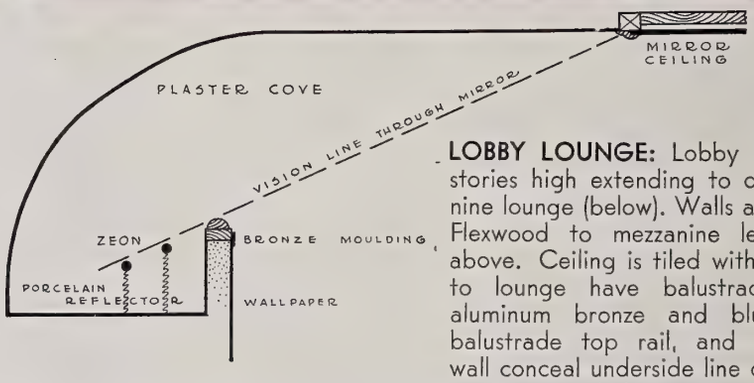
FRONT (see photographs preceding page): Theatre facade is dominated by 90-foot triangular tower of porcelain steel illuminated with red and blue fluorescent-neon tubing and red floodlights. Name is in porcelain steel channel letters carrying 10-watt flashing bulbs, and letter background is flooded with green indirect fluorescent-neon contrasting strongly with yellowish cast of the letter lamping. Tower is crowned with porcelain ball, 3 feet in diameter, studded with 350 ten-watt flashing lamps; porcelain wingback illuminated with fluorescent-neon links tower to building. The **marquee** is porcelain enamel faced with vertical flutings lighted with indirect gold and red fluorescent-neon and has Wagner silhouette-type panels lighted by blue fluorescent-neon and using 4-, 10- and 16-inch letters. Marquee, cantilevered to tower shaft, is 80 feet long, 40 feet wide, with end projecting over parking lot drive. Marquee soffit lighting is by 850 fifty-watt lamps on 12-inch centers in 4-foot squares. Over entrance doors are gold mirrors reflecting soffit light; glass block wall to right of entrance is set 2 feet out from panel painted in various bright colors; lighting of this space makes colorations appear blended in glass blocks. Ticket booth is faced with Ludlite corrugated stainless steel on felt backing, glued to plywood sheeting, and with copper trim.



FLOOR PLANS
Entrance Area and Second Level

Adapted from Architectural Record

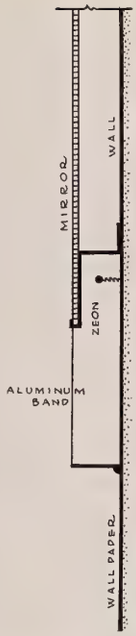


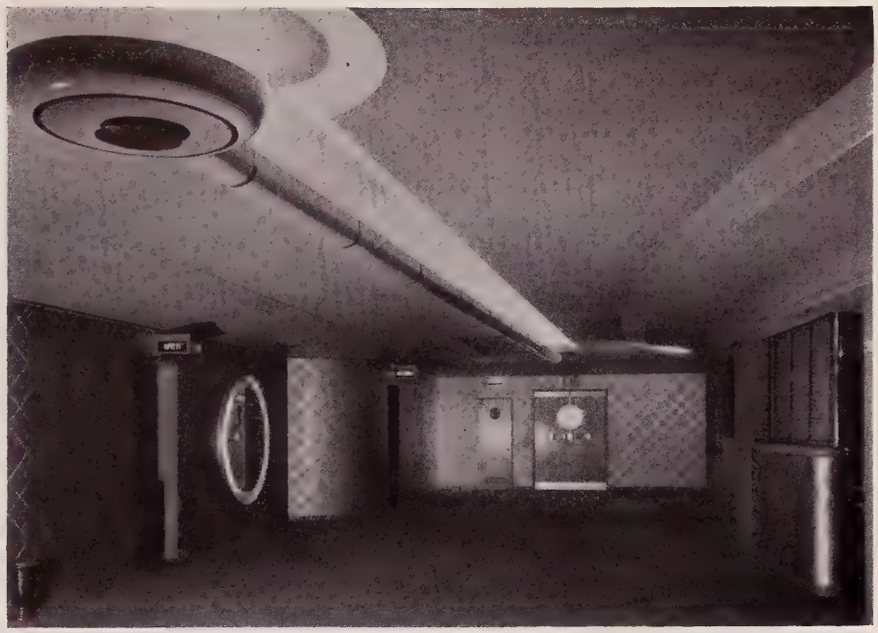


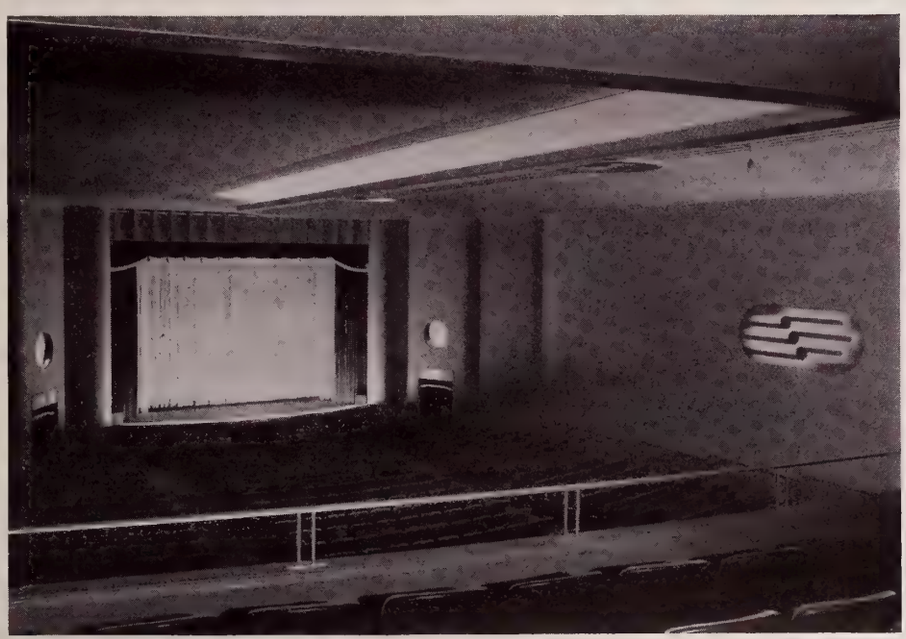
LOBBY LOUNGE: Lobby (above) is two stories high extending to overlook mezzanine lounge (below). Walls are of lacewood Flexwood to mezzanine level, wallpaper above. Ceiling is tiled with mirrors. Stairs to lounge have balustrades combining aluminum bronze and blue glass, and balustrade top rail, and handrail along wall conceal underside line of gold fluorescent-neon to light stairway. General lobby lighting is by fluorescent-neon in ceiling cornice cove (see accompanying drawing of section through this cove). The lobby is carpeted in rose-quartz-colored "carved" (self-patterning effect in varied pile heights) fabric, which is used in all carpeted areas, except in women's powder room the color is blue. Lobby furniture is built in, with simulated leather covering. Lobby candy case has walnut base, and doors are walnut with blue glass panels and aluminum push-bars. Mezzanine lounge is papered like upper lobby, and lighted by central ceiling trough of porcelain steel concealing fluorescent-neon tubing. All draperies in lobby and lounge are of spun glass fabric. This area looks out on the street through a broad, patterned plate glass window.

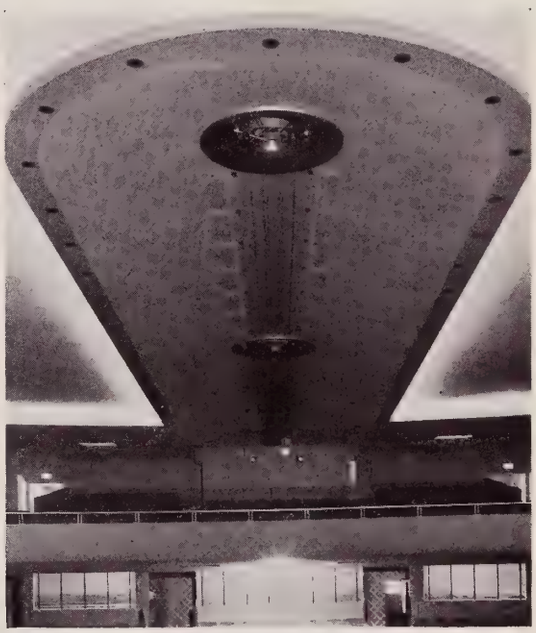


FOYER-STANDEE: Walls (also facing of standee rail) are covered in especially made copper wallpaper protected by clear lacquer. Venetian blinds over rail are aluminum. Illumination is by fluorescent-neon in porcelain steel ceiling trough, while additional lighting is provided by a decorative source consisting in circular mirror at center of wall (at left in picture at right) rimmed with cove containing blue fluorescent-neon tubing (see drawing of section through this feature at right). The mirror is 6 feet in diameter. Men's and women's retiring rooms of the foyer-standee (see floor plan) each has small lounge. . . . **Men's smoking room** has plaster walls with built-in seats and wainscot covered in simulated leather. **Women's cosmetic room** is papered in silver and blue, carpeted in dusty blue, carved pattern, mahogany tables and chairs. Natural butternutwood doors. Lighting of both rooms is covered fluorescent-neon.

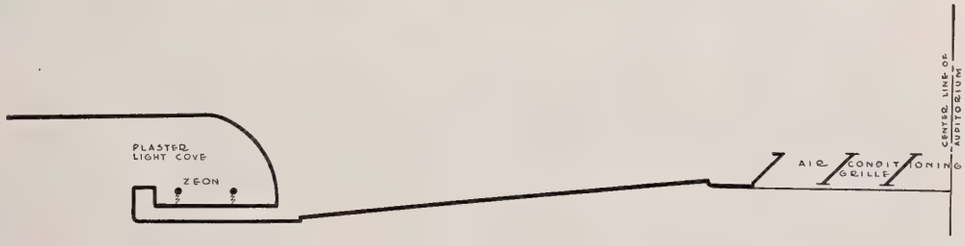








AUDITORIUM: Walls and ceiling are acoustic plaster tinted rose, blue and gray (shades following the color scheme of lobby and foyer-standee). Only wall ornamentation consists in fluorescent-neon sources concealed in a pattern series of porcelain steel troughs. Main lighting is by a ceiling plaque extending from rear to rounded terminus near proscenium containing flush-type Anemostat air diffusers, rimmed by a cove concealing three lines of fluorescent-neon, one blue for running light, and a white and an amber for house lighting (see drawing of half-section through plaque). This cove continues across rear. . . . The Belle Meade seats 1,000 on two floors, with three banks and four aisles. Main center bank is staggered, using alternate extra-width method; the other chairs are 22 inches wide. Rows are spaced 36 inches back-to-back. Chairs have foamed latex seat cushions and are covered in light rose mohair, with arm rests covered in dark blue mohair. . . . The entire theatre is air-conditioned for all-year operation.



EQUIPMENT & FURNISHINGS: Attraction boards and letters: **Wagner Sign Service, Inc., Chicago.** Display frames: **Pittsburgh Plate Glass Company, Pittsburgh.** Coin changer: **Brandt Automatic Cashier Company, Watertown, Wis.** Projectors, rewinds, film cabinets, changeovers: **Wenzel Company, Inc., Chicago.** Projection lamps: **Morelite Company, Inc., New York City.** Hearing aids: **Western Electric Company, New York City.** Auditorium chairs: **International Seat Corporation, Union City, Ind.**

Marquee and theatre name sign **(Claude Neon Federal)**, flashers **(Reynolds): Nashville Neon Company, Nashville.**

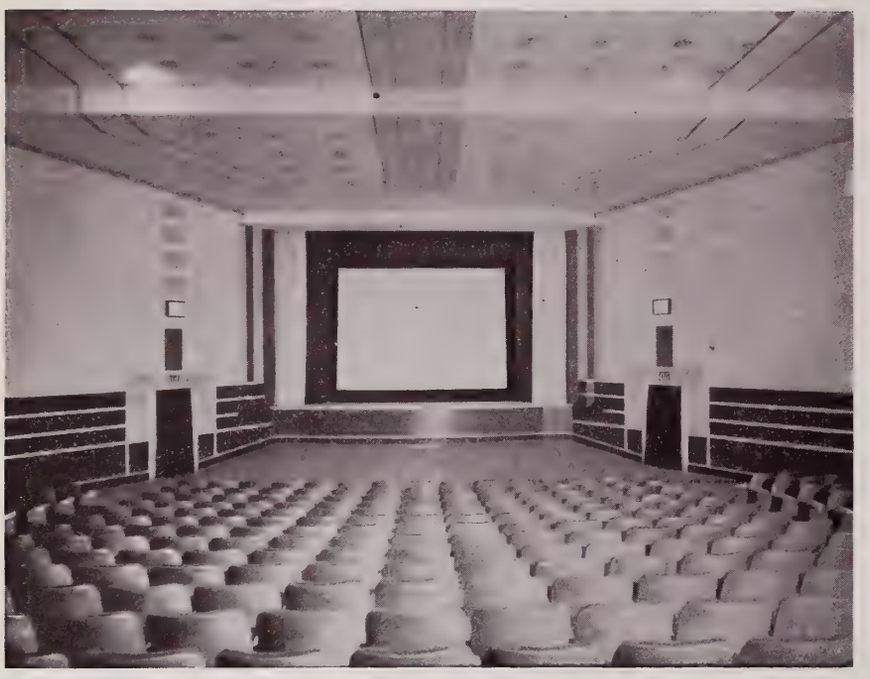
Vacuum cleaners **(General Electric)**, sound system **(Simplex)**, rectifiers **(General Electric)**, lenses **(Bausch & Lomb)**, spotlights **(Kliegl): National Theatre Supply Company, Nashville.**

Interior lighting fixtures **(Garcy and Ruby Lamp)**, incandescent spotlights **(Mitchell): Braid Electric Company, Nashville.**

Curtain control equipment **(Vallen)**, carpeting **(Firth): Castner-Knoff Company, Nashville.**

Compressors **(York): John Bouchard & Son Co., Nashville.** Stoker **(Iron Fireman): St. Bernard Coal Company, Nashville.** Boiler **(Pacific Boiler): J. M. Gallagher Company, Nashville.**

NOVELTY IN CANADA'S BACKLANDS



Forward view of the auditorium, indicating distance from first row to screen.

E W THEATRE, Courtenay, B. C.

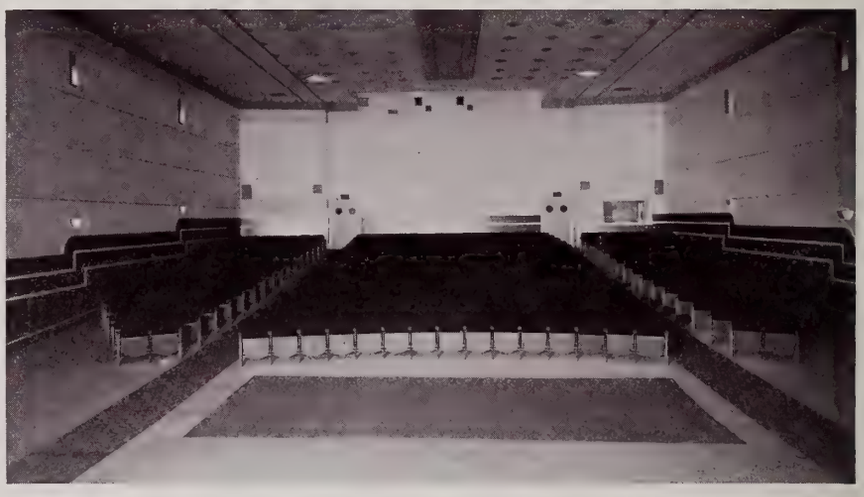
KAPLAN & SPRACHMAN, Architects



The novel front, finished in green stucco and black tiles.



The foyer, leading to auditorium through aisle-head doors.



Rear view of auditorium, showing front space in relation to seating plan.

The lobby, fully carpeted and with mirrored fireplace.





E. W. BICKLE

■ On the east coast of Vancouver Island in the Canadian Province of British Columbia lies the little town of Courtenay, population 1,400, about 90 miles by water from the city of Vancouver. Courtenay is a trading center for a good farming area, and it is also the gateway to a scenic vacation region. Here E. W. Bickle, operator of two other theatres in that area, recently completed the E W theatre, a 450-seat house with spacious, tastefully appointed lounge and foyer and an unusual auditorium seating plan. The distance between the first row and the screen is 30 feet, over twice the width of the screen image. Even so, the side banks of the three-bank plan converge toward the center, further keeping all seats well within the area of no distortion. The building is of frame construction, with light green stucco facing above black tile base. Entrance is immediately into a carpeted lobby with a fireplace and fluorescent-neon lighting from a pendant fixture. This room enters into a foyer with doors at the aisle heads and lighted by fluorescent-neon in a ceiling trough. The auditorium is finished in fibreboards and tiles in two tones, and is also lighted by fluorescent-neon in a ceiling trough.

FOR INTERLUDES IN A CITY DAY

TODAY NEWSREEL THEATRE, Chicago

LOEWENBERG & LOEWENBERG, Architects;
DAVID CHAPMAN, Designer

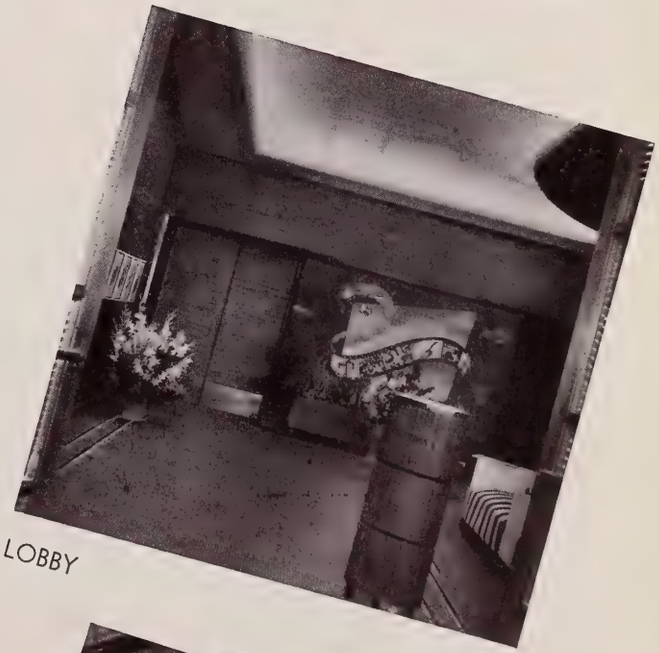


RICHARD E. BECK

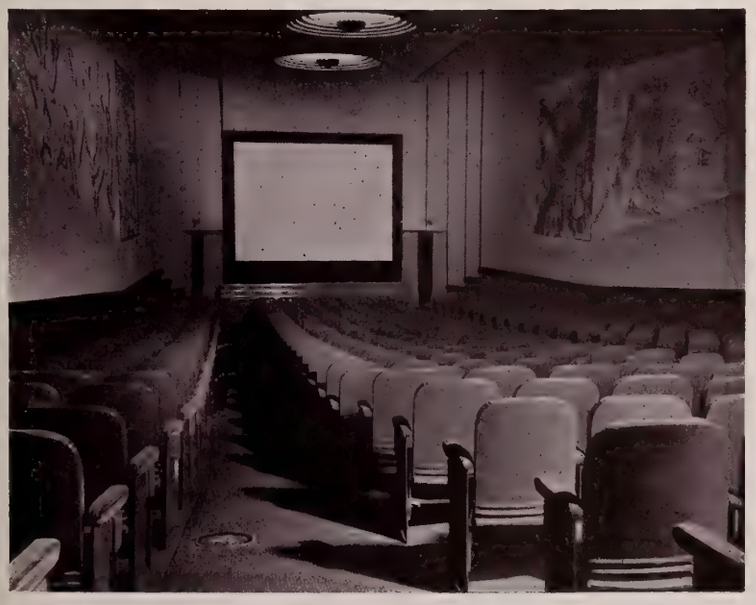
■ Chicago's second newsreel theatre, called Today and located on Madison Street in the heart of the Loop, is not far distant from the first on State Street; both are something less than a block from State and Madison, center of Chicago's famed department store and clothes shop district. Recently opened under the operation of Richard E. Beck, the theatre seats a little over 300 and presents interesting applications of modern lighting technique to interior design. A relatively narrow and deep **vestibule** finished in black structural glass, including ticket booth abutting sidewalk on one side, has a ceiling continuous with the marquee soffit (see picture on page 36) having light sources in a directional pattern arrangement. Scaled to provide 100 foot-candles at eye-level, this scheme consists in continuous panels of Louverglas (a transparent synthetic sheet "ribbed" to direct light rays perpendicularly) flush over recesses containing white fluorescent lamps (130 eighteen-inch, ten 48-inch), each backed by a plano-parabolic white enamel reflector; and eight flush-set reflectors, 26 inches in diameter, with suspended spherical baffle, for 300-watt incandescent lamps. The **lobby**, done in wood veneers of brown tones, has cornice coves all around containing pink fluorescent lamps. The **auditorium**, finished in Spray-Acoustic (mineral fibres and asbestos in a clear adhesive, and sprayed to desired thickness), has a series of side-wall murals in luminescent paints activated by concealed 100-watt mercury lamp units; these and screen light provide chief running illumination. Additionally, five bowl units suspended from reflecting recesses are spaced down middle of ceiling and contain low-wattage lamps on dimmer. All exit lights consist in metal units concealing red lamps and holding half-inch Lucite (light-transmitting plastic) letters. Kroehler retracting-seat chairs are arranged in three banks, with rows spaced 36 inches on a combination-bowl ("reverse") floor. A main lounge, with photographic murals and leather-covered built-in seats, is in the sub-level; men's and women's rooms adjoin and are equipped with Sterilseat ultraviolet germicidal lamp toilet seats. All floor coverings are Klearflax flax-fibre matting. Projection is by Brenkert mechanisms with Brenkert Senarc-type lamps, while the sound system is RCA. An interesting entrance area detail is the use of a modern pattern in terrazzo from curb to entrance doors, with the terrazzo treated with Alundum, an anti-slip compound.



VESTIBULE



LOBBY





MAIN LOUNGE

Suggestions by Burton

SIMPLE METHODS FOR MODERNIZING OLD THEATRE DOORS

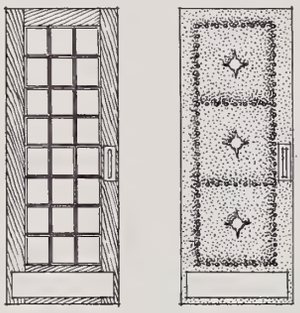


CHARLES C. BURTON
Architect & Engineer, Paramount Theatres Service Corporation

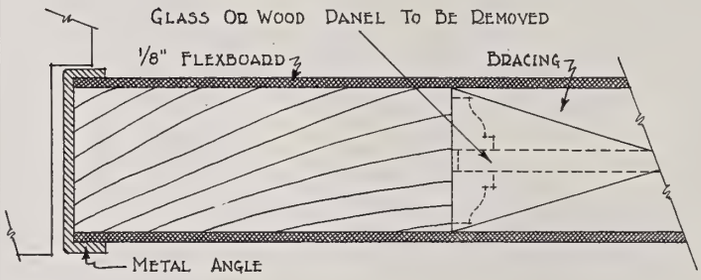
■ Offered in this group of schematic sketches are a dozen different ways one can remodel, at a moderate expenditure of time and money, the doors of the lobby, foyer, lounges, and divisions of the theatre with which the public comes in contact. Various materials can be used; in these schemes I have applied Flexwood, imitation leather, and linoleum, in addition to cabinet woods and glass. Any competent carpenter and glazier is familiar with the applications indicated for wood lattices, etc., and glass, while I have added sketches to show the application of flexible wood veneers, leatherette and linoleum. Many of these very schemes I have used in modernizing theatres, with results considered altogether satisfactory with respect to both costs and decorative effect.

—C. C. B.

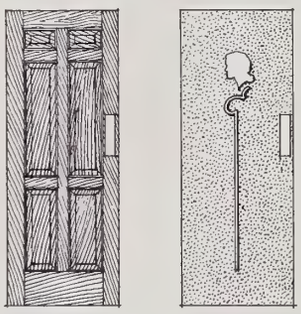
※ Glass Door Covered With Imitation Leather On Cotton Padding Over Presdboard Back.



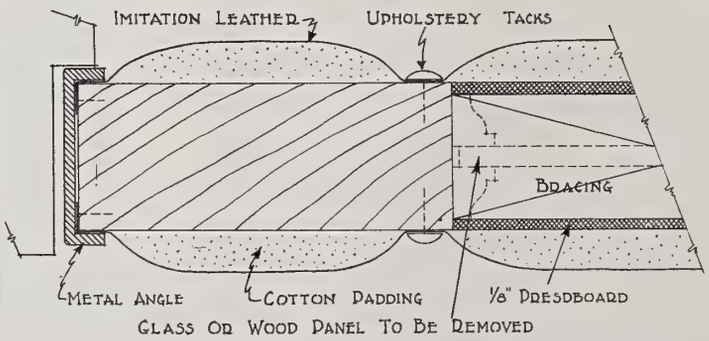
※ Detail Of Application Of Flexboard To An Old Door.



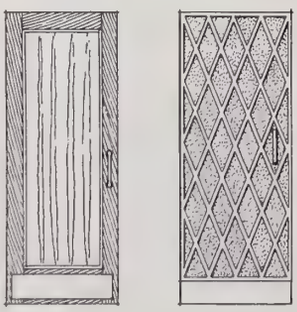
※ Wood Rest Room Door Covered With Flexboard And Decorative Applied Metal Cutout.



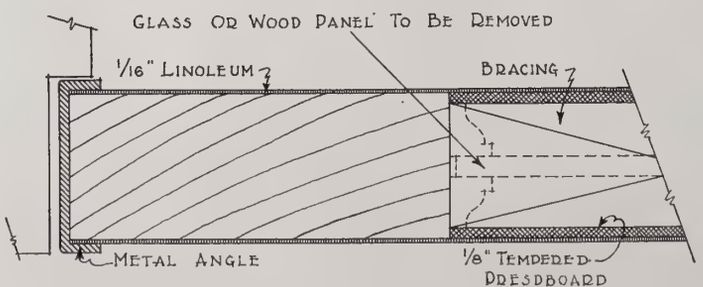
※ Detail Of Application Of Imitation Leather To An Old Door.



※ Old Door Remodeled With Wall-Tex Over Presdboard And Covered With Wood Lattice.

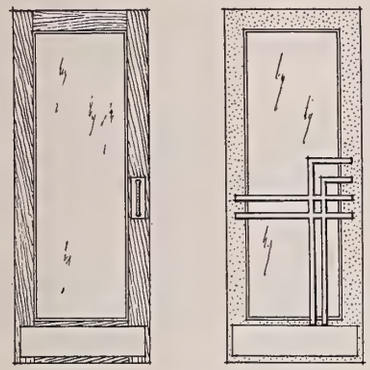


※ Detail Of Application Of Linoleum To An Old Door.



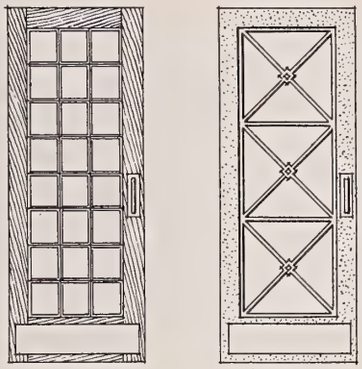
NOTE! Linoleum Should Be Cemented On Door In A Compress.

※ New Pullbars Of White Metal To Modernize A Door. Old Kickplates Should Be Chrome-Plated.



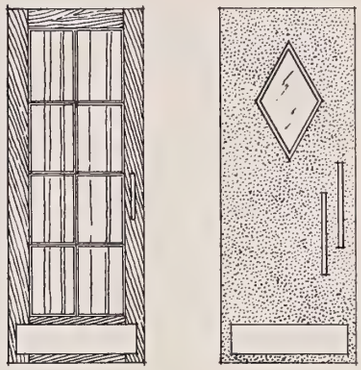
Before After

※ A Wood Lattice Over Single Glass Panel Will Give Modern-Classic Effect.



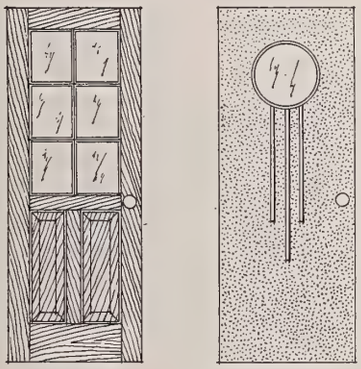
Before After

※ Glass Foyer Door May Be Covered With Flexboard



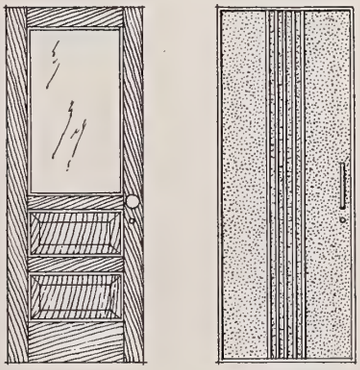
Before After

※ Box-Office Door May Be Modernized By Use Of Metal Strips On Flexboard.



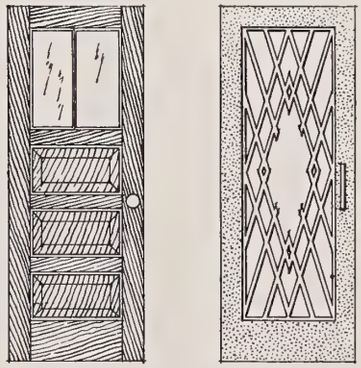
Before After

※ Closet Door Covered With Flexboard Or Linoleum & Metal Or Wood Strips.



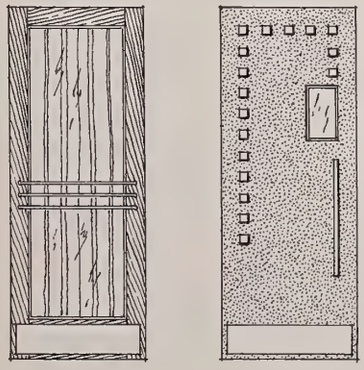
Before After

※ Wood Phone Booth Door Changed To Glass Panel With Wood Lattice Applied Over.



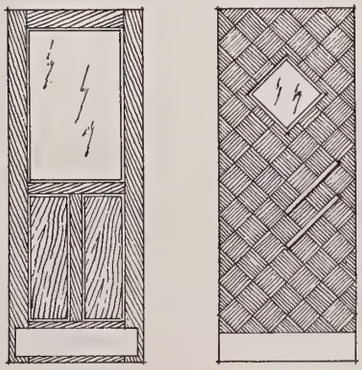
Before After

※ Glass Door Modernized By Use Of Metal Squares Applied To Linoleum Covering.



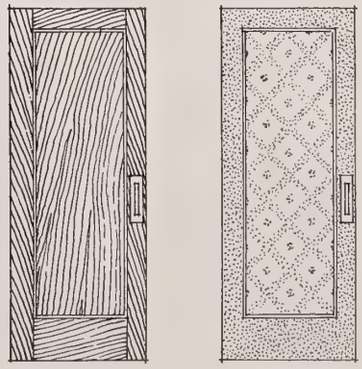
Before After

※ Linoleum In Imitation Of Wood Parquet Applied Over Flexboard. New Hardware.



Before After

※ Wood Panel Door Altered By Pasting Wall-Tex Directly On Panel. Frame Painted.



Before After

Carpeting

ADDED SELECTIONS

More carpet designs to choose from for the just-right effect

■ ■ ■

SELECTION of carpeting to give the floor its full effect in a specific theatre interior scheme, presents a problem only when a representative choice of designs is not conveniently available. Actually, there are many hundreds of patterns to choose from; to the older ones new designs are consistently added. Those illustrated here have been selected from among recent additions to contract lines. To indicate them in order:

One—acanthus leaf scroll in reds on a black field; two—large-scale figured design in tans and red; three—an open, airy feather pattern in tan and brown on a burgundy ground (these three are from the Alexander Smith group of Crestwood Velvets); four—modern geometric scheme in blue, gold, tan and red; five—abstract-modern floral design in black, grey and beige on red ground; six—another abstract modern in delicate shades of green (the latter three are Bigelow-Sanford Wiltons); seven—a Mohawk Wilton of open, colorful pattern having tan, turquoise and brown figures on rose-cedar ground; eight—another Mohawk Wilton, smaller in scale, presenting a modernized leaf figure in varied rose shades on burgundy; nine and ten are Bigelow-Sanford Wiltons, the former having a complex scheme of abstract floral devices in shades of red from dark ground to bright figures, the other a delicate check design in maroon, rose and tan.



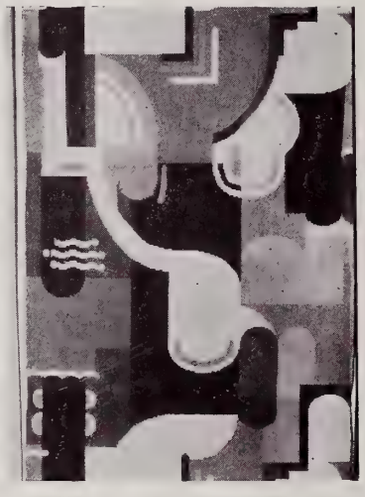
ONE



TWO



THREE



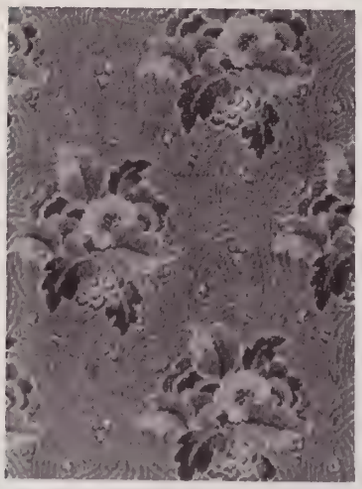
FOUR



FIVE



SIX



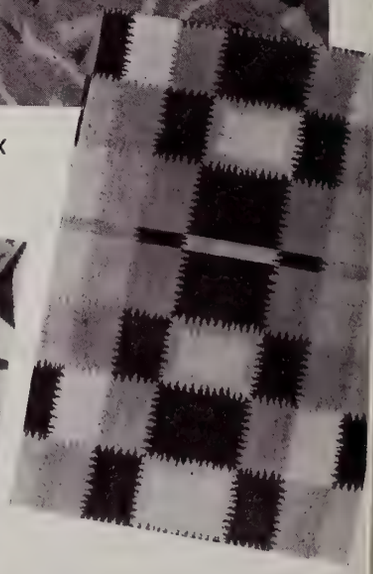
SEVEN



EIGHT



NINE



TEN

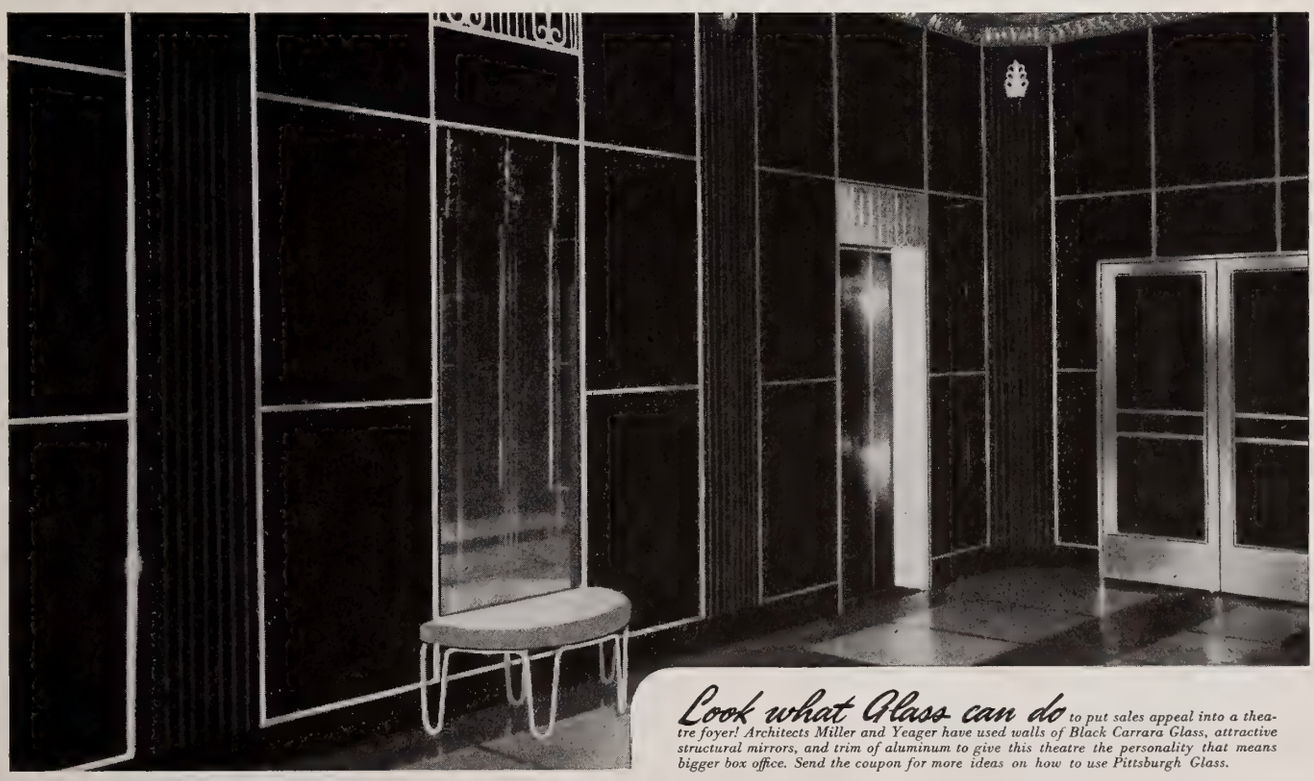
FOYER and LOUNGE FLOORS, and STAIRWAYS, ARE ALWAYS CONSPICUOUS—KEEP THEM WELL GROOMED



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There's very little glamour about these men. The public rarely sees them. Yet you couldn't get an airplane off the ground without them. That's how important they are.

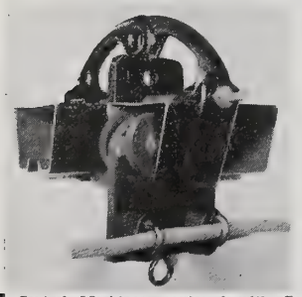
Every industry has its ground crew that the public never sees. In your theatre it's the projection and sound, for without them you couldn't put a picture on the screen. That's how important *they* are.

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Getting the Theatre In the Newspapers

(*Continued from page* 10)

men don't understand or care about; if it did, the Sunday supplements and popular magazines wouldn't be printing some of the things they do print. The public (that portion well out of the 'teens) is rather enamoured of the "marvels" of modern science. Even country weekly "boiler plate" carries items on the new "wonders" of our age—"Gleanings from the Scientific World"! And if the motion picture theatre isn't itself a marvel of Man's recent gadgeteering, then what is? And not only are the processes of projection and sound marvelous, but the theatre uses many products that are equally interesting as a new trick of modern industrial magic. A number of such "angles" are observable in illustrative stories accompanying this article.

Characteristics and processes are not to be described, of course, for the sake of *explaining* them; they should be merely referred to with just that *minimum* description necessary to tie them up with the wonders of this scientific age (and just think, your theatre is going to have such a thing!). The necessary information usually has come to the theatre operator merely as a result of his trade paper reading and contacts with the market; catalogs are another source of information; and should these sources prove insufficient, a letter to the manufacturer, or a minute's chat with the dealer would supply more than enough.

"Features" for Extra Space

Such "tieups with scientific marvels," so to speak, lend themselves excellently to "feature-style" articles. Stories of this type are useful to give an uncompleted installation or renovation job another whirl in a local paper after the original "spot" news announcement. A story purporting to be an interview with the owner or manager, or it may well be in some instances with the projectionist, is another type of "feature" yarn. Maybe there's a "feature background" in the owner of the theatre—or of the man who built it—which can stand an airing now that the house is being remodeled after all these years.

Are you installing new curtain control equipment? How many people know that when the screen curtain closes so promptly and smoothly that there isn't some employe pulling a rope backstage, just like in the old Opera House days? They don't care? No . . . but it might be of passing interest to many that the curtain can be made to close, open, stop in the middle, go back again, merely at the touch of a button 'way up in the projection room.

Remodeling the auditorium, with new acoustic treatment? Isn't it rather curious how sound moves like water, and bounces off a wall like light, and has to be controlled so that it won't bounce all over the place, and that this control is accomplished by modern acoustical science with materials that are hidden or appear to be just part of the decoration?

To indicate the publicity possibilities in a general way is all that an article can do. There are many ways of dealing with the same subject—the time, the place and the subject determine what one can do in any instance. Publicity being what it is to the theatre, the ways and means of taking advantage of the news columns of the local newspaper need cultivation. And not *all* the news of your theatre is on the screen.

Example of Feature Story on

SOUND

A new scientific principle will be applied in the sound at the ..... theatre, according to Manager ..... with equipment soon to be installed. Although mechanically a complete apparatus with its full supply of amplifiers, loudspeakers and "electric eyes," the new equipment, which has just been contracted for, will be the "other half" of a whole system of which the other part is in Hollywood. The practical result of the new principle is to connect up the ..... theatre intimately to every shade of voice spoken and tone of the music played in making the picture.

The equipment previously installed in the ..... theatre, as in others, was designed more as an independent unit. The photoelectric cell, or "electric eye," takes the sound off the film and converts it into an electric current so weak that it could be compared to one-50,000th the strength of a fly. This is then made stronger, or "amplified," until it is strong enough to fill a theatre with sound. Some imperfections in the work of the amplifiers and of the photoelectric cell were inevitable, Mr. ..... explained.

Hollywood also takes approximately one-50,000th "fly-power" from a microphone, amplifies it enormously and records it on the film. The studio apparatus was built as the most perfect unit possible to engineering science, but it had some flaws, nonethe-less. Under that older arrangement, therefore, the sound was subjected to a double distortion before the audience heard it and was never as completely natural as the motion picture industry wanted it.

"This problem was tackled by experts of the Academy of Motion Picture Arts and Sciences," said Mr. ..... "They decided that studio equipment and theatre equipment must be designed together as two halves of a whole unit, with electrical characteristics fitting into each other like hand and glove. The imperfections of one half would thus be cancelled by exactly equal and opposite imperfections intentionally built into the other."

All the studios, following this recommendation, some time ago installed new recording equipment. Manager.....expects to have the new theatre equipment in the .....ready for operation on about .....



John J. Sefing's WAYS & MEANS

in the installation and operation of equipment

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

What the Simple Ventilation System Must Be to Do Its Job

¶ The ordinary type motion picture theatre air supply is not complicated, yet too many installations prove faulty because of skimpiness, oversights or uninformed operation. Here are the requirements if genuine ventilation is to be got

THIS IS THE time of year when exhibitors having simple ventilation and blower systems, with or without air washers, are wont to give them some thought, due to the approach of warm weather. They should begin now to lay any plans they may have for replacements and improvements, for these take time.

The scope of a simple theatre ventilating system is quite broad, and every exhibitor should familiarize himself with the fundamental operating characteristics. This article is prompted by the mistakes the writer frequently observes.

There are also terms that are used by salesmen and engineers for the purpose of designating the different types of ventilating equipment. Before discussing the practical side of a simple ventilating system, a few most important definitions of the terms generally used will be given, according to their common usage.

C.F.M. is the total volume of air moved by a fan or blower and is measured or expressed in cubic feet of air per minute. This volume, or c.f.m., of air is dependent on the *speed* of the fan or blower, its *size,* and the *resistance* offered to the flow of air.

A *fan* is a machine especially designed for creating a rapid movement of air, and for theatre use it should not be confused with the simple circulating fan, as used in homes, offices, etc. A fan is sometimes called a blower, depending on how it is used, whether to exhaust the air from the theatre, or to "blow" air into it from outdoors.

A *duct* is an enclosed passage made of metal or composition material to direct the flow of air from the blower to the outlet deflector.

A *deflector* is a device made of wood or metal which is installed at the end of the duct where it terminates in the auditorium. It directs the flow of air over the auditorium by its horizontal and vertical blades, which can be moved to any postion desired and then set in place.

A *louvre* is a device made of metal which is installed in the wall of the fresh air intake opening in the blower room. The blade of the louvre should be adjustable to keep out the rain, to control the amount of air taken in, to prevent large foreign materials from being drawn into the blower, and to keep out cold air in winter.

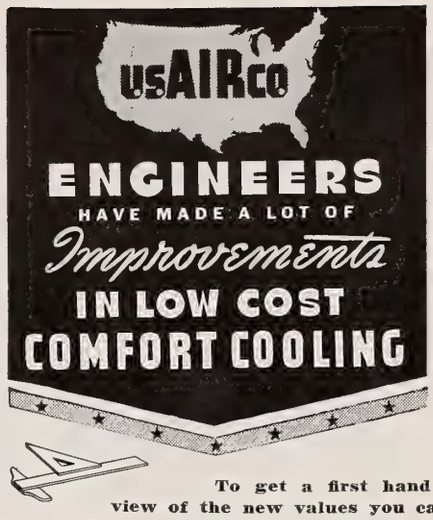
A *grille,* in the sense used here, is an ornamental panel of metallic open-work placed in front of a duct or deflector, mostly for decorative purposes. The use of such a grille is best avoided whenever feasible to do so, since it sets up some resistance to the flow of air, especially if the openings are very small.

Velocity is the speed of the air movement and is referred to as *F.P.M.,* or feet per minute. The velocity of the air in theatre ventilating systems is very important, for when it is too fast a whistling noise will be noticed at the deflector blades, which might interfere with the motion picture sound; if it is too slow, poor ventilation will be noticed within the theatre.

A *drive* is a device consisting of several V-shaped belts that transmit mechanical power from the motor to the blower. These belts are placed over grooved sheaves, or pulleys, or the shafts of the blower and motor.

The *motor* is of course the electrical machine that powers the blower.

R.P.M. is the speed of the revolving motor pulley, and the pulley of the blower, and means revolutions per minute. The r.p.m. of the blower pulley, which is always of a relatively large diameter, is slower



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Cross-Index to Advertisers—page 74

than that of the motor pulley, which is smaller in diameter. The motor r.p.m. is usually from 1,200 to 1,800, and the blower r.p.m. from 150 to 350.

Getting True Ventilation

In purchasing and installing a simple ventilating system, care must be taken that the many items that make it an efficient year-around system are not overlooked. The theatre owner should never provide for a smaller amount of air than will be actually needed at any period of maximum requirements. When a blower is purchased that delivers a small volume of air, even with almost perfect distribution a bad condition will result in the rear and at the entrance of the theatre; the air as it leaves the deflector picks up heat, moisture and odors passing over the patrons, then goes through the lobby and is disagreeable to incoming people.

To prevent this bad impression of the theatre, it is necessary to deliver a greater volume of air inside the auditorium, so that the air will seem to be fresh, and in summer, not unduly warm. In some States, 30 cubic feet per minute per person is prescribed by law for minimum ventilation. From the writer's experience in theatre ventilation 75 cubic feet per minute per person must be delivered in order to have an agreeable condition within the auditorium on hot, sultry days. Calculations for the c.f.m. of air required should be made on the *total number of seats,* rather than on the cubic area of the auditorium.

The flow of air should always be from the deflectors at the stage, across the entire length of the auditorium, then to the outside *by means of exhaust ducts at the rear.* These ducts should have exhaust fans to pull out the warm, used air, which will accumulate at the rear, especially where there is a balcony.

The area below a balcony, and above it, especially with a low ceiling, is usually very hot and stuffy, in both summer and winter. Patrons sitting under such conditions will soon find it impossible to enjoy a picture regardless of how good it is. Exhaust fan or fans at the rear of the auditorium must be regarded as necessary in order to have true ventilation.

In the average-sized theatre the bottom of the air supply deflector should always be located between 9 and 10 feet above the auditorium floor at the stage. In this way best results will be obtained, the air moving directly over the patrons' heads, not too low to blast them in the face, and not too high to affect the picking-up of heat and moisture.

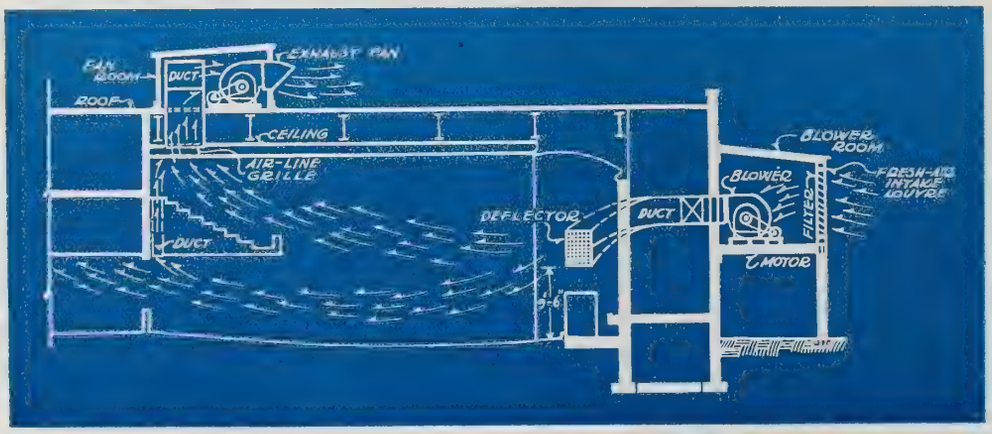
Blower Room Provisions

The blower room should be located in the best possible location at the stage. Where a theatre auditorium is quite wide, two such blower rooms must be provided, together with necessary blowers, drives, motors, deflectors, louvres and duct work. The size of a blower room for a 25,000 c.f.m. capacity blower should be about 8 feet deep, 7 feet wide, and 7 feet high. The fresh air intake louvre area should be 36 square feet.

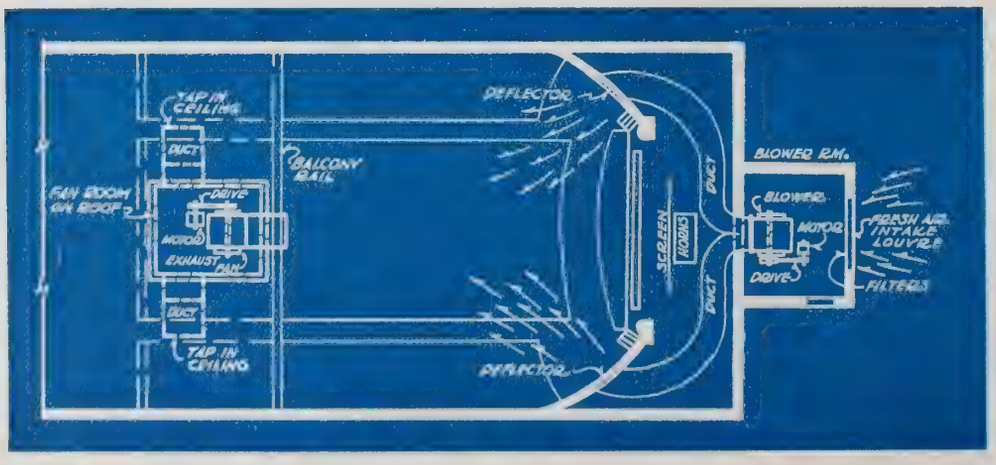
The size of a blower room for a 45,000 c.f.m. capacity blower should be 10 feet deep, 9 feet wide, and 8 feet high. The fresh air intake louvre area should be 51 square feet.

The size of a blower room for a 65,000 c.f.m. capacity blower should be about 12 feet deep, 11 feet wide, and 9 feet high, while the fresh air intake louvre should always be adjustable for different settings of the blades; also, there should be a mesh screen on the intake. A very good practice is to install inexpensive "throw-away" air filters at the fresh air intake to filter out particles of dust, dirt and other small foreign bodies always present in outside air. *Extreme care should also be taken that the fresh air intake opening for the blower is not located at or near a busy sidewalk, restaurant kitchen, large boiler room chimneys, and loading platforms for coal.*

The duct work from the blower supply "mouth" to be the outlet deflector should always be of metal properly reinforced for rigidity and long life. Under no circumstances should canvas ducts be used, for they deteriorate fast, leak air and collect dust. The blower and motor should have good sound-absorbing bases to cut down mechanical noise to the minimum.



Basic layout for simple ventilation system in theatres. The upper drawing shows a section through a theatre having a balcony, the drawing below shows the same system in plan. Arrows indicate the direction of air flow. The various elements of the system are pointed out, and the methods illustrated in these drawings are explained in the accompanying discussion.



Motor Requirements

The motor should be a two-speed, multiple-speed, or slip-ring variable speed machine in order to allow adjustment in the volume of air delivered to the auditorium according to changes in the weather. A single-speed motor may be cheaper in initial cost, but when colder weather sets in it will be almost impossible to use because of the terrific volume of cold air that will be delivered to the auditorium. Mostly all power companies require motors of 5-horsepower and above to be connected to power circuits of 2- or 3-phase a.c. This practically eliminates single-phase a.c. motors from consideration for ventilating systems. Furthermore, single-phase a.c. motors are made standard single-speed, and a special single-phase motor for multi-speed work would be almost prohibitive in cost. However, if single-phase single-speed motors must be used, flexibility in speed can be attained by installation of hydraulic or mechanical variable speed drives. These are not as efficient, however, as multi-speed motors. These multi-speed features should also apply to the motor of the exhaust fan, since there will be times, especially in winter, when it will be desired to remove only a small amount of air from auditorium.

Setting the Deflectors

When the ventilating system is completely installed, proper adjustments of the deflector blades must be made for the cor-

rect flow of air throughout the auditorium. The ventilating system can be of the proper type and size for the particular needs of your theatre, but if the air is not distributed evenly throughout the auditorium the system is not doing its job. The supply blower should be turned on "full-blast," also the exhaust fan, so as to have conditions within the theatre as nearly as possible like normal operation during show hours, then two or three people should sit in different sections, beginning at the front row—*but always in the same row*—each with a toy pin wheel or a stick with a streamer of silk or other light material attached to it, in his hand. One man should be at the deflector (or two men if two supply deflectors are installed) ready to adjust each individual blade as directed. The men sitting in the auditorium should lift the pin wheel or streamer stick about 2 feet above their heads, and when the pin wheel begins to turn or the streamer begins to lift, notify the men at the deflectors. When the front row is done they should move to the fourth or sixth row, and so on, until the seating area has been covered.

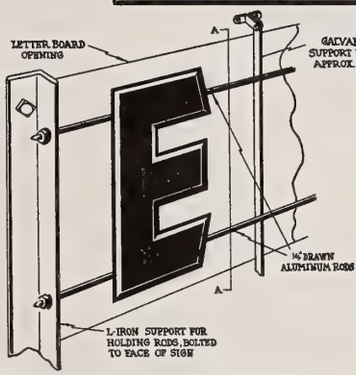
Care should be taken by the man at the deflector blade that he does not move the blades too much, for an inch in either direction will deflect the air flow substantially. When these adjustments are completed the blades should be *locked tightly in place*. This does not mean that the air flow has been absolutely, perfectly adjusted forever, since some changes will be advised with a full audience in the auditorium, due to the heat and moisture given off by the people. "Dead" spots should be noticed carefully, and the blade or blades controlling each particular spot should be turned ever so slightly until a movement of air is felt in that "dead" spot. Two or three such adjustments are necessary, in some cases, before a relatively even air distribution in the auditorium is accomplished.

And Don't Overlook These—

A little item that is most important and quite frequently overlooked is the installation of a metal drip pan under the motor base for catching the overflow of oil. Without this oil pan the overflow oil from the motor will soak into the floor and will constitute a fire hazard. Another important precaution is to make sure the blower bearings are greased and the motor bearings oiled with a good grade of oil *before starting the system.* Many bearings have been ruined in this way when the installation men *assumed* the manufacturer had oiled his equipment at the factory. *A good trick is to pour some light grade oil into the blower bearing grease cup before forcing heavy grease into them.* In this way the oil will provide a smooth path for the grease to follow to every moving part of the bearing block.

One always should be sure to make adequate provision in the blower room for hoisting and inserting the blower. In a lot of cases the blower room is completely finished, and then it is found that the opening left in the wall is not large enough to permit the blower to go through.

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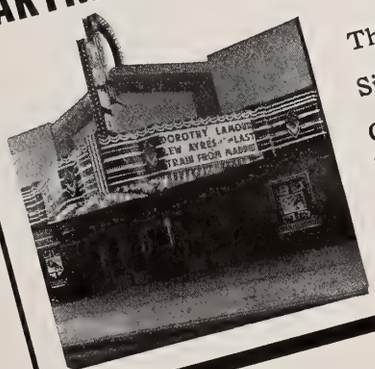
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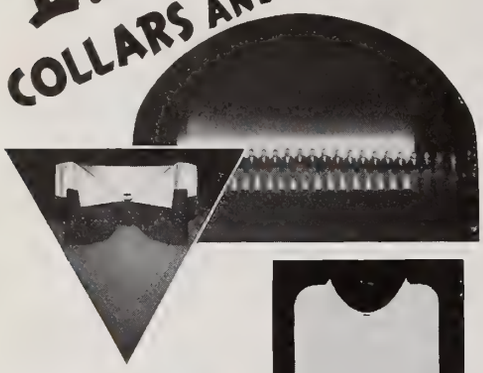
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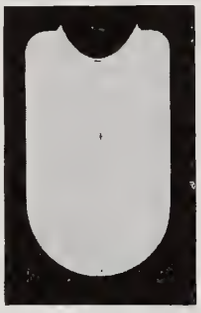
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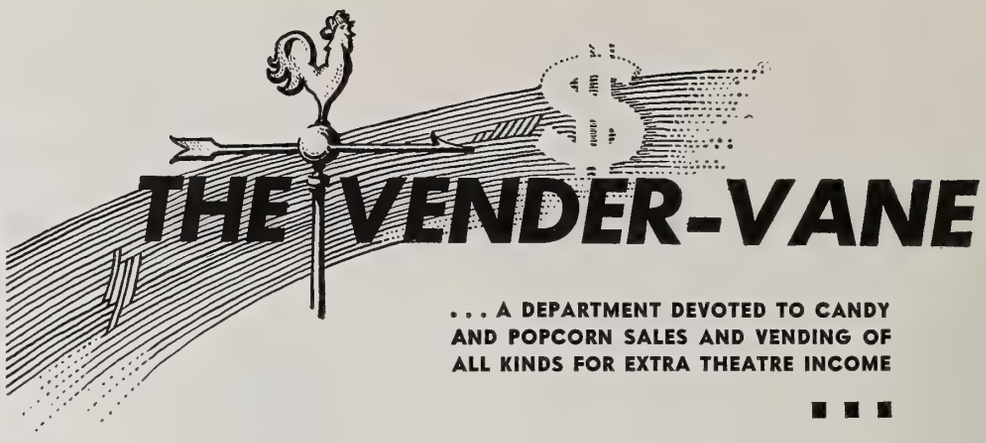
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. . . A DEPARTMENT DEVOTED TO CANDY AND POPCORN SALES AND VENDING OF ALL KINDS FOR EXTRA THEATRE INCOME

Beverage Vending, and Refreshment Sales Promotion

• The third and concluding article of a series on methods that make confectionery selling an appropriate service and worthwhile source of extra income

BEVERAGE dispensing must be included among the extra-income possibilities of a theatre, and it has the sanction of custom quite as much as candy and popcorn. In classes of theatres allowing the active sale, or hawking, of confections, the "ice-cold drink" has always had a place; even in New York stage theatres today, orangeade is commonly available in the lounge or from an attendant passing up and down the aisles between acts. Providing a refreshing drink may be properly regarded as a service to motion picture theatre patrons, and equipment now available makes such a service convenient and unobtrusive.

We have observed in the two previous articles in this summary of extra-income methods suited to theatres, the main considerations in vending candy and popcorn. There is never any need for the theatre to handle such vending through a concessionaire; beverage dispensing, however, can be operated profitably by the theatre management itself only in certain circumstances.

Maintenance and servicing of the dispensing equipment really require, if there is to be a profit on beverage sales, that a single operator have not less than ten machines. These of course must be located within an area small enough for proper servicing at minimum expenditure for trucking and labor. In most cases, therefore, the theatre offers merely a location for one of the machines of an outside operator, or concessionaire; however, it is obvious that a circuit with at least ten theatres within a radius, say, of 20 miles, could operate its own beverage machines.

Equipment and Its Location

The servicing requirements are basically much the same regardless of the kind of machine used. There are two general types—one serving a drink prepared at a carbonating station (syrup and carbonated water mixed and barreled), and one which carbonates the water and mixes the syrup with the water at the moment of dispensing. With both types the dispensing is fully automatic upon insertion of a coin, and the drink is dispensed in a paper cup. The theatre operator's percentage from a concessionaire runs, as a rule, from 10% to 20% of gross sales, depending on volume.

As to the type of beverage, the selection would be determined by preferences among a theatre's patronage, and the availability of specific kinds of beverage. The popular



Staff Photo
Frigidrink equipment in the Tivoli theatre in Newark, N. J. This beverage dispenser is type that carbonates the water as drink is dispensed.

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cola drinks are of course available in almost any community of the United States.

In locating a beverage machine in a theatre, considerations are similar to those applying to candy dispensing equipment—that is, the drink equipment should be close enough to traffic lanes to be noted, yet not be so conspicuous that the theatre-proper looks as much like a confectionery store as a theatre. There is yet a special factor presented by beverage vending: whereas a bar of candy or box of popcorn is carried away from the point of purchase, a beverage is consumed on the spot, so that the location (this would apply particularly to the smaller theatres) must be where a group of purchasers (as might easily happen on hot summer days) would not interfere with traffic.

Confection Sales Promotion

The controlling consideration as to *what* and *how much* can be done by the theatre management to stimulate purchase of candy, popcorn and beverages would seem to be one of clientele. The theatre has a certain character derived from the general character of its patronage. What may not be out of place in a "shooting gallery" would be offensive, or at least crudely obtrusive, in a well-appointed theatre serving, let us say, a fine suburban community. In general, vending should not *seem* to be an important part of the theatre business.

For the promotion of confectionery sales within the theatre, the service-to-patrons idea is legitimately adapted to screen announcements. The copy thus confines itself to the functions of a reminder, in some such words as, "Patrons wishing a refreshment during or after the performance will find candy, popcorn and a cold drink of Cola available for their convenience in (indicate locations)."

For extra stimulation of candy and popcorn sales on occasion, the "gift package" idea, with the gift a pass to the theatre, has been used successfully, and in the average situation it may be considered appropriate to the character of the theatre. It certainly makes confectionery vending no more of an intrusion on the real function of a theatre than money contests and giveaways. The method follows practically any of those commonly used in distributing "gifts."

The interests of maximum refreshment sales in the theatre are most appropriately and consistently served, of course, by the appearance and location of the equipment and displays, the attractiveness and courtesy of attendants, the selection, quality and freshness of the goods. Like everything else in the theatre, if a job is to be done, refreshment sales under the proprietorship of the theatre management itself, need regular, informed managerial attention. Where this is given, refreshment vending is usually a highly worthwhile source of extra income as well as an appreciated service to patrons.

REFRESHMENT SHOPS AND SMALL CASES TO MEET LOCAL NEEDS





One of the Interstate refreshment shops. This one is at the Lyric theatre in Brownwood, Tex. At left it is shown from the street; at right, from the lobby. It contains booths seating four to six people. Each such store is staffed by four girls, two to a shift. The popcorn machine is placed at sidewalk during operating hours to serve pedestrians as well as patrons.

IN THE CONDUCT of confectionery sales among theatres of the Interstate and Texas Consolidated circuits in the Southwest, methods are more or less adjusted to the specific needs of the individual theatre. In some instances the vending facilities are provided entirely within the immediate public areas of the theatre itself, in others small shops adjoining the lobbies are provided.

There are other special provisions to meet local conditions. In the smaller houses, in order to save on staff overhead, the doorman is expected to take care of candy counter sales during certain hours, leaving another member of the staff to attend to the popcorn machine. For this purpose a small candy case has been developed, riding on castors, which is wheeled over to the entrance doors. It is 24 inches long and 22 inches wide at the bottom, and slants to 16 inches wide at the top, while the height is 48 inches. Construction is of plate glass on a wood base, and there are three shelves accommodating about 40 candy items.



A ticket booth with special candy case for handling candy sales by cashier. This one is at the Palace in El Paso.

At yet other small theatres candy sales are taken care of by the cashier. A special type of case has been designed for incorporation in the ticket booth plan, with a glass shelf arrangement so placed that the patron can readily choose the item wanted, which is dispensed through the ticket window slot.



Barrett Photo
LAFE R. PFEIFER

In practically all of the houses in these circuits, the confectionery sales of which are managed by Lafe R. Pfeifer, popcorn is a profitable item.

"When possible," Pfeifer points out, "the popcorn machine should be located as near the sidewalk as possible and on the side of the box office which is used as an entrance to the theatre. Location of the machine, the technique of operating and staffing it is all a matter of common sense and public psychology and none of the questions present any technical points.

"If it is necessary to place the machine inside, it should always be in the same relative position and face the theatre patron as he enters. If there are balcony stairs in the lobby, the machine should be placed with reference to patrons entering that section as well, because frequently balcony customers furnish a large portion of the trade.

"There is no odor connected with the proper operation of a popcorn machine and never in any of our theatres does the odor of popcorn permeate the theatre. Odor arises only when the machine is not properly cleaned and when the theatre operator employs a person to operate a popcorn machine who will not keep it clean."

Under Mr. Pfeifer's system every machine is thoroughly cleaned every night, not only the popping mechanism, pots, etc., but the entire machine. Even the top accumulates vapors which must be wiped away, and the wiring must be cleaned. Pfeifer said a bountiful supply of clean towels should be kept handy for this purpose; he discourages the use of wiping rags as generating a poor psychology in the trade.

If the theatre is one catering to large crowds, he believes it is unwise to throttle the candy business by expecting one attendant to care for candy and popcorn. Common sense in the staffing of these units on the part of the management will decide. Pfeifer usese women only for candy sales, but either men or women for popcorn machines. In either case the attendant must be a person who is tidy to the point of mania, or one who has an unusually clean and tidy appearance.

Mr. Pfeifer says best results have been obtained by attiring popcorn machine operators in white, which must be kept clean and spotless. Candy counter girls are not provided with uniforms except in the large "deluxe type" theatres.

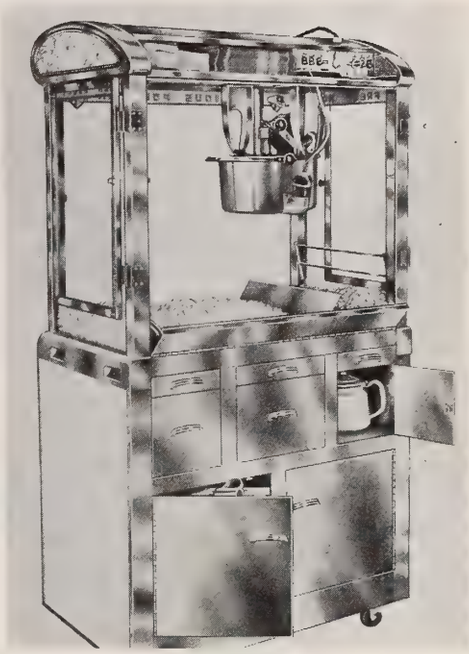
Some of Mr. Pfeifer's do's and don'ts are to wipe the outside of the kettle with clean towel after each popping, keep the exterior of the popcorn machine dusted and clean at all times, never allow hands to touch the corn, even in sampling to use a scoop, to keep nails and hands clean every moment of operation.

Pfeifer never uses any promotional stunts with any of his product. He believes customers get their money's worth in every purchase and he discourages the placing of passes or other premiums in packages.

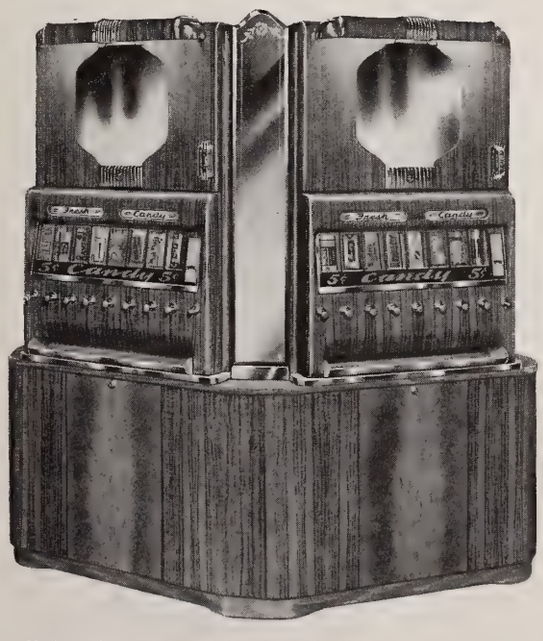
Neither the vending of popcorn nor candy presents a maintenance problem according to Mr. Pfeifer's experience.

"I have never seen an instance where upholstering or carpets have been damaged by popcorn and candy. The packages and wrappers of popcorn and candy can be removed later in the course of normal daily cleaning routine."

Planning the theatre so as to provide space for vending equipment as part of the design is urged by Ben Schlanger in his regular column "Plan and Materials" in this issue. On page 35.



Operating side of the "lifetime" model popcorn machine manufactured by Manley, Inc., of Kansas City, Mo., indicating the conveniences provided. In the base, on left side, reading from top, are a stainless steel salt drawer, electrically heated peanut drawer, and popcorn bin. On right side are cash drawer, utility drawer, waste and towel drawer, storage compartment, and comparment for electric seasoning pot.



Univendor Deluxe Theatre Model

- ★ 16 selections
- ★ 320 bar capacity
- ★ Heatless, fluorescent lighting of top panels and display windows.
- ★ Equipped with perfected slug detection
- ★ Tamperproof
- ★ Front opening storage compartment in base.

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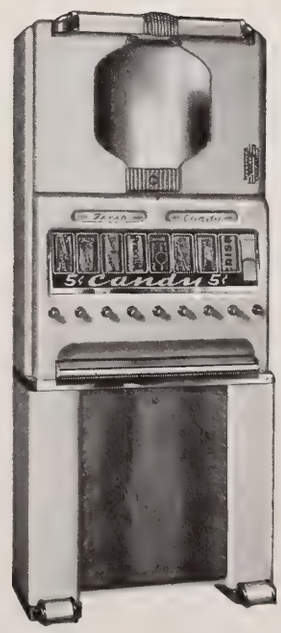
Rich, warm finishes and handsome lighting distinguish Univendor's new theatre models. They're as near mechanically perfect as man can make them.

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THE PLACE OF

Unit Air-Conditioning in Theatres

By J. T. KNIGHT, JR.

WITH THE development of comfort air-conditioning, it was natural that the larger theatres and business establishments should be in the front rank of the enterprises accepting and installing air conditioning. As the larger market for central air-conditioning plants began to reach a certain degree of satisfaction, the air-conditioning manufacturers were forced to turn their eyes to smaller stores, homes, apartments and subsequent-run theatres to complete their prospective market, and as a result of this, most of the large manufacturers and several other companies have placed on the market within the past several years, equipment variously described as "package air-conditioning," unit conditioners, and "spot coolers."

Some years ago the American Society of Heating and Ventilating Engineers, I believe in conjunction with the Association of Manufacturers of Air-Conditioning Equipment, established a definition of air-conditioning. To rephrase this, though keeping its exact meaning one may say that air-conditioning is "the simultaneous and exact control of temperature, humidity, and air motion within an enclosure." The unit type of air-conditioning leaves out one-third of this definition—namely, *air motion*—unless the unit can perform in the manner of a central plant serving a properly designed duct system.

To describe unit air-conditioning or spot coolers, one may say that they are within themselves a complete *air-conditioning* system. They are comprised of a compressor, refrigerating piping, cooling coils, and a shell and tube condenser, or a shell and coil condenser, or an evaporative condenser. This equipment, combined with a blower and all housed in one unit, is purchased and installed just about as you would install a large refrigerator for your home. In brief, it is assembled at the factory, charged at the factory, and has a minimum number of controls established basically within the equipment, with the exception of a thermostat to be located at some point within the conditioned area.

Unit Equipment Performance

There are, as we said, a number of types of such equipment available today. Let's take one of them for purposes of examination, a 20-horsepower unit. This means a nominal 20-ton capacity in refrigeration effect. This unit is 8 feet, 2 inches long, 34 inches wide, and 6 feet high (the 15 h.p., nominal 15-ton capacity, has the same dimensions except it is 6 inches shorter). You can see from these dimensions that most any theatre could find room to install two, possibly three of these units. Air-conditioning units have been designed (though not exclusively) *especially* to eliminate the rather costly run of duct work usually necessary in a theatre in order to get proper distribution of conditioned air, and in eliminating the duct work we naturally are following the methods of simple ventilating systems with blower fans, and perhaps air washers. It is quite true that vast improvements have been made in the design of delivery grilles, and it is believed that the improved design of grilles permits, with unit air-conditioners, much more satisfactory distribution than formerly with the excessively large volume of air handled for ventilating and for air-washer cooling.

I have available a report from an unbiased source on the performance of a spot-cooler unit, and the most striking finding in my opinion is that 1.32 tons of refrigeration was produced per kilowatt of power consumed. It seems to me that this is an exceptionally good unit for those of us in the theatre business to talk about, as any theatre manager, even though he may not know much about applied electricity, can to some extent estimate his cost of operation in terms of tons of refrigeration effect produced by the use of such a unit. It appears very likely that this type of air conditioning is to be the answer to the problem of lower initial cost for the air-conditioning or scientific cooling of the subsequent-run theatres, especially of the small neighborhood or small town type.

In installing this type of equipment, a substantial item that comes into every central plant job in an existing theatre, that of building alteration, is minimized to such an extent that in some instances it is eliminated. Where the costly duct system ventilation ducts can also be eliminated, then other than the cost of our equipment about the only items we have to consider is that of bringing into the theatre sufficient electrical power, effecting water connection to the condensers, and installing a short discharge duct from the condenser to the outside. Many times even a fresh air duct connection can be eliminated by use of existing openings in the theatre.

Simplification of Installation

With a 20-ton unit, which weighs about 4,000 pounds, the load on any floor is about 170 pounds per square foot. In most every instance this load can be distributed over a larger area by the use of either timber or metal beams laid on the floor, and most all floors are designed for a live and dead load of approximately 100 pounds, so that it would probably be only in the very old buildings that it would be necessary to reinforce floors to carry this equipment.

Isolation from the standpoint of vibration is taken care of in the equipment itself so that basically the equipment could be set on a floor and permitted to run with reasonable expectation of no disturbance from vibration. It appears that this type of equipment can be installed in theatres for around $110 to $125 per ton of effective cooling, as compared with a central plant installation, which generally runs be-



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tween $225 and $250 per ton of effective cooling.

It should be thoroughly understood by any who contemplate purchasing and installing such unit equipment, without a duct system, that for 80% to 85% of the time it will give the equivalent of air-conditioning; for the remaining 15% or 20% of the time it will give substantial *cooling effect* without *complete* air-conditioning. In brief, this type of equipment provides well engineered and scientifically put together relief cooling, which sometimes serves.

These unit equipments can be procured generally in ranges from 3, 5, 7½, 10, 15 and 20 horsepower, and even some of the larger manufacturers are turning out units of 25 and 30 horsepower. This means that it would be possible to meet almost any load with a multiple group of these units.

But Don't Underestimate Needs!

On the other hand, if a theatre operator should desire to install units to meet 100% of the *correctedly calculated cooling load,* he will be then defeating the purpose of initial economy in that installation. We have much data to show that designed conditions upon which we calculate air-conditioning, are actually required for the average theatre less than 5% of the time during the cooling season. When we stretch this over the marginal periods we can definitely afford, I believe, to install well-made "package air-conditioning" for 80% to 85% of our calculated load. I therefore am of the opinion that it should be upon this basis that calculation should be made to determine whether unit air-conditioners can serve our purpose in any specific instance.

My only point in bringing this to the attention of theatre operators and managers is to indicate what to expect if such equipment is installed, so that they will not be disappointed if on a very hot afternoon they should have a capacity house and the temperature should rise slightly above what they feel is good air-conditioning. However, peak outside conditions seldom occur at the hour of peak load inside the house.

Equipment for Every Theatre Need

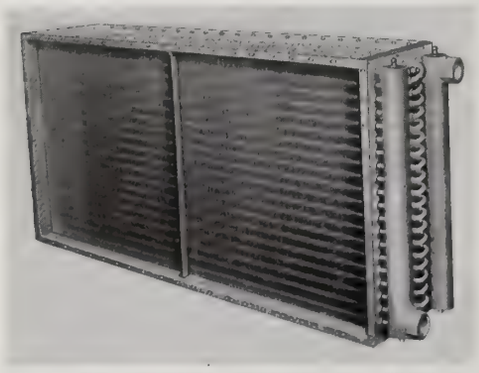
Concluding a review of air treatment and ventilating devices begun in the March issue

McQuay Coils

HEAT TRANSFER coils are the specialty of McQuay, Inc., of Minneapolis, and accordingly McQuay coils are available for every regular and special air-conditioning application.

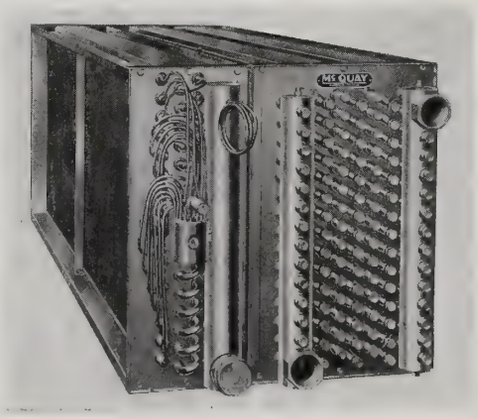
McQuay water coils are recommended for theatre cooling when a sufficient supply of cold water is available. In some installations it is possible to utilize the coils for both heating and cooling, thereby saving the additional cost of separate heating coils.

If water conditions are such that cleaning of tubes is necessary, the McQuay RP (removable plug) coil is recommended. The non-ferrous removable plugs at both ends of all tubes provide easy access for internal cleaning of tubes without removing pipe connection.



McQuay water cooling and heating coil.

McQuay direct expansion coils for cooling with refrigerants are equipped with distributing headers or thermostatic expansion valves with integral distributing arrangements to insure proper distribution of refrigerant to all tube circuits (with this type coil for cooling, separate coils for heating are of course necessary).



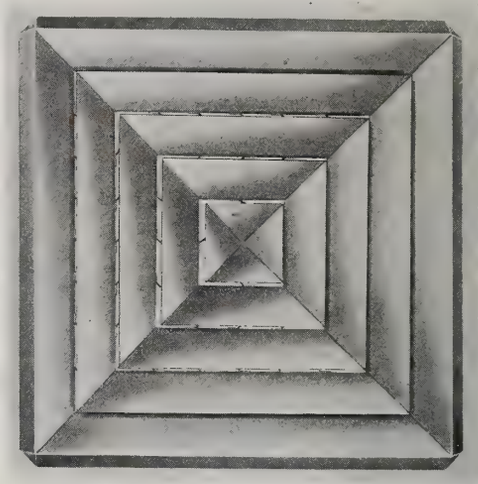
Water coil with removable plug for cleaning.

McQuay heating and cooling coils assure (?) effectiveness of contact between collar and tube by polishing of the inside surface of the fin collar during the spinning operation. McQuay coils are made of copper, aluminum, brass, admiralty metal, etc. Over 10,000 standard sizes are available from 1½x1½-inch to 60x120-inch, and may be had in any number of rows deep.

Tuttle & Bailey Outlets

THE LINE of air diffusers manufactured by Tuttle & Bailey, Inc., of New Britain, Conn., embraces both a flush type of aspirating ceiling outlet, and damper-controlled and ornamental grilles.

The flush type ceiling outlet, called the Aerofuse, consists in a group of concentric cast aluminum rings providing passages delivering the air in concentric jets, so influenced by the design that on leaving the diffuser each jet of air turns outwardly, creating an aspirating effect. Aerofuse outlets, which can be associated with lighting fixtures, are made in diameters from 4½ to 54 inches.



The Aerofuse flush type ceiling diffuser.

Air-deflections bar grilles include one type with bars fixed for predetermined deflection of the air, and another with adjustable bars for setting on the job. In both the bars may be arranged horizontally or vertically according to air dispersion requirements, and both types are also manufactured with arrangements of valves or deflecting blades to meet any need of side wall distribution.

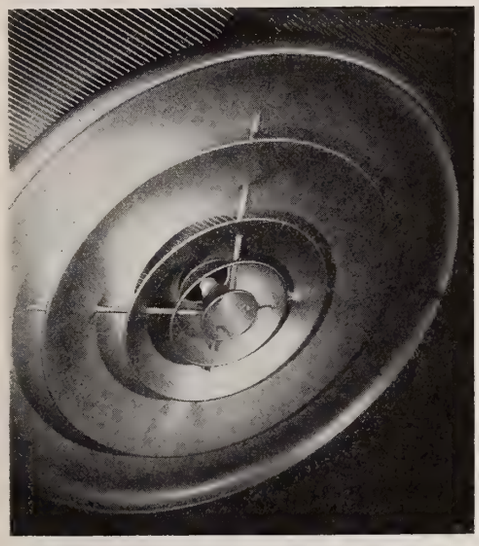
The ornamental grilles are obtainable in over 400 patterns in cast and stamped types.

Anemostat Diffusers

WITH THE introduction last year of a wall type Anemostat, the line of aspirating-louver air diffusers manufactured by the Anemostat Corporation of America, New York, permit application of this type of air diffuser (which was introduced into the United States by the Anemostat company) to horizontal as well as vertical air dispersion systems. The principle of the action of Anemostats is the production of many air currents traveling "blankets" at a variety of angles to each other, together with the production of a multiplicity of counter-currents of air

(the whole result being an aspirating effect to assure thorough mixture above the breathing zone of room air and conditioned.

Anemostats are available in various types of ceiling diffusers as well as the wall type, with the variation conforming to the particular distribution problem involved in the installation. Anemostats can be obtained to

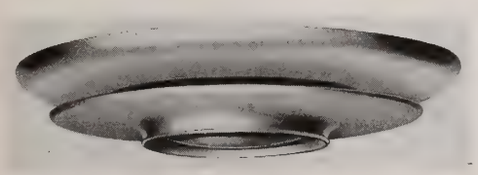


One of the ceiling types of Anemostat.

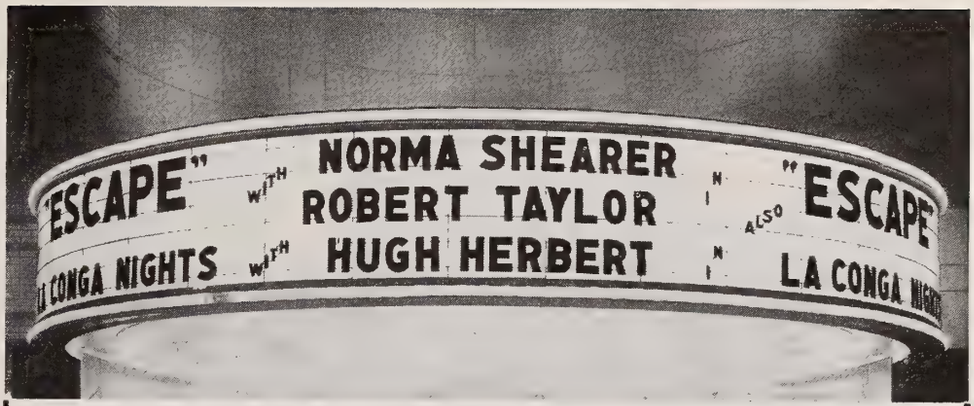


A wall type Anemostat.

set flush or to project, and there are many sizes for a full range of velocities and quantities of air. Ceiling Anemostats are adapted to combinations with globular or plaque type (indirect lighting fixtures) to make an integrated lighting-ventilating unit.



A type of aspirating air diffuser manufactured by the Barber-Colman Company of Rockford, Ill. This is one of the Venturi-Flo line of outlets, while this company also has a complete line of damper and ornamental grilles and registers (trade-named Uni-Flo). All are available in types and sizes for noiseless dispersion of air at a full range of quantities and velocities of air. The Venturi-Flo diffusers are obtainable with either direct or indirect lighting fixtures.



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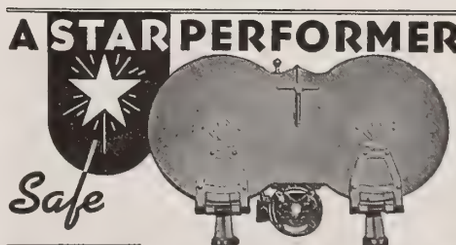
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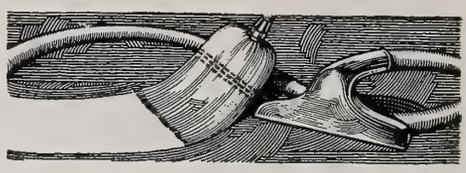
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CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



Outling the Do's and Dont's Of the Spring Cleaning Job

ANOTHER SPRING is here, bringing us again to the time for those cleaning jobs which need to be done only once or twice a year. Owners, managers, and house staff members have been doing them for many a year, but there is always the newcomer, not only to the industry but to the position involving that particular responsibility. And reminders covering a job done so seldom are never wholly amiss.

Plaster Surfaces

Oil paints are harmed (dissolved) by any detergents containing free alkali. This characteristic of alkalis is exactly the reason why they are used as cleaning agents, and accounts for part of their efficiency. Alkali dissolves grease, hence it promotes cleaning. By the same token, it will dissolve the oil in oil paints, at least enough to damage the surface. Unless the cleaning of such surfaces is done preparatory to immediate repainting, only perfectly neutral detergents should be used, which means that the usual cleaning compound will very likely be found unsuitable.

Expensively finished surfaces are often protected by a film of starch—ordinary starch, which was applied as a solution in water after the surface was painted, stippled, stencilled or otherwise ornamented. The starch protects the surface. Starch is dissolved by hot water. It is reasonably insoluble in cold water. Cold, or at most tepid, water, should be used in dealing with surfaces so protected. If the starch coating has been washed away, replace it with lacquer, which is permanent.

Marble Surfaces

Marble is not attacked by the alkalis of ordinary detergents, but it is seriously harmed by any agent whatever that tends to crystallize on drying. In solution, the agent penetrates into the pores of the marble, and when the water dries off the crystals in forming push outward, causing the surface to flake or become pitted. One source of this trouble lies in the use of "hard" water not previously softened. Pure, neutral soap and soft, warm water are safe.

Bicarbonate of soda and whiting, mixed to a thick cream, applied to discolored marble surfaces and left eighteen to twenty-four hours, will often remove discolorations from marble surfaces. It is washed away with a sponge and tepid water, and will carry much of the discoloration with it.

Calcimined Surfaces

Calcimine cannot be cleaned. It is washed away with a sponge and water, and the surface re-calcimined.

Fabrics

The best treatment for fabrics is to send them out to a first-class cleaner, if that can be done. If it is impracticable, or too great a strain on the budget, they may be brushed with a clean painter's dust brush. The more softly-woven kind will not withstand even a whiskbroom without taking material damage. Fabrics of any value should never be beaten or shaken to remove dust.

Lighting Fixtures

Large glass surfaces of course may be washed with any soap and warm water, and polished dry. For small objects, such as the crystal pendants of some lighting fixtures, alcohol and water is far preferable. No carelessness or neglect can result in the alcohol forming a soapy, dirty film, but soap will do this, especially with those small pendants which cannot be removed from the fixture for really thorough rinsing.



Indicating service and maintenance aids for the well-fitted theatre toilet room. No. 1 is spout of liquid soap dispenser; No. 2 towel dispenser releasing one section at a time followed by time interval (discouraging waste); No. 3, towel waste bin; No. 4, toilet paper dispenser; No. 5, dispenser of paper toilet seat covers; and No. 6, sanitary napkin waste receptacle.

Tips on Cleaning & Sanitation

By S. BRAVERMAN

Easy and Effective Moth-Proofing Methods

MOTHS ALWAYS seem to be troublesome, but we are getting into the period when they are especially so. Most fabrics are susceptible to attack by the larvae, but they can be protected without much trouble.



S. BRAVERMAN

There are two general types of moth sprays—one is a food for moth larvae rather than a death-dealer. For obvious reasons we won't deal here with that kind. The kind we would recommend is a spray that will kill the egg-laying moth as well as the hatched larvae, and will keep the fabric moth-proof for about twelve months with one thorough spraying.

An ordinary sprayer is used, and no odor remains. Saturation is not necessary in spraying fabrics in moth-proofing but every bit of the surface should be covered. To assure this with drapes, they should be spread out.

There is another type of moth-proofing liquid which is especially indicated for fabrics that are stored (such as uniforms after dry-cleaning). This type forms snow-like crystals as it is sprayed on. The material should be kept in a box or wrapped in heavy paper, or it may be kept in a closed closet; otherwise the compound loses its strength. This type is cheaper than the first-mentioned spray and is entirely suitable for moth-proofing fabrics of all kinds that are to be stored.

Para nuggets (rather than crystals, which evaporate quickly) are also suitable for stored fabrics. They are sprinkled on just as you would use moth balls. Urinal cakes can also be used effectively in storing materials; however, they are perfumed, and all perfumes contain essential oil, which might spot the fabric. If used at all the cakes should be used sparingly or hung in a porous bag in the storage closet, or placed in a ventilated metal container in the storage box. This precaution does not apply to the para crystals; but as stated, these evaporate rapidly.

These methods are simple ones, easily carried out, and therefore encourage timely moth-proofing. And they are entirely effective.

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CAVALON is the result of years of Du Pont research. It resists general abrasive wear, edge wear, cracking and peeling. It has sufficient strength to prevent tearing and puncturing. The surface coating of CAVALON is treated with a patented "case-hardening" process that makes this rugged material unusually resistant to flexing and wear, yet does not harm its leather-like characteristics and pliability.

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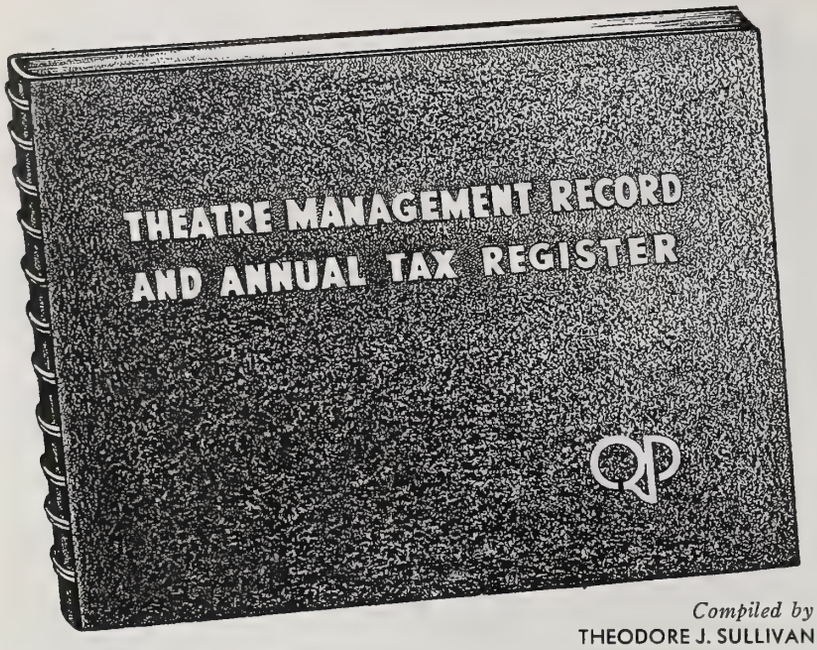
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LOS ANGELES, CAL. .. Lindsey & Hall, 1036 South Hope St.
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LOUISVILLE, KY. . Herman A. Schildt Co., 323 E. Market St.
MEMPHIS, TENN. . Bluff City Broom Corn Co., 426 N. Front St.
MIAMI, FLA. ..... W. Valentine Co., 618 Southwest 8th St.
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NEW YORK, N. Y. ..... Fabric Leather Corp., 6 West 32nd St.
NEW YORK, N. Y. Specialty Auto Fabrics Corp. 229 W. 58th St.
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OKLAHOMA CITY, OKLA. ..... M. G. Davis Supply Co., 801-803 N. Hudson St.
PHILADELPHIA, PA. Textile Commission Co., 217 Chestnut St.
PORTLAND, ORE. . Perfect Fit Mfg. Co., 606 S. E. Madison St.
PORTLAND, ORE. . D. N. & E. Walter & Co., 104 S. W. 5th Ave.
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SAN FRANCISCO, CAL. ... Scovel & Sons Co., 1133 Post St.
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SPRINGFIELD, MASS. ..... Jefferson Auto Specialties, Inc., 104 Carew St.
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THE STAGE...VENDING

IT SEEMS rather difficult for the average exhibitor to get along without a stage or stage platform in front of the screen, even though it has been proved over and over again that such a platform does not have any real purpose whatever (with the exception of theatres that actually do have small acts or bands occasionally).

The exhibitor is probably tradition-bound in this respect. A platform the entire width of the front of the screen (or so-called proscenium) opening, is entirely unnecessary for announcements or contests. Such works can be done from a small moveable or permanent platform strategically placed. The advantages of leaving the large platform out wherever possible are:

1. The open, free space at the screen is always close to the emergency exits, and free area around the exits is highly desirable in the case of emergencies.
2. The cost of the stage construction is eliminated.
3. High-lighting of the screen curtain can be achieved more successfully from pockets in the ceiling at a distance farther away from the screen than would be possible from the usual position of the traditional stage footlights. Lighting from the ceiling can be done more economically by the use of a few silvered reflector lamps pocketed in the ceiling.

•

Planning for Vending

First as to location: Vending machines should, if at all possible, be located elsewhere than in a part of the auditorium proper or standee area which is directly connected with the seating area, since any activity in and around the machine may prove objectionable to the seated patrons. Nor should they be placed in the immediate direct line of traffic, but rather in a space just outside of the main lines of traffic. This leaves the foyer and lobby space as being most appropriate. A lounge is not ordinarily to be recommended as a location since it is, if properly planned, too distant from the main artery; besides a vending machine is apt to break up the desirable furniture scheme.

It is best to create a small alcove, rectangular or curved, to provide a space where a few people could stand in using the machine, so that there is no occasion for interference with traffic.





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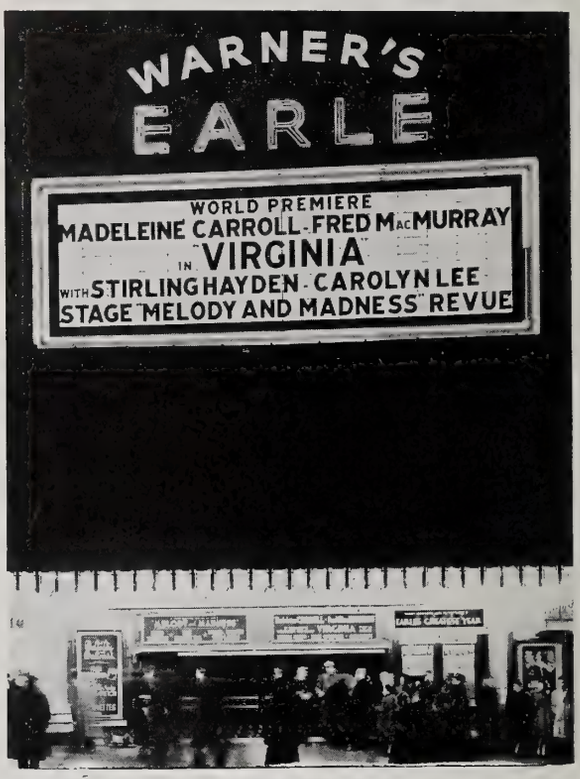
SIGNS and SELLING

Attraction Displays with a Readable Message

¶ A group of recent installations of silhouette-letter display equipment and how they are being used to place arresting, legible attraction selling copy on the street



Two marquees, to catch two avenues of vision, on the Circle theatre in Brighton, Mass., using Adler continuous, curved panels with 10-inch letters in a display depending for effect on space. In other displays the Circle combines 16-inch letters with 10-inch.



The Earle theatre in Philadelphia now has a huge 7-line Adler panel high above the marquee. Varying its form, this display typographically uses four sizes of Adler letters.





Hawking the news in displays taking advantage of varied letter sizes to overcome limitations of marquee dimensions. Above is shown the Newsreel theatre in Los Angeles, while at left is the Today newsreel theatre in Chicago. Both using Wagner panels and letters, the marquee display above combines three distinctive sizes, while 30-inch letters are used on cross-panel. The Today uses 10- and 12-inch with 30-inch.

MARKET NOTES—

¶ News Reports concerning equipment and materials, and those who make them

Display Transparencies

A NEW attraction board display accessory, silhouette transparencies of film players, and also an attraction display designing and consulting service has been made available with the organization of Marquee Services, Inc. The transparencies have been developed by Wagner Sign Service of Chicago, and Ernest Wagner heads the new company. Harvey Roemer, formerly of National Screen Accessories, Inc., is vice-president in charge of operation.

Booklet on New Conditioner

A DESCRIPTIVE catalog, giving specifications in text and schematic sketch, has been issued by the U. S. Air-Conditioning Corporation of Minneapolis, on its unit air-conditioning equipment (described in the March issue of BETTER THEATRES). Installation schemes are presented in pictographic fashion understandable to laymen, with various equipment locations and duct systems indicated.

Aluminum Ladders

A LINE OF aluminum ladders is described in a new 44-page catalog issued by the Aluminum Ladder Company of Tarentum Pa. Types described and illustrated include various sizes adapted to the maintenance work of theatres. Being constructed of aluminum, these ladders are especially light in weight.

Complete Lathe Catalog

A NEW CATALOG describing and picturing the complete line of lathes manufactured by the South Bend Lathe Works of South Bnd, Ind., has just been issued. This make of lathe is used in a number of theatres for stage set and lobby display fabrication, and several models suited to such work have been added.



Rewinder brought out by the Armstrong Company of Charleston, Ill., makers of a number of projection devices. Uprights are set at angle so gravity hold reels on spindles, according to the specifications. The equipment has a clutch built into the main drive controlled by knob at base; turning knob half-round disengages the clutch to stop or start rewind. Drive is by 1/4-horsepower motor. Finish is black wrinkle enamel.





ROYAL THEATRE, DETROIT, MICH.
Two Silhouette Changeable Letter Spaces, each 31 feet long by 5 lines (71") high, with Adler "Third Dimension" Letters of various sizes used interchangeably in the same openings.

At left, Adler Exclusive "Remova-Panel" Units which permit you to simply swing out on a hinge or remove entirely a small lightweight glass panel instead of lifting out a large heavy frame unit. It allows fast, easy access to any part of the sign for low cost maintenance, and prevents glass breakage.

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A LINE O' LAW OR TWO



Avoiding Liability for Injury in Fires

By RUDOLPH ALLEN
Member New York Bar



IN the examination of statistical data for the purpose of determining the number of fires which have occurred in motion picture theatres, it becomes apparent that fewer fires happen at theatres than in other types of commercial buildings. The infrequency of the event has lulled the exhibitor into a false sense of security, and has at times blinded him into forgetfulness of the imposing duty placed upon him by the State for the privilege of operating a theatre. That duty requires him to take every human precaution for the safety of his customers.

When a fire does sweep the interior of a theatre, it is then too late for the exhibitor to admonish himself for his inertia and his indifference. The law will penalize him severely should any of his patrons sustain personal injuries. He must at all times be alert to the ever-present danger and take every precaution against it.

An exhibitor cannot avoid, for example, his duty in this connection by merely flashing a warning on the screen to the effect that, in case of fire, patrons should walk and not run to the nearest exit. This is a safety measure, but is not sufficient unto itself.

Recently a fire happened in a theatre in Mount Vernon, N. Y., and several persons were severely burned. They recovered substantial damages from a jury by charging the owner of the theatre with two acts of negligence:

1. That there were fire extinguishers present in the theatre which were not used.
2. That the employees of the theatre did not supervise the exit of the patrons.

The owner carried the case to the Court of Appeals (Tapley vs. Ross Realty Corporation, 275 N. Y., 144) and this high court sustained the verdict of the jury. On the first point, the court, in maintaining that the failure to use the fire extinguishers constituted negligence, had this to say:

"The use of a fire extinguisher would have been a matter of seconds. Two of these things were within easy reach when the curtain broke into flames. We think it might fairly have been found that, since such an appliance was required to be provided, it was to be used on a burning curtain, if it was ever to be used at all."

The court rejected the defendant's contention that failure to use the extinguishers was a mere error of judgment, by quoting Tantillo vs. Goldstein Bros. Amusement Co., 248 N. Y., 286. In this case, a patron was invited to the stage to assist a performer in a vaudeville act. While so engaged the patron received personal injuries. He sued the theatre owner for damages on the theory that the owner should have anticipated the possibility of danger and protected him. Although this case does not involve the question of fire, it is interesting because of the fundamental rule of law set forth by the court as follows:

"Patrons of theatres are frequently invited upon the stage to be used as foils for the actors. Sleight-of-hand performers and acrobats avail themselves of the services of spectators as accessory to their tricks and feats. The management is bound to know whether the character of the act is dangerous. Patrons are entitled to protection against acts which by their nature might cause a menace to safety. One who collects a large number of people for gain or profit must be vigilant to protect them."

On the second point, as to whether the theatre employees neglected to supervise the exit of the patrons, the court found that this was a proper question for the jury to decide and refused, therefore, to disturb the verdict of the lower court.

It would seem, therefore, from this momentous decision, that it would be very wise for exhibitors to keep a constant check-up on their fire equipment. It certainly would not be required of them to maintain fire drills in the same fashion that these drills are maintained in schools and on boats, since it would be most difficult and expensive to subject a theatre audience to such a drill.

What would be required, however, would be careful and frequent examination of all fire apparatus, every exit, and every mechanical device which might aid or interfere with the egress of the patron in the event of fire. Since the courts have decided that failure to use a fire extinguisher constitutes negligence on the part of a theatre owner, it would follow as a matter of logic that the failure of a fire extinguisher to function properly in the case of a fire would establish the liability of the theatre owner beyond any question of doubt.

While Better Theatres cannot perform the service of legal counsel, inquiries from readers are invited and will be answered as fully as permissible.



Notes on Sound Control

C. C. POTWIN, Consultant in Acoustics
Fellow, Acoustical Society of America

AMOUNT OF MATERIAL

THE AMOUNT of acoustical material needed for a motion picture theatre depends not only upon the desirable times of reverberation of different frequencies, but also upon the relationship of wall and ceiling surfaces to the source of sound at the screen.

If the cubic foot volume of the theatre is correct in relation to the number of seats, and if efficient upholstered chairs are used, the analysis may show that the times of reverberation fall within the desirable values at all frequencies, without the addition of acoustical material; however, if the theatre is designed in such a way that the rear and side walls, for example, are large plain surfaces and do not present sufficient irregularity to break up the sound waves, acoustical treatment may be required *even though* the analysis shows that the times of reverberation will fall within desirable limits without this treatment.

Calculating Correction

In other words, *planning for a desirable time of reverberation throughout the frequency range is only a part of the acoustical problem in motion picture theatres.* It is equally important to know the conditions under which treatment may be required, *even when the reverberation time is already correct.*

Herein lies the crux of the acoustical design problem. If the theatre is so planned, fundamentally, as to have a correct reverberation time as a result of controlled cubic foot volume and quality of seating, the walls and ceiling can be designed in such a way that no objectionable sound reflections will be produced by these surfaces. Thus the correct reverberation time can be maintained without adding *more* acoustical material than the analysis indicates as desirable.

Avoiding a "Dead" House

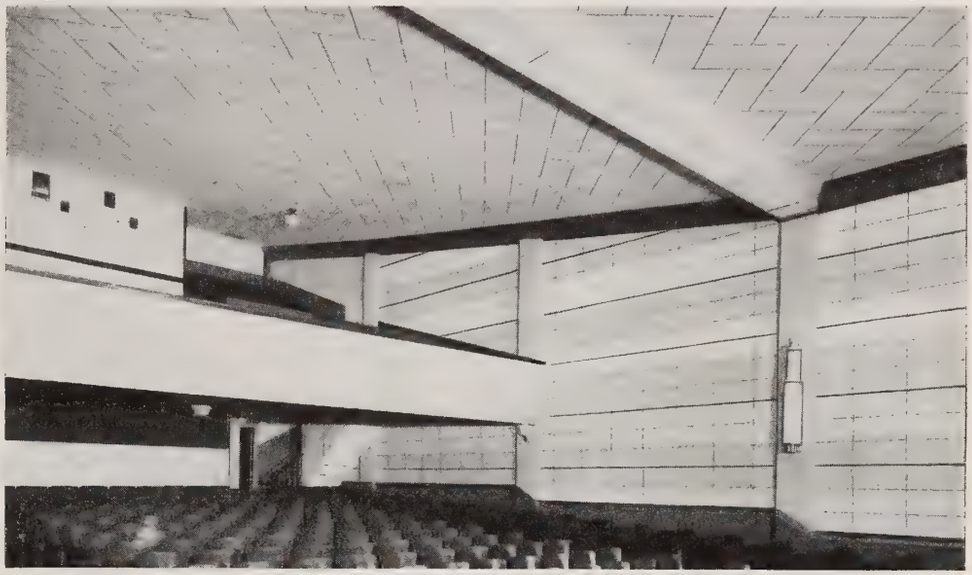
If, on the other hand, treatment must be added in order to eliminate certain objectionable reflections due to improper shaping, when the reverberation time is already within desirable limits, it naturally follows that the result will be an overtreated or "dead" house. Theatres of this type are not at all uncommon wherein a favorable acoustic relationship between cubage and seating capacity was obtained in design, yet absorbing materials were needed only to overcome the basic and original defects of improper shaping.

WHETHER IT'S A VILLAIN'S HISS—OR THE ROAR OF A TRAIN ON A BRIDGE . . .



it must sound Real!





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THEATRE PLANNING SERVICE

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

Blumenfeld Theatres, headed by JOSEPH BLUMENFELD, has purchased the Orpheum in San Francisco, operated for the past eight years by Fanchon and Marco. The house has been made the key theatre of the circuit. The Orpheum was erected by Alexander Pantages.

A. L. VANNI, Warner Brothers district manager in Atlantic City, N. J., has announced that air-conditioning and added seating will be installed in the Colonial in that city.

The Huntingburg Amusement Company, Inc., of Huntingburg, Ind., has been formed by business men to raise money among local citizens for a new theatre. C. H. WINKENHOFER, owner of the Gem theatre, and EDWIN SCHWARTZ, hotel owner, are among the directors of the organization.

DON GEORGE, formerly a leading theatre organist at San Francisco, has been appointed labor and industrial relations commissioner for Hawaii, where he has been manager of the Princess in Honolulu.

The Technical Service Corporation has been organized in Des Moines, Ia., with JOHN R. LEWIS, president; E. C. RHODES, vice president in charge of sales and service; and R. E. COLE, secretary-treasurer and business manager, to test and install sound equipment in theatres, schools, churches and industrial plants, and to handle RCA equipment.

Newly elected officers of Local 82, IATSE, of Wilkes-Barre, Pa., were installed last month at the group's 40th anniversary buffet supper. Seven remaining charter members, still active, were honored at the affair. The men feted were FRANK J. FRALEY, PATRICK J. GALLAGHER, JOHN F. BARDEL, JOHN FLOYD, EDWIN THOMAS, HARRY STROG and FRED BALL. The officers are Mr. Gallagher, president and business agent; John F. Grady, vice president; Mr. Bardel, financial secretary and treasurer; and Mr. Fraley, recording secretary. Members of projectionists' and theatre employes' locals, as well as Comerford Theatres officials and managers, attended the affair.

CHARLES HUY, publicity director for the Golden Gate theatre, San Francisco, has been promoted to coastwide duties for RKO and has been succeeded by GRAHAM KISLINGBURY, formerly of the Warfield theatre, in the same city.

A. N. DONNELLAN has opened the Town Hall in Winter, Wis.

WILLIAM L. AINSWORTH, head of the ITPA of Wisconsin and Upper Michigan, and operator of the Shawano in Shawano, and the LaBelle in Oconomowoc, Wis., has taken over the Gail at Mauston.

Employes of the Scranton, Pa., houses of the Comerford circuit tendered a farewell dinner to JACK FURSCHA, assistant manager of the Bell theatre, and PAUL HAGEN, a Comerford office employe, on the eve of their recent departure for Indiantown Gap, training site of Pennsylvania's 28th Division.



Staff Photo

Specification session—B. P. Edelman (standing), general sales manager of the U. S. Air-Conditioning Corporation of Minneapolis, conferring with James Ferretti, director of eastern and export sales on a recent trip to New York.

R. C. FERN has sold the Churden at Churden, Iowa, to J. C. KENNETT.

A. M. BOWLES, Northern California divisional manager for Fox-West Coast Theatres, with headquarters at San Francisco, has been elected a director of the Market Street Association of that city.

A recent fire at the Empress theatre at Malvern, Ia., destroyed the screen, part of the stage and 15,000 feet of film in the projection room. The amount of the loss was put at $7,000. F. E. PACE operates the Empress.

WAYNE BERKELY, manager of the Majestic theatre, Madison, Wis., was married recently to Miss ADELINE LOUISE HELLEKVE at Stoughton, Wis.

KRAMER VON DOEHREN, formerly operator of the King theatre at Ida Grove, Ia., and an assistant, HARRY M. LOWDER, have bought the Manilla theatre at Manilla, Ia.

ROY MILLER of the Regal theatre in San Francisco, has been drafted and was tendered a party by his chief, AARON GOLDBERG, before leaving for camp.

JACK TUCHEK, who built and has operated the Mode theatre at Cresco, Ia., since last fall, has leased it to JACK KUECH of Charles City, Ia., and GEORGE NORMAN of Storm Lake, who operate theatres in their respective towns and also in Cherokee and Sac City, Ia. JACK BLOESER, who has been assistant manager of the Gem at Charles City, will manage the Mode.

FRANK WOODS, manager of the Peerless theatre in San Francisco, is the father of a daughter, who has been named Barbara.

JOSEPH RILEY, of Philadelphia, has purchased the Samler Building in Lebanon, Pa., which houses the Capitol, for a reported price of $75,000. The theatre is operated by the Comerford circuit on a lease that runs up to July 15, 1943.

J. C. LEE, owner of the Town Hall theatre in Quincy, Calif., is adding a balcony to accommodate 92 loge seats.

SOL BLANKS has taken over the Avon in Hillsboro, Kans. HERSCHEL ARNOLD, former owner of the Avon, will continue to operate the Chapman in Chapman, Kans.

ABE FRANKLE, owner of the Casino in Des Moines, who has been ill for the past several months, is now able to be at his office a part of each day.

PAUL SPRAGUE plans to rebuild the Quincy theatre in Quincy, Calif., which was badly damaged by fire recently. The



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THAT'S what you'll like best about the Heywood Cameo. Its luxurious, fireside comfort makes an instant hit with patrons ... brings them back to *your* box-office. Unlike some chairs which offer comfort in "spots"... the Heywood Cameo gives you genuine, spring edge comfort *over the full area of the seat*! That's why you'll notice a big difference in Comfort the very first time you sit in a stylish Heywood Cameo.

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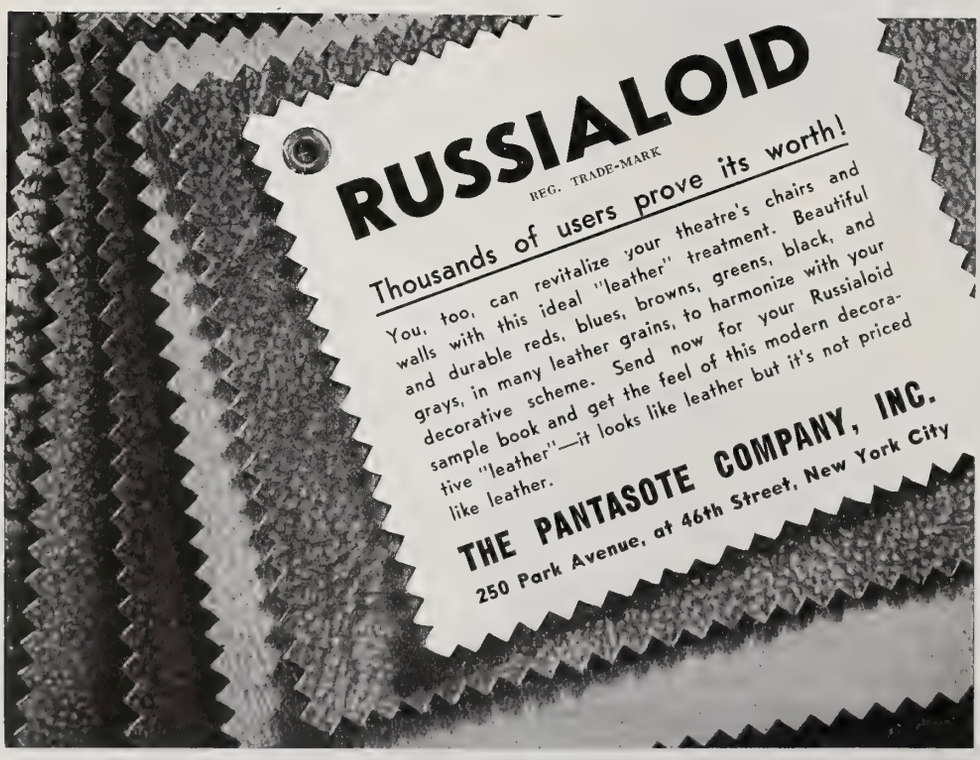


"THAT'S A TOUGH ONE TO ANSWER!"

"With all the conflicting stories I hear about what's going to happen to *sound*, how can I *know* I won't make costly mistakes? That's a hard one to answer —*by myself*. Well, I've quit kidding myself. I'm a showman, not an engineer. I know what Altec has done to keep my equipment *modern* and produce quality entertainment. When the time comes for any kind of change, I know I can depend on Altec's technical advice." Change to Altec today.

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building was erected in 1933. It had a seating capacity of 350.

Don Phillips has opened the Lyric in Colby, Kans., and has closed the Colby.

George Frick has sold his Hawkeye theatre at Graettinger, Ia., to Mr. and Mrs. R. T. Livingstone. Mr. Livingstone has been assisting in the operation of the Rialto at Bedford, Ia.

Del Milne has succeeded Willard Coglan as manager of the Hollywood in Portland, Ore. Mr. Coglan has entered newspaper work in Seattle.

The long-closed Ritz theatre at LaGrange, Ga., has been taken over by John D. Faver, E. W. Carter and Gardner Allen and is being refurbished. The partners have signed with RCA Photophone for new sound equipment and screen. Mr. Faver is to manage the house.

John J. Bolton of New Haven, Conn., has changed the marquee lighting at the Dixwell theatre in New Haven and the Community theatre in Fairfield, Conn. Both houses belong to the Fishman circuit. White fluorescent-neon is used to light the attraction panels, also the soffit.

The Pep theatre, Dinuba, Calif., is to be reopened under the management of Jack Halverson on completion of remodeling.

■ ■ ■

Guy R. Allen, 66, who with his son, T. G. Allen, bought the Garden theatre at Guthrie Center, Ia., eleven years ago, recently died of a heart attack.

The Crescent, Little Rock, Ark., after being closed for several weeks for complete remodeling and redecorating has been reopened. Mrs. J. M. Ensor and O. G. Wren are owners and operators of the house.

A. J. Simon has taken over the Plaza at Lamarr, Mo., from George Hartman.

The Blanco Theatre Company has taken a lease on the Los Gatos theatre in Los Gatos, Calif., and will reopen the house following remodeling.

Victor Farrar is now managing the Pine at Dierks, Ark., succeeding Ermel Holder.

Lentfer & Locke are taking over the Norwich in Norwich, Kans., from H. L. White.

G. L. Carrington, vice president and general manager of Altec Service, recently ended a two months' stay on the West Coast, where he attended engineering conferences and supervised field tests on experimental sound equipment of control-track types now under consideration.

Modern projection

PROJECTION SOUND REPRODUCTION THE SCREEN

LET'S RAISE SOUND STANDARDS WITH THE EQUIPMENT WE HAVE

By F. H. RICHARDSON

AT the risk of being called a saboteur of the works of progress, I submit for consideration some points about the so-called "new sound" which are not at all in its favor, at any rate for the present. Shortly after Walt Disney's "Fantasia" was shown to the public we were promised somewhat similar methods of reproducing sound, to be less expensive and to come "soon." The "Fantasound" method was pretty complicated; the type of system which would be adopted for general use would be far less so, but it would still apply the control track principle, and employ three speaker systems.

The control track operates in such a manner as to expand the volume output at certain pre-determined points which will increase the loudness of music or sound effects, as the script may call for. Although this type of reproduction requires considerably less equipment than that of "Fantasound," it does require the installation of certain new equipment, such as additional photoelectric cell compartment to operate the control track, additional amplifiers to increase the power, and two additional sets of loudspeakers, at an average expenditure, including installation, of around $3,000 per theatre (this figure is an estimate, but I believe it is a fairly accurate one).

If it can be shown beyond a doubt that this new sound will definitely mean something to the boxoffice, then such a revolution in sound and the necessary expenditure of money are warranted. But we ought to be sure that we are not merely looking for the pot of gold at the end of the rainbow.

Now, it was only in the latter part of 1936 that all sound manufacturers agreed to change the design of their equipment over to the present two-way system, including the cellular type horn plus other new design features and greatly improved film pickup and increased amplifier power. Early in 1937 numerous theatres began to install this equipment, which since has represented the acme in sound reproduction. Certainly at least five years should elapse before any great changes are made in equipment requiring theatres to spend thousands of dollars—unless, as we have said, such changes will show definite boxoffice improvement.



And now we come to the point of this discussion: There are a little over 15,000 theatres in the United States, and out of this total there are about 4,000 theatres (so manufacturers say) which have installed the new two-way system, including everything that goes with it. Therefore some 11,000 theatres are reproducing sound today in about the way they were in 1928. It is our belief that some campaign should be instituted whereby these 11,000 theatres would bring their equipment up-to-date equal to that of the first 4,000 theatres that are equipped to present pictures at their best. This would bring a tremendous amount of improvement in sound reproduction for the entire industry.

With so many theatres still operating with antiquated equipment, it seems rather ridiculous to adopt something entirely new and possibly revolutionary when it will be financially impossible for the majority of theatres throughout the country to reproduce such sound, at least for a long time. For example, if the new control track equipment will cost, for equipment alone, an average of $2,500, it will also be necessary for about 11,000 theatres first to bring their present equipment up-to-date in other respects. That would add to the cost of the control-track equipment.

I say, gentlemen, this does not make for logic. Let us repair or replace such antiquated projection and sound equipment that may be in existence, first!

I know that all the engineering organizations in the industry are trying to arrive at certain standards. But new equipment, representing today's standards, are available now.

Group Hearing Aid System Requiring No Wiring of Seats

[It is authoritatively estimated that not much more than 1% of the country's motion picture theatres have hearing aids. The majority should have them; they provide a fine service to people otherwise denied the pleasure of the theatre—and their admissions usually mean others as well. But setting aside certain seats for them may make their ailment painfully conspicuous; anyway, some exhibitors find this practice a "headache." That is why we think hearing aids that do not require it an important development—if they are otherwise successful.—THE EDITOR.]

SOLUTION OF many of the problems involved in making the theatre attractive to hard-of-hearing patrons is offered by a radically new hearing aid device which requires no wires and enables the deafened patron to sit anywhere in the auditorium. He can even hear the entertainment while walking about, yet is protected against audience noises. The new hearing aid is an English invention, brought out in the United States through Charles H. Lehman of New York.

This group hearing aid system, called Telesonic, is completely portable, not wired

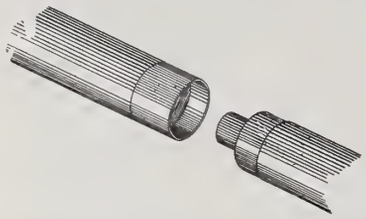


Individual amplifier and earphone.

to a sound source in any way, yet it does not use a microphone or respond to sounds in its vicinity. Its principle of action approaches that of radio, but it is not radio.

The system consists in two subdivisions, which may be regarded, by the analogy of radio, as broadcaster and receivers. The "broadcaster" is merely a sound amplifier

ELIMINATE WASTE IN THE PROJECTION ROOM



Cut Your Carbon Costs 10% to 25%

USE DROLL PROCESSED NATIONAL CARBON COMPANY SUPREX AND *HIGH INTENSITY CARBON

No short lengths of carbons need be thrown away.

By the Droll Process, a carbon is so drilled on one end as to make a female opening; the other end is drilled for a male opening. The projectionist need only join the carbons together and clip them with a metal sleeve of pure copper.

ALL DROLL PROCESS CARBONS REACH THE PROJECTION ROOM FULLY PREPARED AND READY FOR USE

When the positive carbon is about 3 or 4 inches long, you simply insert the next carbon in the milled-out part, slipping the copper sleeve over the stub. This copper sleeve matches *exactly* the copper coating on the carbon. That's all there is to it. Replace it in the projector. It is consumed, sleeve and all, giving light of unaltered quality and intensity.

Every joint a perfect fit. No delay. No dirt. No machine to buy. No work to do.

Now used in over 600 theatres and spreading fast.

Droll Patented Process carbons are now available to users of the following carbon trims:

SUPREX CARBON TRIMS

Negatives	*Positives*
6 mm. x 9	6 mm. x 12
6.5 mm. x 9	7 mm. x 12
7 mm. x 9	8 mm. x 12

AND the 13.6 mm. x 22 High-Intensity, machined for adapters only.

(*Adapter used with High-Intensity carbons provides 20 minutes more burning time.)

Write for full information.

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SUPER-LITE LENSES PRO-JEX SOUND UNITS

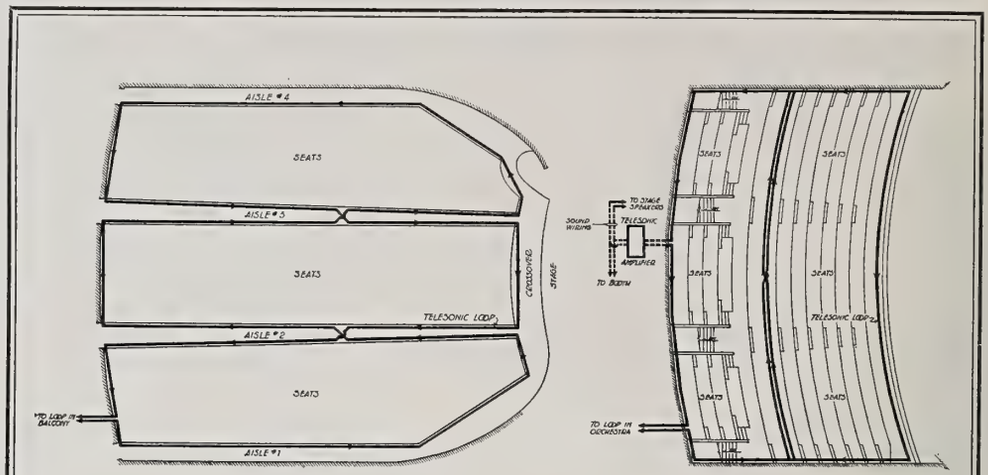
It pays to install the best—
Your patrons will
appreciate
it!



A TRY-OUT WILL CONVINCE YOU

PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

with low impedance output. Sound from stage performances is obtained from microphones located on the stage in the usual way; sound for film reproduction may be obtained through connection with the sound system, or alternatively through microphones that may be located near the stage speakers.



Layout for a Telesonic hearing aid system in a theatre audience (based on an actual installation) . The Telesonic amplifier is connected in parallel with sound system (this may be made at any point in system). The loop layout in the seating area to form the magnetic field is made by running copper wire through telephone conduit from output of Telesonic amplifier to baseboards along sidewalls and under carpet along aisles (under-carpet lines may be of copper foil). Crossovers in aisles may be at any point, and main floor loop is connected in series with balcony loop. Loops are shown in drawing by heavy lines, and arrows indicate current flow.

The output of the amplifier is wired to what may be regarded as a broadcasting antenna, consisting in a loop of wire or copper foil, or several such loops connected in series. The wire or foil is laid under carpets, along the aisles, along baseboards, or in any other convenient and inexpensive arrangement which will leave every deafened person within 30 feet of some segment of the loop.

The Receiving Set

The receivers are loaned to deafened patrons in the same way hearing aid units are loaned under present system. Each receiver is about the size and weight of a cigar box and thus will fit into a jacket pocket or a woman's handbag. It does not have to be exposed; it contains no microphone. It does not respond to sound at all, but only to sound *currents* circulating in the "antenna" loop. Each receiver is fitted with a volume control, and with an air-conduction or bone-conduction hearing unit. Each is powered by self-contained batteries of flashlight size, and utilizes tiny "peanut" tubes for amplification.

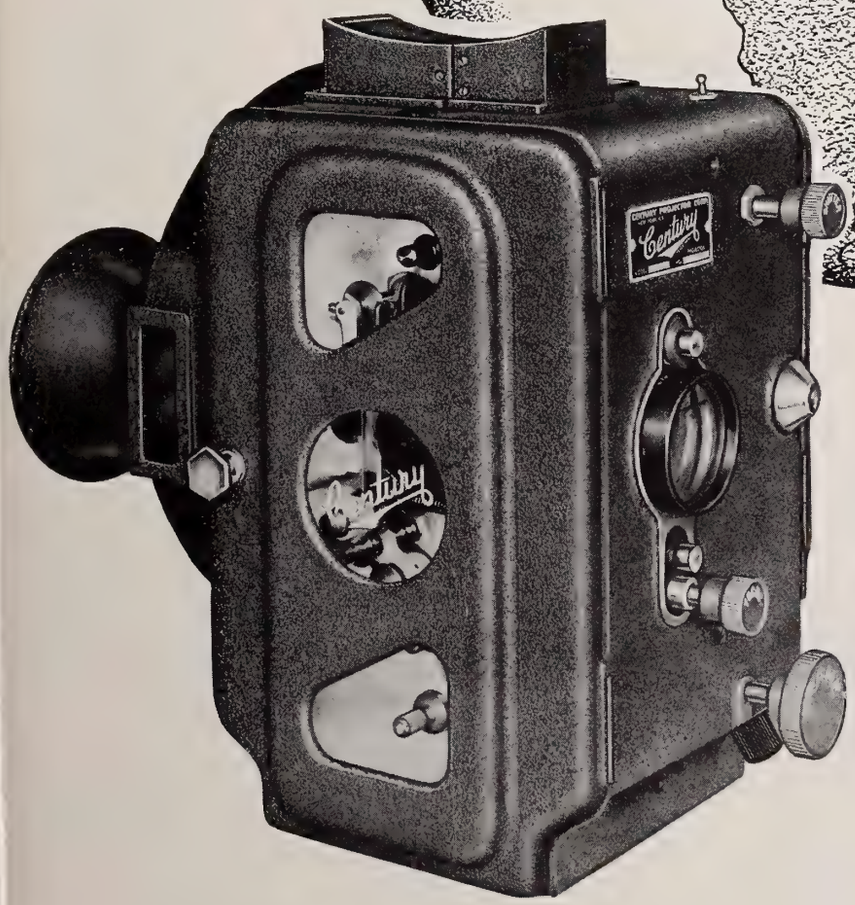
The entire system can be understood most easily by considering that a portion of the sound currents of the normal sound system (or currents picked up on the stage by microphones) are wired to a radio transmitter and broadcast to portable receivers within the theatre, but actually the system is not radio. The currents circulating in the theatre loop are audio frequency, not modulated radio frequency, and will not radiate more than about 30 feet or so from that loop. They cannot be heard on an ordinary radio—unless the radio is not shielded in the usual way, in which case some of its circuits might respond accidentally. Similarly, there is no reaction with the normal sound system, which is always thoroughly shielded.



Mr. Lehman demonstrates use of patron's set, holding the individual amplifier and using handphone.

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CENTURY PROJECTOR CORPORATION

729 SEVENTH AVENUE — NEW YORK, N. Y.

F. H. Richardson's COMMENT

Suggestions to Help Brother Projectionists

FROM A BROTHER in Canada who protests he has been behind the scenes for so long a time he has become a veritable shrinking violet when it comes to seeing his name in print, comes a suggestion which he hopes will help the many projectionists who seem to be in the center of an epidemic of *Green Filmetis*. The same suggestion has reached me before but this brother elaborates somewhat on the exact procedure to be followed. He says:



F. H. R.

"I am chief projectionist at our theatre and it seems all such troubles should have respect for my title and pass me up, only appearing when I am not on duty. However, on the contrary, if there is a piece of machinery that can possibly get out of kilter, or any other trouble that can come up, it perversely waits until I am on duty and then pops up. The latest bit of difficulty I have encountered (and licked, by golly!) is green film, the emulsion of which adheres to the tension shoes. Inquiry from others taught me to use wax on these shoes, and from the time I learned to apply it correctly I have had no further difficulty.

"There are, however, a few don'ts which I had to learn the hard way. (1) Don't wax more film than the edge on which the tension shoes rest. (2) Don't apply more than a very thin coat of wax or the excess may and probably will be deposited on guide rollers and slit in sound gate. (3) After every reel has been waxed, clean off wax else particles of dust and dirt may and probably will scratch the film."

This sounds like very good advice and I believe, if followed carefully, trouble with green films will be licked; however, there is the factor presented by the careless projectionist. I am sorry to say that some men feel that if they can get the film through their own projectors without too much trouble to themselves, the next man can worry about whatever trouble they have caused. In other words, I am very much afraid that too many men would not take the trouble to remove the wax that careless methods have permitted to be deposited, before shipping the films back.

Staying Where the Fields Are Green Enough

ALMOST EVERY week I receive letters asking advice as to the advisability of leaving one place and attempting to locate in another. Often there are complications, such as non-membership in the I.A., even though efforts were made to join. Some days ago I replied to such a communication; I now have an answer. It is truly remarkable by reason of the fact that its writer is willing to accept the advice sought. He says:

"I am glad to say your reply to my letter lies before me. I thank you for the advice it contains. Yes, as you say, I am fortunate in that I have a job. I shall accept your advice and hold it. Quite true, it is not tops, but at least it is steady, provides a living and, with care, something to spare.

"I work for one of the Skouras theatres. It is a first-run house and the manager is tops to work for. For a town of this size, populated for the most part by retired farmers, the scale does seem just a bit unnecessarily low; including overtime, I average only around $26 a week. In a larger town, just 40 miles from here, the scale is $49, and that is quite a jump, but I guess I should not squawk too much and maybe not too loudly, for there are many things to the good. The company is a nice outfit to work for. It keeps the equipment in quite good shape, though not so up-to-date as we might wish.

"We have a small local here, only eleven members, six of whom are regularly employed in the six 'good' houses; two on relief work. The other three are employed at other than projection work, so we have perfect harmony in our little gang. True, there are several small houses in our jurisdiction which we are not attempting to organize. They operate in such small villages that the theatres cannot possibly pay a living wage.

"In early editions of your Bluebooks of Projection, at the end of each chapter, you closed with a sort of proverb that could be applied to projection. Would it be possible to republish them? (I'll have to think about that.—F. H. R.)

"I have read with much interest and benefit all the letters published in your department, and your answers to them. It is very seldom indeed that I fail to find something in them to help me in my work. By-the-way, I finally discovered the cause of the trouble I wrote you about, which was scratched film. I'll pass the information along for possible benefit to brother projectionists.

"As of course you know, at the top of the film chute (Simplex) are two heavy guide shoes between which the film passes. I checked them several times before discovering a tiny pitted place in the heavy nickel plating. It was necessary to use a magnifying glass to discover it. Upon replacing the injured part the trouble stopped."

It is well to examine the parts that contact the film under pressure, rather carefully once each day. One will usually find everything okay, but after all little time and effort is spent, and one day something is found that might cause trouble.

As to your sticking to a steady job that pays considerably less than a city job would, in my opinion you are wise. *All is not gold that glitters*—and you undoubtedly should find that living conditions in a city would tend to eat up the difference in your wages pretty substantially.

Herman A. DeVry—One of Film Art's Great

THESE LINES are written just after receiving a telegram from Chicago, saying, "Your friend H. A. DeVry passed away suddenly yesterday afternoon [March 23]."

Sad, sad news, indeed. One by one the older ones who began many years ago to mould this great industry of the motion picture, pass from the scene. Herman DeVry brought to the technology of the film a fine genius and a great honesty in his workmanship and in his dealings with his fellow men. He was proud of his products and jealous of the good name they represented. In both attitudes he was well justified.

Herman DeVry was one of the earliest members of the Society of Motion Picture Engineers and was a generous contributor to its work. Neither in the sessions of the SMPE nor elsewhere was Herman DeVry a man to dodge an issue. He fought friend and foe alike for what he considered to be right and just. His passing will grieve all who knew and loved him, and these are in many places of this world.

A London Message: "We're Carrying on!"

I HAVE received a letter from Stanley Perry, projectionist of the Empire theatre, Metro house in Leicester Square, London, who is official head of the projectionist's organization in England. While space is at a premium, I shall, as I am certain a great majority of our readers would wish, quote from Mr. Perry's letter, as follows:

"I received your letter and note your remarks regarding the war situation, with which I fully agree. I hear you have been ill. This will never do, you know, and I hope you are now on the mend. The years fly by and you must take it a bit easy. You can afford to rest on your laurels. You've done well, Pop, and when I say this I know I speak for thousands of the "boys" who make the shadows sing and dance on the screens, even through these sad, war-torn days. . . .

"You ask regarding conditions as applied to the industry, particularly projection. I can only say it and we are carrying on much the same as usual, in spite of air

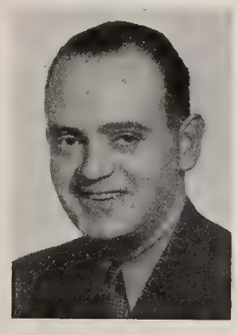
raids, 'Alberts' and 'Blitzes' from time to time. Quite a number of houses are closed for various reasons, both in the city and elsewhere, but those open are carrying on much the same as usual, except that they close at 7 p.m. in the West End, and 9 or 10 o'clock in the outer districts. Stuff [presumably films are meant] is getting short in some places, but up to now we have enough in our district.

"Well, F. H., I hope to pop over the big pond and pay you all a visit soon after the war. True, it will be a long deferred visit, but it is something pleasant to look forward to in these terrible times."

Well, that's a fine letter to come from a man who works nightly, as also do his fellow projectionists, with bombs dropping from the sky all around.

Marking a Milestone In a Notable Career

LESTER B. ISAAC, formerly projectionist, now director of projection for Loew's, Inc., operating several hundred motion picture theatres, completed on February 16th a quarter of a century of service with the Loew circuit. He began his notable career as a projectionist in a small theatre in Washington, D. C., in 1912.



LESTER B. ISAAC

In 1926, Mr. Loew's deemed it expedient to create a projection department and to give it authority over all projection matters, save only those coming rightfully under the direct supervision of the theatre manager. After some time spent in investigation, the company selected Lester B. Isaac to head the new department. M. D. O'Brien was later chosen by Mr. Isaac to be second in command.

Mr. Isaac has remained a member of Washington's Local 224, IATSE and MPMO, and to mark his Silver Anniversary with Loew's, and his even longer period in projection, Local 224 has presented him with a gold life-membership card, signed by T. D. Bittenbender, president; and Frank R. Baker, secretary.

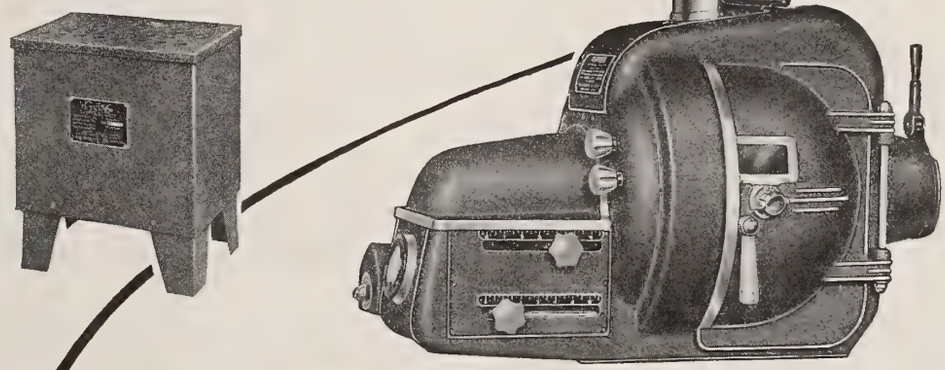
Expressing the High Standards in Canada

AMONG RECENT letters from Canada is one from a person who apparently preferred to have his remarks published anonymously, for no name is signed. The letter says, in part:

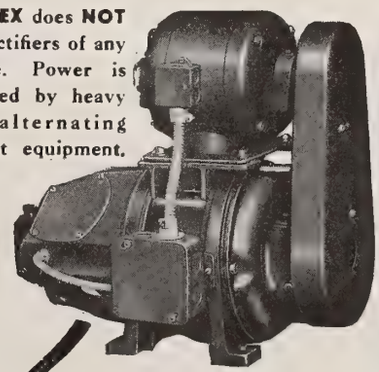
"I have often wondered why our big film corporations and exchanges have not taken the matter of mutilated trailers more seriously. My own idea of handling trailers is as follows: Fade in and fade out by means of standardized photographed cues



"YES, SIR, Cyclex REG U S PAT OFF GIVES ME THE FINEST PROJECTION AT THE LEAST POSSIBLE COST"



CYCLEX does **NOT** use rectifiers of any nature. Power is supplied by heavy duty alternating current equipment.



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★ The highest overall efficiency of any rotary power supply.

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★ Absolute dependability of all Ashcraft products.

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SIXTH EDITION--SUPPLEMENTED WITH

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700 pages of complete up-to-the-minute text on assembly, wiring and functioning of all sound and projection apparatus. A quick *trouble-shooter* and a sure solution to all projection problems.

$7.25 POSTPAID

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ROCKEFELLER CENTER, NEW YORK



have plainly marked splice leads at head and foot of every trailer so that when they get too short another can be spliced in and marked by the exchange. Such a method would give a nice effect on the screen; also it would avoid the present unsatisfactory method of cutting the trailer.

"Penalties could and should be imposed upon any projectionist who violates good ethics by cutting or scratching cue marks on trailers and on theatres which permit the outrage. I wish to go on record as a self respecting projectionist as being against scratching cue marks. I wish also to say that no man who has the least respect for his profession will commit such outrages. They are an absolute proof of carelessness, lack of respect for his work and, in one sense, incompetency.

"If each person involved would consider what it means to have a scene marred by avoidable faults, he must agree. I have projected prints which were defaced by from two to half a dozen such disfiguring, unnecessary sets of changeover marks or motor cues. Personally, I use a templet if there are no cue marks and take pains to make them standard. If for some reason the latter is not possible, I use a black china marking pencil on the back of each print, removing the marks before the prints are shipped out.

"Projectionists of the circuit I work for must take care of the prints, otherwise they will receive a dressing down from our chief inspector, which means mend your ways or else."

You know now, why, despite the absence of identification, I have published this letter. To all he says, I say, Amen.

A Plea for Better Small Town Conditions

A PROJECTIONIST down Georgia way, who's name it is thought best not to disclose, writes concerning a matter which has for many years deserved consideration. It is commended to the attention of all fair-minded men. The letter runs as follows:

"I most sincerely wish I might talk to you personally but since I am denied that privilege, the written word must serve. Why is it the IA is so reluctant to admit men working in small towns, regardless of their ability to prove theirthorough competence? Also, why is it that the IA, or at least many locals thereof, refuse to examine into small town problems in projection and extend help that is so sadly needed? It would seem that were you to get in touch with the IA about it you might secure attention, whereas the small-town projectionist is utterly unable to do so.

"I believe you very well know, whether true a large percentage of the small town or not the IA does, that whereas it is quite men may justly be presumed to be somewhat lacking in ability, nevertheless in many hundreds, if not indeed thousands of towns too small to support enough theatres to enable the formation of a union, it would be quite possible to combine the men in several adjoining small towns into a union and thus obtain some degree of justice for them. The net result very possibly, might in the end be beneficial to all concernd, including the exhibitors.

"In th elong run it may well be argued that this would work no degree of hardship on the exhibitor. In fact, because of the low wages paid and the worse than bad working conditions (multiplicity of tasks imposed) which deter men of ability from entering the projection field, or at least from remaining in it as soon as they have reached early manhood."

This letter evidently comes from a man of ambition and one who presumably has in him the makings of a high-class projectionist—and, I suspect, is one right now. He is only one of many who is discouraged because of the conditions with which he is confronted. He feels these conditions to be unjust (as they very often are) and not such as will encourage him to do a good job by himself, his employer, or the public. As to dy approaching the IA on the plight of small town men, it would do little it any good. While it is of course desirable that members do good work, still that is not primarily the problem which confronts the union (though possibly it should be). Rather, it is the duty of the theatre manager to see that the projectionist does his work well. The IA should merely supply exhibitors with men who *can* do a good job.

Altogether too many managers regard keeping the expense account low as the only important thing, and wages are a substantial part of this account. Such managers will sacrifice, to some extent at least, excellence in results to make a good showing on the cost sheet.

But the unions—that is, some of the locals—do not always care whether they can supply good men or not. Yet when a union ties up the labor market, forcing exactly the same wage scale for all its members in each class of theatres, by what right can it supply any but thoroughly competent workmen?

I well know the explanation offered by unions for admitting to membership men lacking real competence, and it is a good explanation, too, based on a fact not at all complimentary to the exhibitor. But it does not in any way excuse unions for failure to elect officers who will place fairness to *both* the union and the employer, the public and the industry they serve, ahead of their own convenience and material interests. It is the duty of every union either to admit to membership none but men who can prove their competence, and to make periodical *honest* checkup.

I well know that might be difficult, but also it is extremely "difficult" for a great industry to have its product presented carelessly.

Communications for F. H. Richardson will reach him if addressed to him either at BETTER THEATRES, Rockefeller Center, New York . . . *or at* No. 3 Tudor Lane, Scarsdale, N. Y.

The Buyers Index

A catalog of theatre equipment, furnishings, operating supplies and architectural materials, listing dealers by states, and manufacturers according to product classes

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States and of Canada by Provinces, the other section listing manufacturers alphabetically by classes of product.

Territorial dealers which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings or in some specific kind of theatre supplies. Manufacturers listed are those catering to, and active in servicing, the theatre.

In referring to The Buyers' Index, it should be noted that a cross-reference index of advertisers appears on page 74.

ALABAMA

QUEEN FEATURE SERVICE, INC., THE 1912½ Morris Avenue, Birmingham. *All classes equipment. General repair service.*

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ARIZONA FILM SUPPLY COMPANY, 84 W. Pennington Street, Tucson. *All classes equipment.*

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BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT COMPANY, JOHN P., 1956 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

MOTION PICTURE ACCESSORIES COMPANY, 2200 S. Vermont Avenue, Los Angeles. *All classes equipment.*

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

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MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

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NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

STANLEY THEATRE SUPPLY CO., 1235 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 316 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY COMPANY, Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th Street, Des Moines. *All classes equipment. Projection and sound equipment repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

KENTUCKY

CENTRAL THEATRE SUPPLY, 5th Avenue at 318, Louisville. *All classes equipment. General repair service.*

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-9 South 3rd Street, Louisville. *All classes equipment. General repair service.*

LOUISIANA

DELTA THEATRE SUPPLY, INC., 214 South Liberty, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

LOUISIANA MOTION PICTURE EQUIPMENT COMPANY, 226 South Liberty Street, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY COMPANY, 507 Forest Avenue, Portland. *All classes equipment, General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Electric and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

CIFRE, INC., JOE, 44 Winchester Street, Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47 Church Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Street, Boston. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 78 Broadway, Boston. *All classes equipment. General repair service.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit. *All classes equipment. Projector repairing.*

MODERN THEATRE SUPPLY COMPANY, 320 Douglas Street, N. W., Grand Rapids. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS., 610 Olive Street, St. Louis, *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY COMPANY, 3236 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

ROCKENSTEIN COMPANY, L. T., 3327 Locust Street, St. Louis. *All classes equipment.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service.*

MONTANA

WESTERN THEATRE EQUIPMENT COMPANY, 214 N. 15th Street, Butte. *All classes equipment. Projection and sound equipment repairing.*

NEBRASKA

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

QUALITY THEATRE SUPPLY CORPORATION, 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY COMPANY, 314 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. Projection and sound equipment repairing.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CROWN MOTION PICTURE SUPPLIES CORPORATION, 614 Ninth Avenue, New York City. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

GUILD RUBBER COMPANY, 48 West 48th Street, New York City. *National distribution on mail-order plan.*

HORNSTEIN, INC., JOE, 630 9th Avenue, New York City. *All classes equipment. Projection and sound equipment repairing.*

KAPLAN MANUFACTURING & SUPPLY COMPANY, INC., SAM, 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany, *All classes equipment. General repair service.*

S. O. S. CINEMA SUPPLY CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail-order plan.*

STATE SANITARY PRODUCTS COMPANY, 630 Ninth Avenue, New York City. *Cleaning materials and implements. National distribution on mail-order plan.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

NORTH CAROLINA

BRYANT THEATRE SUPPLY COMPANY, 227 South Church Street, Charlotte. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*

THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 211 S. Poplar Street, Charlotte. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT COMPANY, 261 N. Green Street, Greensboro. *All classes equipment. General repair service.*

THEATRE SUPPLIERS, INC., Box 1132, Greensboro. *All classes equipment. Projection and sound equipment repairing.*

WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church Street, Charlotte. *All classes equipment. General repair service.*

NORTH DAKOTA

MC CARTHY THEATRE SUPPLY COMPANY, 55 5th Street, No., Fargo. *All classes equipment. General repair service.*

OHIO

AKRON THEATRE SUPPLY COMPANY, 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. Projector repairing.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

MID-WEST THEATRE SUPPLY COMPANY, INC., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 3461 Franklin Street, Bellaire. *All classes equipment. Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland. *All classes equipment. General repair service.*

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY COMPANY, 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

OREGON

SHEARER COMPANY, B. F., 1947 N.W., Kearney, Portland. *All classes equipment. Projection and sound equipment repairing.*

THEATRE UTILITIES SERVICE COMPANY, 528 N. W. 12th Avenue, Portland. *All classes equipment. Projector repairing.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*

STANDARD THEATRE EQUIPMENT COMPANY, 307 North 13th Street, Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, INC., 1705 Blvd. of the Allies, Pittsburgh. *All classes equipment. Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 84 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394 Greenville. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 220 West 10th Street, Sioux Falls. *All classes equipment. Projection and sound equipment repairing.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

MONARCH, THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

HERBER BROTHERS, 408 South Harwood Street, Dallas. *All classes equipment. General repair service.*

INDEPENDENT FILM EXCHANGE, 328 East Commerce Street, San Antonio. *All classes equipment. Projection and sound equipment repairing.*

MODERN THEATRE EQUIPMENT COMPANY, 2011-A Jackson Street, Dallas. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1416 Main Street, Houston. *All classes equipment. Projection and sound equipment repairing.*

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 142 East First South, Salt Lake City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

VIRGINIA

WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

WASHINGTON

NATIONAL THEATRE SUPPLY COMPANY, 2319 Second Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER COMPANY, B. F., 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT COMPANY, 2406 First Avenue, Seattle. *All classes equipment. Projection and sound equipment repairing.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing.*

CANADA

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba. *All classes equipment. Projection and sound equipment repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria St., Toronto, Ontario. *Sound equipment.*

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre-Dame St., W. Montreal, Que. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 131 Simcoe St., Toronto, Ont. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis St., Halifax, Nova Scotia. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., Winnipeg, Manitoba. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 820 Cambie, Vancouver, B. C. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

LA SALLE RECREATIONS, LTD., 945 Granville St., Vancouver, B. C. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE & CO., J. M., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

Classes of Product and Their Manufacturers

ACCOUNTING SYSTEMS

CONVENIENT means of keeping daily and periodic accounts, receipts and expense records, tax data, film service cost and insurance figures are available in simplified bookkeeping systems especially designed for the average theatre. One system, with a set of sheets covering a year, makes provisions for all types of taxes now applying to theatres.

Easy Method Ledger System, Seymour, Indiana.
Quigley Bookshop, Rockefeller Center, New York City.

ACOUSTICAL PRODUCTS AND ENGINEERING

THE ENTIRE sound transmission system of the theatre is to be regarded as including the auditorium itself, the acoustical character of which bears directly and fundamentally upon the naturalness of the sound to all of the audience.

Acoustic characteristics can be controlled by the architectural design of the auditorium; the designer, however, is often limited by other considerations (even in a new building, notably by site, capacity and desired style), necessitating general or partial recourse to acoustic-correction materials.

Such materials may be divided into two general groups: Materials which are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbents of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too greatly reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway New York City (acoustic counsel only).
General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, 8 S. Michigan Avenue, Chicago, Ill.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.

AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING facilities consist in means of controlling automatically the temperature and relative humidity of the air, and of distributing the air so that it reaches all breathing zones at a temperature, percentage of relative humidity, and rate of motion representing comfortable and healthful atmospheric conditions for normal people. Dust, pollen and other particles suspended in the fresh air should also be filtered out before it is introduced into the distribution system.

All-year air-conditioning of course signifies equipment providing mechanical control of temperature and relative humidity of the distributed air no matter what the condition of the air may be outdoors.

SUMMER AIR-CONDITIONING

For summer air-conditioning, some measure of mechanical refrigeration is usually indicated; however, in areas of low relative humidity, a cooling-tower evaporative system may be employed, while well water (rarely water from city mains) may be used as the cooling agent for coils over which the air is passed, if a sufficient quantity of water at a low enough temperature (maximum 55°) is available.

A method designed to reduce the mechanical refrigeration capacity that would otherwise be necessary, is that of storage refrigeration, by which a relatively small compressor is operated a large part of the day to "build up" the air-cooling agent to a quantity sufficient for the load during performance hours.

The self-contained units of the general type used in stores and similar spaces (filters, mechanical refrigeration plant and fan equipment

housed in a cabinet) are adapted to the summer air-conditioning of small auditoriums and several units of suitable capacity can be combined to serve medium-sized auditoriums, though it is commonly found that the distribution requirements of the latter advise other methods.

AIR DISTRIBUTION

Distribution systems for the air-conditioning of theatres practically always consist in ducts with fans of proper capacity, and outlets, or grilles, providing control of air motion.

Fans—those of the multi-blade ("squirrel-cage") type are usually preferable—must be of a capacity and design to move the required amount of air against the resistance of the duct system, with the least expenditure of electric current, and without transmission of noise to the auditorium and other rooms. Air outlets should be of a design to assure thorough mixing of cooled air with room air before it is allowed to descend to the breathing zone.

AIR CLEANSING

Filtering equipment, which is installed as part of an air-conditioning system but which usually needs to be replaced from time to time, is of various types. Some filters use spun-glass fibers, some steel wool, others paper, hogs' hair, wood shavings, etc. The filtering material is held in a frame which is inserted into the duct or intake. Filters of this type are thrown away and replaced with a new one as the accumulation of dirt requires. Also available, however, is a self-cleaning type of air-filtering device, but it is seldom adapted in price to theatre installation. (See also *Air Purification, Electric.*)

CONTROL EQUIPMENT

Efficient operation of an air-conditioning plant requires dependable automatic control specifically adapted to the operating characteristics of the plant. Control equipment available ranges from a simple cut-in for a single compressor to a motor-operated monitoring cabinet inter-relating all operating elements of the system, including the heating plant.

Two accessory instruments of value in theatre operation should be cited here. One is the recording thermometer, which provides continuous temperature readings automatically transcribed on paper, thus permitting the development of a "log" for guidance in determining load requirements and other operating factors.

The other is an "Effective Temperature" thermometer (marketed under the trade name of "Therhumiter"), which ingeniously combines response to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading of their relative and aggregate effect upon the comfort conditions of the air, which reading is that of "Effective Temperature"—that is, the true temperature from the point of view of comfort. It thus eliminates the calculation necessary with dry-bulb and wet-bulb thermometers to determine what the Effective Temperature is, and it also provides a simple means of determining the percentage of relative humidity.

[*The functions of air-conditioning and air distribution equipment and systems, their critical factors and operating considerations, etc., form too broad a subject for comprehensive discussion here; they have been, and are being, constantly dealt with in special and departmental articles in* BETTER THEATRES.]

SIMPLE VENTILATION

Simple ventilation of theatres requires blower equipment of suitable capacity to draw in the fresh air and propel it through ventilators (normally located adjacent to the proscenium arch or screen opening), plus any direct draft exhaust fans and duct contacts with the outside (as from toilet rooms) that the structural plan of the building may require. The blower equipment of course is of importance; it should be of a capacity to ensure the required supply of fresh air, be durably built, and be quiet in operation.

A simple ventilation system may provide air cooling for an auditorium by passing the outside air through a cold-water spray chamber (air washer evaporative cooling). This also cleanses the air.

AIR CONDITIONING

Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frick Company, Waynesboro, Pa.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn.
The Trane Company, LaCrosse, Wis.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.
Westinghouse Electric & Manufacturing Company, Mansfield, O.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
York Ice Machinery Corporation, York, Pa.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
B. F. Sturtevant Co., Inc., Hyde Park, Boston, Mass.
Taylor Air Conditioning Company, 4000 S. Division Street, Grand Rapids, Mich.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.
Plandaire, Inc., P. O. Box 7350, Oakland Station, Pittsburgh, Pa.
Tuttle & Bailey, New Britain, Conn.

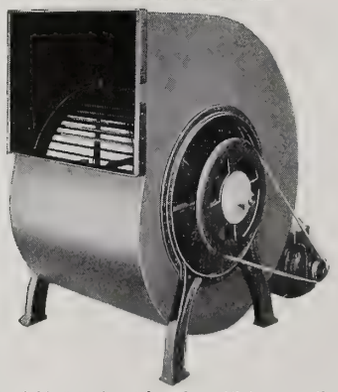
CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

THIS IS THE BLOWER THAT WILL

DRAW PATRONS

INTO YOUR THEATRE



Decide right now to cool and ventilate your theatre economically with the quiet, vibrationless

REYNOLDS BLOWERS

Built-in installation brings in only fresh outside air and distributes it throughout the entire building. The next best thing to air conditioning at but a fraction of the cost.

12 sizes, from 1,500 cfm to 30,000 cfm, only $22.50 up, including variable speed drive, belts and motor pulleys. Equipped with Fafnir ball bearings set in solid rubber pillow blocks. Write for folder. Convenient terms may be arranged.

Also used for exhaust, circulating warm air in winter, and with washed air, and refrigeration.

REYNOLDS MANUFACTURING CO.

412 Prospect Ave. N. E., GRAND RAPIDS, MICH.

AIR FILTERS

Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Universal Air Filter Company, Duluth, Minn.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
John R. Parsons (Therhumiter), 151 E. 19th Street, New York City.

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AIR PURIFICATION: ELECTRIC

THE MOST effective method of removing dust and bacteria from outside air upon its introduction into the theatre ventilating system is by electrostatic precipitation. This is effected by special equipment consisting, essentially, in an electrical power pact and collector cells of the specific capacity required by the amount of air handled. This method also is highly efficient for the removal of the irritating and odoriferous particles of tobacco smoke.

A simple and relatively inexpensive method of reducing odors in the air is that of ozone generators. Ozone is a specific, unstable form of oxygen which, upon breaking down, oxidizes impurities in the air, including many forms of bacterial life. Ozone generators for theatres, which are of electrical discharge type, are available in various sizes, suited to lounges, toilet rooms and to installation in air ducts.

Atmozone Company, Inc., Beaver Building, Oregon City, Ore.
The Automatic Electrical Devices Company, 324 E. Third Street, Cincinnati, O.
The Electroaire Corporation, 1455 W. Congress Street, Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.

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AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern pre-amplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier arrangements in a small theatre may consist in a single, compact, combination amplifying and power supply unit mounted on the projection room front wall, between projection ports; or alternatively, of such a com-

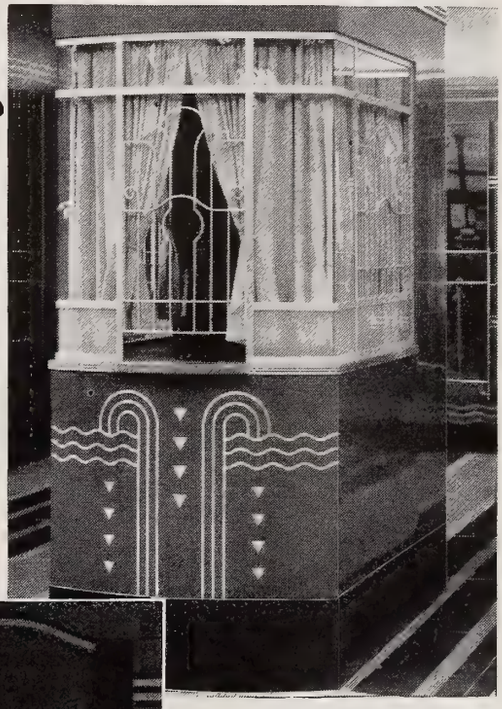
• FORMICA *for Theater Walls, Doors, Paneling..*

THEATERS are made more attractive by Formica sheets used for surfaces. This plastic material is very hard and durable, easily cleaned and maintained, and extremely colorful and decorative.

There are more than 70 colors, and inlays in color and metal make the widest variety of decoration possible. So striking theatrical effects have been attained with it by leading theatrical architects.

Formica is not brittle and will not chip or crack. It is inert chemically and will not spot or stain with ordinary cleaning solutions. It can be washed with soap and water or cleaned with alcohol or other solvents if that is necessary.

Once Formica has been installed the surfaces do not need to be refinished and maintenance is practically nothing for many years. In hundreds of fine new and in remodeled theaters Formica has been used for many purposes.

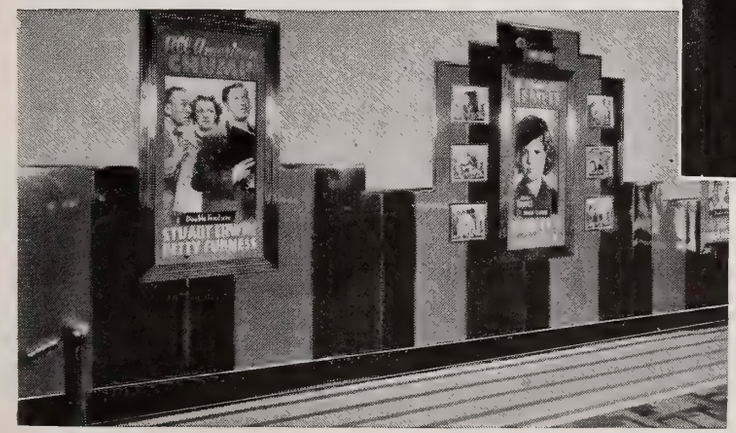


• Red Formica Box office paneling with black base and silver inlays at the Grand Theater, Cincinnati.

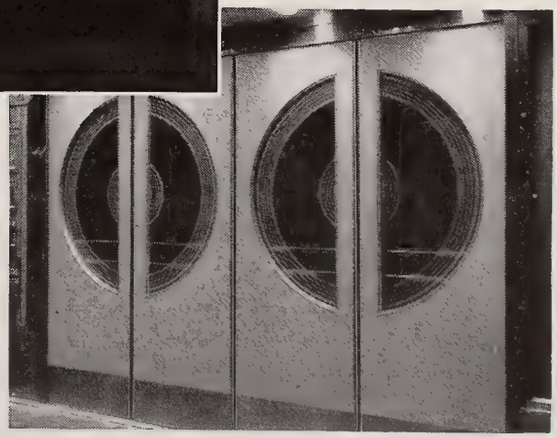


• Formica fluorescent panel which glows in "black light" behind a drinking fountain in the Farragut Theater, Brooklyn, N. Y. John & Drew Eberson, architects.

The Formica Insulation Co.
4620 Spring Grove Ave., Cincinnati, O.



• Lobby wall paneling is one of the effective uses of Formica in theaters.



• Formica doors of many colors and with elaborate inlays are available for theater entrances.

FORMICA

FOR FURNITURE AND FIXTURES

bination unit plus a small pre-amplifier which receives the initial current from the photo-cell. In larger systems, a number of amplifying network and power supply units are mounted on a steel rack or frame, or in a steel cabinet, which is located at the rear or one end of the projection room, or occasionally built into the wall dividing the projection room from another room of the projection suite. Medium and large-size systems today include a separate monitor amplifier-speaker cabinet, often suspended from the projection room ceiling by steel straps. The monitor amplifier is sometimes self-powered; sometimes, like the photo-cell amplifier, derives its operating current from the larger system amplifier.

Volume control and sound changeover equipment is today commonly associated with the photo-cell pre-amplifier.

Modern amplifiers or amplifying racks are often equipped with decibel meters for accurate measurement of sound output and quick servicing. Emergency amplifiers may be exact duplicates of the normal amplifying system, or smaller, less elaborate apparatus, and in some systems the monitor amplifier is utilized to supply sound to the audience in an emergency.

Amplifier Company of America, 17 West 20th Street, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City.
Webster Electric Company, Racine, Wisc.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal or special rubber jackets, but the metal-jacket type is the one generally used. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS IN chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, etc., to which facade architecture was formerly largely restricted. Glass and the plastics known as *phenolics* are now obtainable in a great variety of colors, and also in patterns.

Porcelain-enameled metal is now well adapted to the creation of colorful fronts; it may be obtained in plates for facing, or attached to concrete masonry blocks. Concrete blocks are also available with facing of architectural glass.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns; they are not only adapted to the construction of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interior partitions. Translucent glass blocks lend themselves to interesting luminous treatments.

Mirrors, in large panel effects (sectional or otherwise) as well as in smaller sizes of various shapes, are effective decorative elements while at the same time contributing a sense of spaciousness. Glass murals provide a striking embellishment of a wall in color abstract or pictorial designs.

For treatment of doors, pilasters, display case framing, and also ticket booth and vestibule finish, a phenolic like Formica provides a wide choice of colors and texture effects (while also having certain weather-proofing qualities). This material may be obtained with metal inlays for decorative relief, and also in a fluorescent type permitting luminescent pictorial and abstract patterns under "black light."

Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Wall paper of the more durable types (such as Tekko and Salubra) merits consideration for limited areas, as do leatherette and linoleum. Then there are the tiles, wood veneers, and so on, many of them to be considered for their acoustic values as well as decorative qualities (*see Acoustical Products and Engineering; also refer to Curtains and Drapes*).

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (*see Dimmers*). So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened niches, or ornamental patterns picked out in fluorescent paint (*see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and Lighting, Architectural and for Public Areas*).

Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Company, Lima, Ohio.
The Celotex Corporation, 919 N. Michigan Avenue, Chicago, Ill.
Colonial Sales Corporation, 928 Broadway, New York City.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City. (Designing.)
Libbey-Owens-Ford Glass Company, Vitrolite Division, 1310 Nicholas Building, Toledo, Ohio.
Marsh Wall Tile Company, Dover, Ohio.
Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
Metropolitan Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr. (Designing.)
Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.
Sioux Metal Products Company, 3000 Lowell Street, Sioux City, Iowa.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Vermont Marble Company, Proctor, Vt.
C. J. Vogel Sons Construction Corp., 1900 Euclid Building, Cleveland, Ohio.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

BLACK LIGHT
LIGHTING
and
Conti-Glo
Fluorescent paints, lacquers and other materials for all purposes
KEESE ENGINEERING CO.
LIGHTING ENGINEERS FOR 50 YEARS
Pioneers in Black Lighting for Theatres
FACTORY: HOLLYWOOD, CALIFORNIA

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of "radiant energy" that is not itself visible, to surfaces treated with certain chemicals which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre, and in addition has many utilitarian applications such as in connection with advertising matter, fluorescent carpet, etc.

Luminescent materials are found on the market today in the form of transparent lacquers, opaque lacquer enamels, dyes for carpets and other fabrics, inks, water colors, plastics, liquid solutions, etc. The materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

The radiant energy required for "black light" effects is radiation in the near-ultarviolet region which extends from 3,200 Angstroms to the visible violet. This energy is not harmful to the eyes; it is only radiation shorter than 2,800 Angstroms appearing in quantity from which the eyes must be protected.

Mercury discharge lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application. The latest types of lamps of capacity usually required for theatre applications are the Mazda 100-watt type known as the AH-4, BH-4, CH-4, and EH-4. The CH-4 and EH-4 are spot and flood lamps respectively of the projector type; they need no other reflector equipment as the bulb itself is an integral reflector hermetically sealed. The 250-watt type MAZDA AH-5 is also applicable for theatre use. Each of these lamps are available in connection with fixtures especially designed for various conditions of mounting as a unit including the transformer.

These lamps are all equipped with red-purple filter glasses such as Corning No. 587 to screen out the visible light. The amount of light in the visible region passed by the filters is so small that it is negligible in theatre uses.

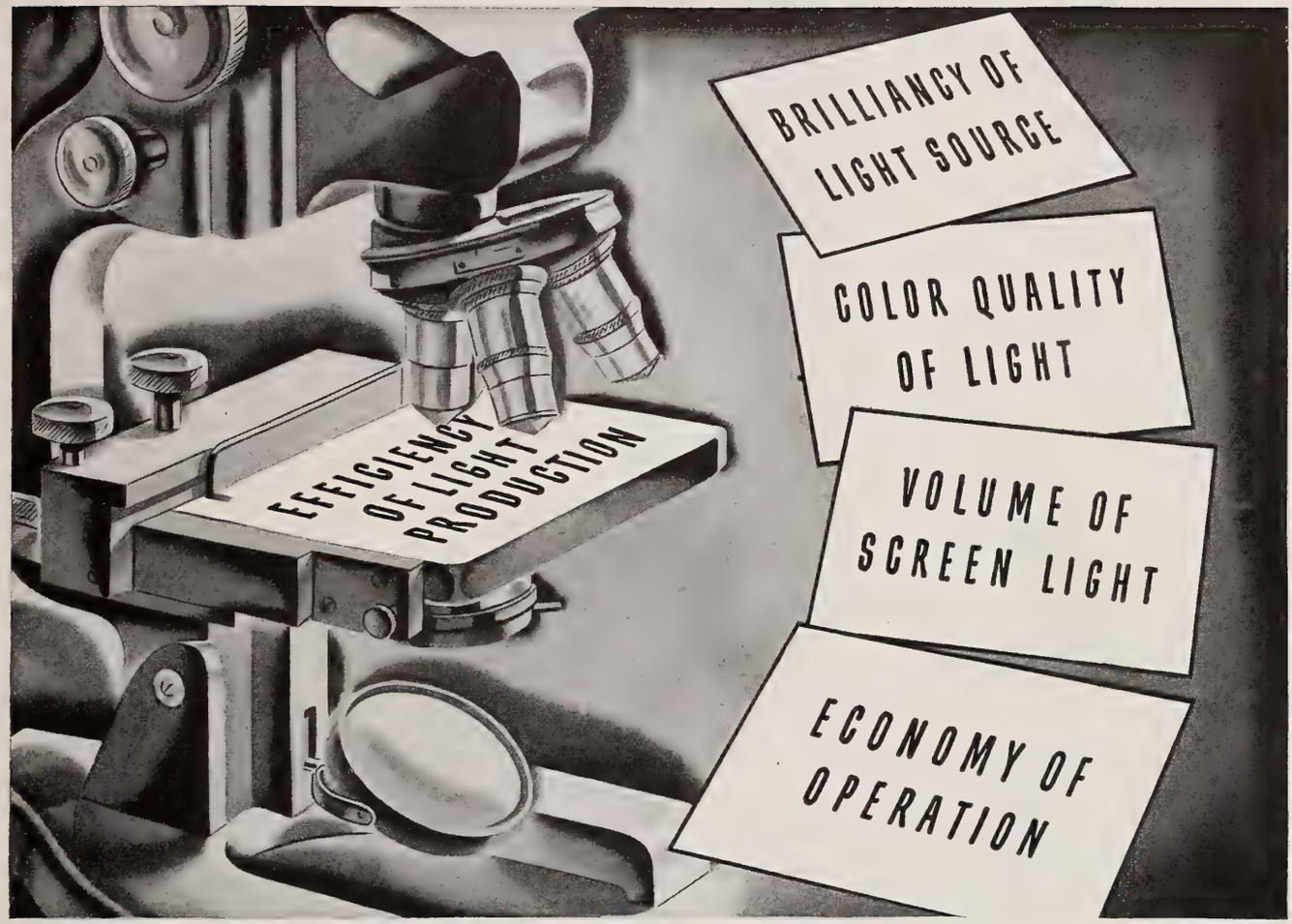
Special types of lamp equipment for the application of "black light" sources are available in designs adapted to ceiling and wall decoration and to fluorescent carpeting (*see Carpeting*).

Black Ray Lighting Corporation, 10415 St. Clair Avenue, Cleveland, Ohio.
Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, O.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

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BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and extrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass



THE MODERN "ONE KILOWATT" ARCS USE "NATIONAL," "SUPREX" AND "OROTIP" CARBONS.

1881 - 1941

SIXTY YEARS OF PROGRESS

1941 marks our sixtieth year of progress in the field of carbon arc lighting. Through constant research and development great strides have been made in the efficiency and usefulness of the carbon arc. Continued progress is assured by the most modern laboratory and manufacturing facilities.

It pays to Investigate

● Theatre patronage and resultant profits are affected to an important degree by quality of projection light. Patrons favor those theatres where the projection is clear and sharp, where color features are shown in *natural* colors and where there is sufficient screen illumination to permit adequate general lighting.

If you are still using low intensity projection it will pay you to investigate the numerous advantages, such as efficiency of light production, brilliancy of light source, color quality of light, volume of screen light and economy of operation, made available to the smallest theatre by the new "One Kilowatt" high intensity arcs.

The words "National," "Suprex" and "Orotip" are trade-marks of National Carbon Company, Inc.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

Carbon Sales Division: Cleveland, Ohio

GENERAL OFFICES

30 East 42nd Street, New York, N. Y.

BRANCH SALES OFFICES

New York, Pittsburgh, Chicago, St. Louis, San Francisco

structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications.

The Artkraft Sign Company, Lima, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
The Nurre Companies, Inc., Bloomington, Ind.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Fisher Manufacturing Company, 60-62 State Street, Rochester, N. Y.
GoldE Manufacturing Company 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue. Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

National Carbon Company, Inc., Carbon Sales Division, P. O. Box 6087, Cleveland, Ohio.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Droll Theatre Supply Company, 351 E. Ohio Street, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.



View of one of many staircases in the Roxy theatre, New York, showing recent installations of Lawrich rubber tread nosing, which was placed on all stairs of public areas. This type of stair nosing, of hard but friction-surface rubber, fits snugly over the nose of the step with flange for attachment of the carpeting so that carpet and tread surface are flush. The nosing comes in colors and in white.

S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 So. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought. Dominant colors of the carpet should have a direct relation to the influential tones of the general color scheme of each carpeted division of the theatre. Pattern has similar references to the general decorative scheme, harmonizing with it in style, strengthening it in configuration. Traditional patterns are frequently as well adapted to modern-style interiors as patterns specifically modern (or modernistic); many traditional decorative devices, in fact, have been used in modernized versions to effect carpet patterns adapted to both modern and traditional designs.

Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

Carpeting which goes considerably beyond the usual function of carpeting is that in which are used dyes having a high degree of luminescence under a near-ultra-violet light (see *Black Light Materials and Lighting Equipment*). All or part of the pattern may be so woven with luminescent yarns so as to glow, when properly lighted with invisible "black light." In aisles, fluorescent carpeting, as it is called, not only contributes to the visible decorative scheme during the performance, but provides an illuminated aisle without the use of aisle lights in chair standards. Additionally, fluorescent carpeting is well adapted to some standee areas, and here the pattern may be given a directional effect, guiding traffic to the aisle heads, and also to lounges if the latter are immediately off this area. In weave and in maintenance, fluorescent carpeting does not differ from non-fluorescent carpeting adapted to theatres (*see Black Light Materials and Lighting equipment*).

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Blossom Products Corporation, Allentown, Pa.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

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CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Lawrich Sales, 122 East 42nd Street, New York City.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Craftplug, Inc., 145 E. 57th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.

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CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a pourous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted directly over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Airtex Division, Firestone Company, Akron, Akron.
B. F. Goodrich Company, Akron, Ohio.

Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation. Prior types were modifications of the "opera chair" of the stage theatre. Today's motion picture theatre chair comprehensively represents new designing to provide luxurious comfort, protection of person, quiet hinge operation, durability under severe usage, and beauty of line, strengthening the whole seating assembly in its contribution to the decorative character of the semi-dark auditorium—achieving these qualities, furthermore, within a price range making all of them essentially accessible even to small, low-budget theatres.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall Springs construction. The backs may of course be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Also available is a type of chair having a retracting, or push-back, seat, designed to facilitate passage between rows. While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair.

Today there is extensive adoption of soft fabrics (mohair, velour, corduroy), which is often confined to the backs, simulated leather being employed for the seats (except possibly the sides of the seat cushions).

To meet the higher standards of comfort applied today, 20 inches may be generally regarded as minimum for chair width. While widths of 24 inches have been used on occasion, it is probably true that widths of 21 or 22 inches provide better support for the average person and therefore are actually more comfortable for most people. (*See also Anchors for Chairs, Chair Cushions of Foamed Latex, Upholstering Materials*).

American Seating Company, 901 Broadway, Grand Rapids, Mich.
John L. Cable Company, 45 Union Avenue, Jamaica Plain, Mass.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, 1520 Division Street, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
The Peabody Seating Company, North Manchester, Ind.

•

CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in



Foyer of Purdue Hall of Music showing Alexander Smith Crestwood Carpet. The total installation consisted of 3,300 yards.

"NEARLY RIGHT WON'T DO"

Alexander Smith & Sons Carpet Co., 295 Fifth Avenue, New York, N. Y.

pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturnig Company, 1214-22 W. Madison Street, Chicago, Ill.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.

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CHANGEOVER AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other port.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by the takeup. There is also an indicator not attached to the projection mechanism which operates an alarm bell actuated by a clock mechanism that is preset according to a running time dial.

Marking of cue signals on film is not approved of (Standard Release Prints have necessary cues when in proper condition) ; however, for those emergency occasions when cueing the print is deemed unavoidable, there is a simple marking device that presses small circles into the film with minimum damage.

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Clint Phare Products, 282 E. 214th Street, Euclid, O.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Emaus Manufacturing Company, 638 Sinclair Avenue, Grand Rapids, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHout the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms, and Deodorants and Perfumes*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design) ; soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

In connection with cleaning compounds, care should be used to assure use of a compound which requires the least amount of time and will not injure the surface.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment.

For keeping sidewalks free of snow without manual removal, calcium chloride may be sprinkled over the sidewalk when the snow begins to fall. This is available under various trade names.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Solvay Sales Corporation, 42 Rector Street, New York City.

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CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, particularly in theatres not having a central system piped to all areas, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length on portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pickup. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
National Super Service Company, 1946 N. 13th Street, Toledo, Ohio.
Spencer Turbine Company, Hartford, Conn.

•

CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Matisse Bros., 385 Gerard Avenue, New York City.

•

CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Mothers particularly often instruct their children to avoid bubblers (few people are acquainted with the existence of bubbler guards). Cup dispensers therefore should be located within reach of young children, and the cups should be of a shape (flat-bottomed as opposed to cone shape) easily held in small hands.

In many locations, penny dispensers of drinking cups will not be resented by patrons, and in such cases paper cups are a source of some small additional revenue.

Dixie Vortex Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.
U. S. Sanitary Specialties Corporation, 437 S. Western Avenue, Chicago, Ill.

•

CURTAIN CONTROL

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the

NEWEST Type Control Simplified—Efficient



This Floating Curtain Control is a simplified, efficient unit priced within the budget of all.

THE SEAL OF 11 LEADERSHIP
Vallen
TRADE MARK WORLD'S LEADING MAKER OF SPECIAL OPERATING DEVICES REGISTERED CURTAIN CONTROLS AND TRACKS

This Vallen Control No. 15 has a silent gear reduction unit. The curtain and timing device positively synchronize. Internal control switch assures positive control of curtains. These features and others are described in our literature. Write today for further information and low prices.

VALLEN, INC., Akron, Ohio

GoldE **SAND URNS**



Modern—
Useful—
Attractive—
Inexpensive!

See Your Dealer or write to

GoldE Mfg. Co.
Chicago, Illinois

projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a steel track and a cable, and snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Also obtainable is a slack-rope takeup device designed to eliminate slackness of curtain ropes and cables, with attendant whipping and starting jerk.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
G. O. Kahler Enterprises, 134 Tudor Street, South Boston, Mass.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these materials are also excellent sources of drapes for other parts of the theatre.

Becker Bros. Studios, 2824-6 West Taylor Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
Maharam Fabric Corporation, 130 W. 46th Street, New York City.
H. D. Mendelsohn Company, 105 E. 29th Street, New York City.
Robert E. Powers Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.

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CUTOUT MACHINES

EXPLOITATION CUTOUTS for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 15 S. Throop Street, Chicago, Ill.
A. & B. Smith Company, 633 Smithfield Street, Pittsburgh, Pa.

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DEODORANTS AND PERFUMES

IN THEATRES not having facilities for contending with sources of disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for such conditions is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders that may be placed in ornamental wall holders made of porous material; and also highly aromatic pellets, which are placed in a small receptacle that clasps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet. All of these perfumes are obtainable in a wide variety of odors.

Lyndon Products Corporation, Norwalk, Conn.
D. C. Cooper Company, 20 E. 18th Street, Chicago, Ill.
Sanozone Company, 1127 Ray Street, Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects commonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks, controlling a large number of circuits, interlocking and fitted with master controls.

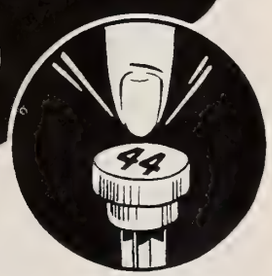
Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

•

DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in

Modern BRANDT CHANGE MAKING



SPEEDS DELIVERY OF CHANGE, ELIMINATES ERRORS, IMPROVES BOX OFFICE SERVICE!

How is it possible to make change instantly with the Brandt Automatic Cashier and with the assurance of absolute accuracy? Because one key—the key corresponding to the price of admission—is depressed in making change. The mental calculation of change and the handling of coins is entirely eliminated with a Brandt in use.



Because of the instantaneous service that is given at the box office with a Brandt, each patron is waited upon in the shortest possible time. This improved service is very much appreciated by patrons.

The Brandt, being errorproof, can neither make underpayments—to cause unnecessary delays and unpleasant situations—nor overpayments that eat into profits.

Use the coupon below to arrange for a free trial of a Brandt Automatic Cashier. There is no cost or obligation and, if you decide not to purchase a Brandt after trial, the machine will be removed as cheerfully as placed. Fill in and mail the coupon today.

Remember only BRANDT AUTOMATIC CASHIERS deliver any amount in change from 1c to 99c inclusive by PRESSING ONE KEY!

BRANDT AUTOMATIC CASHIER CO.
Watertown, Wisconsin

BRANDT AUTOMATIC CASHIER CO.
Dept. BT-4, Watertown, Wis.

☐ We wish to arrange for a FREE TRIAL of a Brandt Automatic Cashier.

☐ We would like further information regarding the Brandt Automatic Cashier.

THEATRE .....

BY .....

ADDRESS .....

SPEEDY • ACCURATE • DURABLE

metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in a phenolic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (*see Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Ames Metal Molding Company, Inc., 225-229 East 144th Street, New York City.
The Artkraft Sign Company, Lima, Ohio.
Colonial Sales Corporation, 928 Broadway, New York City.
De-Fi Manufacturing Company, 17 North Wabash Avenue, Chicago, Ill.

•

EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projetcor, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres —the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-La France & Foamite Industries, 903 Erie, Elmira, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
The Safety Fire Extinguisher Company, 293 Seventh Avenue, New York City.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

International Projector Corporation, 88-96 Gold Street, New York City.
Sentry Safety Control Corporation, Allegheny Avenue and 10th Street, Philadelphia, Pa.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Peter Clark, Inc., 101 Park Avenue, New York City.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, O.



'BEST' PORT HOLE FIRE SHUTTERS AND SHUTTER CONTROL APPARATUS

- Protect you against projection room emergencies.
- Meet all inspection laws.
- Prevent smoke from spreading into auditorium.
- ¼-inch plate drops—ALWAYS drops!
- Made to last, of heavy No. 10 gauge metal.
- Grooves for drops and back are bent and welded. No rivets. No screws. No soldering.
- Come complete, ready to install.

Write for descriptive literature or see your dealer

BEST DEVICES COMPANY
10516 Western Ave., Cleveland, Ohio

FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Blossom Products Corporation, Allentown, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Lawrich Sales, 122 East 42nd Street, New York City.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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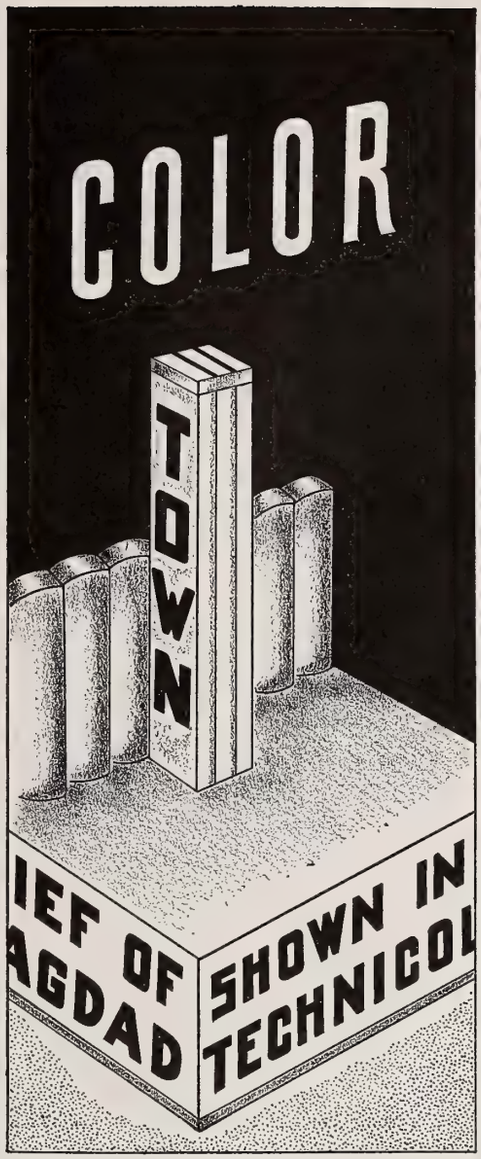
FOUNTAINS

MODERN PRACTICE with respect to both design and operating costs give no place in the theatre, ordinarily, to the purely decorative fountain (which once was a part of statuary displays, effecting "garden pools," etc.). Theatre fountains today are essentially drinking fountains, though they may be and commonly are decorative enough. The simplest types are white or tinted porcelain-finished pedestals or wall bowls. The wall types may of course be incorporated into a built-in decorative feature of tiles, or architectural glass, or a mirror; indeed, such ornamental fountain schemes are available in stock designs, complete with decorative lighting provisions, and they are procurable as well complete with bubbler or faucet, and even with so-called "magic-eye" mechanism (*See Photoelectric Cell Mechanisms for Doors and Fountains*).

It should be noted that old-style bubblers, without a guard preventing the lips from touching the bubbler itself, is not compatible with the sanitation expected in the theatre; in fact, it is good practice to have, perhaps in addition to a protected bubbler, a faucet or spout, with individual paper cups in an ornamental holder, since some patrons (particularly women with small children) fear contamination from any kind of bubbler.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, Ohio.







● Moderate sized theatres have long realized the hopelessness of getting a good picture on the screen with prevailing dense black and white films when using the dim low intensity lamp. It remained for Strong to develop a lamp of intermediate capacity high intensity which would project twice as much light and at a cost within the means of these theatres.

● Satisfactory projection of colored pictures with the muddy yellow light of the low intensity has been just as impossible. The required brilliance and sparkling snow-white light of the high intensity arc had been denied these theatres by prohibitive operating costs. The Strong one kilowatt Utility made possible the correct reproduction of Technicolor.

● Although this new Strong Utility intermediate high intensity lamp projects twice as much light as is possible with any low intensity lamp, the increased combined current and carbon cost is less than 2¢ an hour. Your Independent Theatre Supply Dealer will gladly demonstrate this new marvel of efficiency in your theatre without obligation. Call him today.

THE STRONG UTILITY ARC LAMP

The STRONG ELECTRIC Corporation

2501 LAGRANGE STREET • TOLEDO, OHIO

Export Office: Room 2002, 220 W. 42nd St., New York, N. Y.

Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(For foyer and lounge furniture fabrics, see Upholstering Materials.)

Hampden Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 N. Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 E. 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system.

It is also possible to have hearing aids that do not require wiring of seats. A magnetic field is created by forming loops in the seating area of copper wire or foil connected to sound system (or microphones). The deafened patron holds a small amplifier connected to earphone and can hear from any seat.

Charles Lehman, Times Square Building, New York City.
RCA Manufacturing Company, Inc., Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.



A recent addition to the stereopticon line of the GoldE Manufacturing Company, Chicago. This one is a 500-watt model designed similarly to a 1,000-watt type, but for projection up to 75 feet. Lenses for this model are available in focal lengths from 8 to 30 inches. Like the bigger projector, the one shown has independent reflector adjustment and cast aluminum slide carrier, and is finished in black baked enamel.

HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam or hot water radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The later may of course be part of a complete air conditioning system (*see Air-Conditioning and Ventilating Equipment*).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their cost is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel.

It is a measure of economy in some theatres having air-conditioning for the auditorium, possibly also for the foyer, or a ventilation system for the auditorium, to use unit heaters for other divisions, such as lounges and toilet rooms, lobby, manager's office, etc.

Unit heaters are obtainable for connection to existing steam systems, or they may be individually heated by gas. Also, they are available for exposed installation as well as for concealed locations.

American Heating & Ventilating Company, 1505 Race Street, Philadelphia, Pa.
American Radiator Company, 40 W. 40th Street, New York City.
Electric Furnace-Man, Inc., 780 E. 138th Street, Bronx, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
May Oil Burner Corporation, Maryland Avenue and Oliver, Baltimore, Md.
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
Westinghouse Electric & Manufacturing Corporation, Mansfield, Ohio.

UNIT HEATERS

American Blower Corporation, 6001-09 Russel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushtor Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contract are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, Ohio.

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LAMPS, AC ARC

THE TYPE OF light source here referred to is a modern application of alternating current to motion picture projection employing a special means of modifying 60-cycle current for the purpose of eliminating current alternation as a cause of flicker. Screen illumination levels and operating costs are such that the equipment is marketed as a high-intensity light source adapted to the small and medium-sized theatre.

Current modification is provided by a rotary transformer that is excited by the line frequency but delivers 96-cycle alternating current, or at a frequency exactly twice that of the shutter. The trim is 7-mm. x 14 "Suprex" positive carbons, unrotated.

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

•

LAMPS, HIGH-INTENSITY

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn are divided into two classes—the type generally known as Hi-lo, and the so-called low-voltage high-intensity arc. The Hi-lo type may be regarded technologically as having been superseded (except for installations not yet re-

placed) by the *low-voltage high-intensity* arc, which employs a copper-coated carbon of small diameter with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at from 120 to 130 amperes and 65 to 70 volts; others of higher arc wattage are available however.

Low voltage high-intensity arcs adapted to medium-size houses are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc formerly manufactured for the medium to small-size theatre are the new intermediate capacity high-intensity D.C. lamps, utilizing a cored negative carbon specifically made to give smooth operation at very low current densities, and operating at 40 amperes, 27-27½ volts, or about one kilowatt at the arc.

(*See also Lamps, A.C. Arc*).

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Arc Lighting Company, 36-11 Thirty-third Street, Long Island City, N. Y.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
National Theatre Supply Company, 92 Gold Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp— is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

A newer type of 1,000-watt projection lamp is designed to burn base down and as a result of a new method of internal construction and of burning the filaments at higher temperature the lamp increases by 50% the light available from incandescent sources of this wattage. Because it maintains screen illumination at so high a percentage of the original intensity, this lamp does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

ANNOUNCING... the NEW FOREST ONE KILOWATT LAMPS

DESIGNED ESPECIALLY FOR 1 KILOWATT PROJECTION

With the development of this new lamp, FOREST now offers, to the industry, a complete line of 'arc-light' products.

Whether your house seats 300 or 3,000—your lamps, rectifiers, and screen can be FOREST MANUFACTURED.

This New Lamp, although, for 1 Kilowatt projection also burns Low Intensity and 30 to 40 amperes High Intensity—all possible with the one Forest Lamp.

THE BALANCE OF THE FOREST "BALANCED ARC-LIGHT COMBINATION"

FOREST *Super* MCS RECTIFIERS

using exclusively the P. R. Mallory Magnesium-Copper Sulphide rectifying units. The Super MCS has—reliable 3 phase fan—magnetic switches—visual 3 phase line indicator—automatic voltage regulator. An all-important feature is the newly developed Forest transformer which gives definite assurance of protection against line voltage fluctuations. Approved by Underwriters Laboratories.

FOREST LD-60 RECTIFIERS

LD-60 Bulb Type—is a reliable, efficient, and low-cost type of power conversion equipment. This rectifier conforms to the standards required for modern projection. Forest LD-60 rectifiers have an output from 30 to 60 amperes. This range of amperage makes Suprex-Simplified High Intensity, Intermediate High Intensity and Low Intensity operation possible with the one rectifier. Forest is the only manufacturer that makes the "Twin-Type" rectifier.

FOREST "Universal Trim" LAMPS

This improved projection lamp was designed to overcome technical imperfections in present projection lamps. This features: an entirely new carbon feed which maintains perfect focus. Does not require the operator's constant attention . . . takes any type of carbon trim—5 to 9mm. negative, 6 to 13mm. positive—thus accommodating trims for Suprex-Simplified High Intensity, Low Intensity and 1 Kilowatt or any new requirements.

The many other distinctive features incorporated in the Forest 'UT' Lamps are discussed in detail in a specially prepared brochure.

FOREST RECTIFYING TUBES

Forest Rectifying Tubes are manufactured for use in rectifiers, power supply units and battery chargers of all makes. When used in Forest Rectifiers they are your guarantee of maximum efficiency, reliability of operation and maximum economy. Specify Forest when purchasing Tubes.

FOREST SOUND SCREENS

Designed and manufactured to retain their original surface over a longer period of time. The special Forest Surface-Processing Method eliminates the necessity of increasing the amperage at the arc to obtain more light. There is a complete Forest Sound Screen line. All Forest Screens are flame-proofed.

See the authorized Forest Dealer or send for literature on any of the FOREST PRODUCTS.

FOREST MANUFACTURING CORPORATION
200 MT. PLEASANT AVENUE NEWARK, N. J.

LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps —available in sizes from 15 to 1,500 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Also on the market is a filament tubular lamp which differs from the "lumiline" in that it plugs in along its length instead of at the ends, thus permitting an interrupted line of light. These lamps are also available in higher wattages—up to 200 watts. Lengths of units are 6, 12, 18 inches, etc., up to 36, and there are three diameters. They may be obtained in sprayed colors, sprayed white and opal glass. A feature of this filament lamp is that it may be bent to most any desired shape for architectural and exposed fixture effects.

Fluorescent lamps: These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultraviolet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light.

These lamps differ from the usual type filament lamps in that they contain their own reflecting surface which is hermetically sealed within the lamp providing a high-intensity, accurately controlled beam for supplementary lighting purposes.

The *Projector* spot and flood lamps are provided with lens cover glasses which produce narrow and wide beams respectively. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150, 200, and 300-watt sizes.

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, O.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.



J. C. Shapiro's small theatre in Mt. Union, Pa., as recently remodeled with extruded aluminum poster frames, and porcelain enamel marquee and sign structure by the Artkraft Sign Company of Lima, Ohio. The marquee, which has Artkraft display frames and silhouette letters, is 23 feet wide with a 9-foot projection. For both marquee and facing, which is porcelain enamel, also erected by Artkraft, the colors are burgundy, cream and red.

LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to effect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by lenses of this type.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the lightest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

IN ITS application to the motion picture theatre, a marquee serves primarily the purpose of an advertising medium, the attraction display provisions being the dominant feature. The changeable letters for attraction advertising are largely of silhouette type, and the availability of these in interchangeable sizes for multiple-line lighted glass panels permits arrangement of the advertising copy in "typographical" (printed advertising) style so as to obtain maximum interest and variability.

Interchangeable letters in the sizes noted above may also be obtained in a type having the general features of a silhouette letter, but with a middle strip of transluscent material in color. If desired, the attention-arresting effect may be enhanced by lamping the panel box in several colors and fading one color into another on automatic dimmer control.

The only changeable attraction board letters adapted to front attraction advertising other than those of silhouette type are glass block letters wtih opaque grounds, emitting light through the letters themselves.

Silhouette letters are of cast aluminum, practically eliminating breakage. They are available in interchangeable sizes of 8, 10, 12, 16, 24 and 30 inches. Also obtainable are 4-inch letters, which are mounted in their own frame, which in turn is mounted on the panel where desired. Six-inch letters are obtainable but are not interchangeable with the others.

Panels of opal glass, with the necessary lamp box mounting, may be of any dimensions (see *Marquees*). For flexibility of copy arrangement and legibility, a panel height providing for at least three lines is necessary (this permits a vertical variation covering five lines). Panels may be had with rounded glass corners allowing a continuous attraction board around the marquee or elsewhere.

For "typographical" layout of the display at least three sizes of letters are recommended. These will be determined by the size of the panel and local needs, but fonts of 10-, 16- and 24-inch letters have been found to meet average conditions.

To augment the display copy with "illustrations" are silhouette transparencies of leading screen players (head-and-shoulders). These come ready for insertion in the frames.

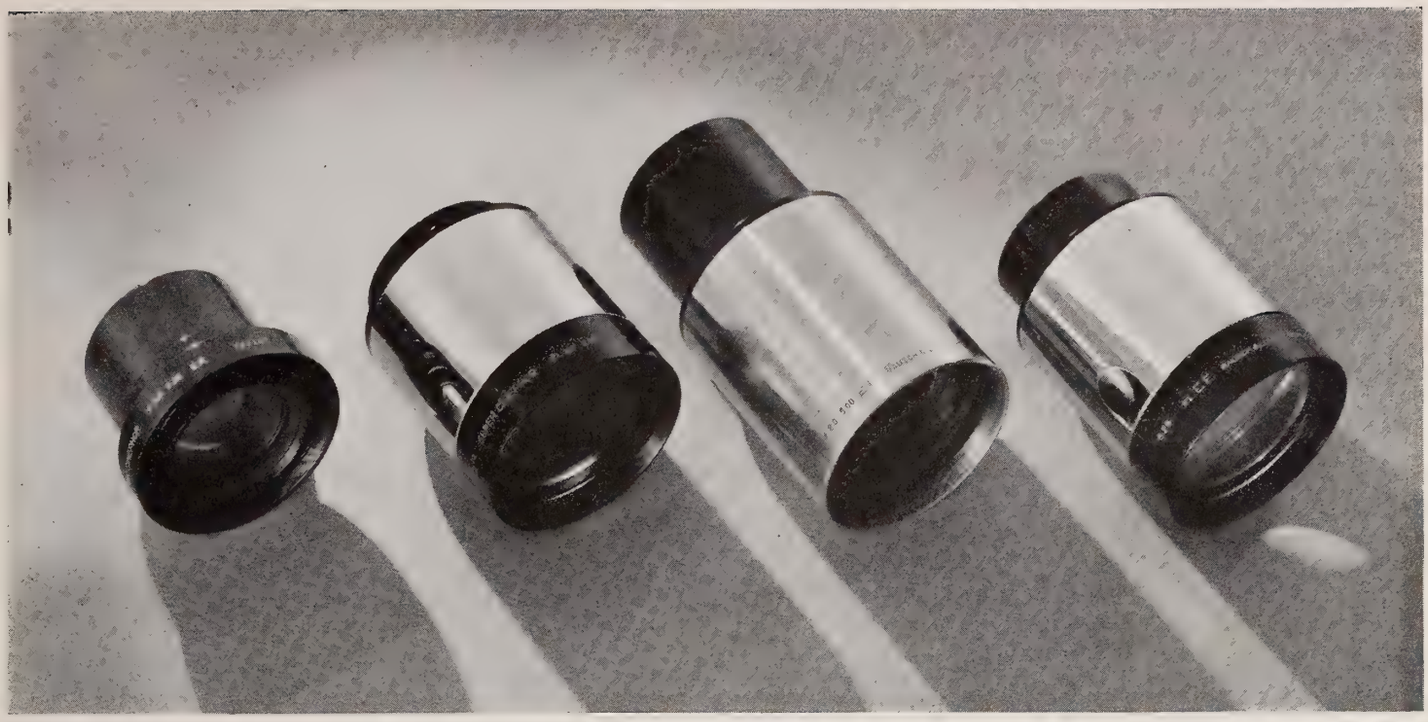
The panels, set in metal frames with steel rods on which the letters are mounted, are installed in movable sections (entirely removable, sliding or hinged) to provide convenient access to the lamp box.

Adler Silhouette Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.
The Artkraft Sign Company, Lima, Ohio.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or lumiline lamps; by creating panels or stripings of light by means of neon or lumiline or regular lamp sources concealed behind architectural struc-



FOR BETTER PROJECTION
BAUSCH & LOMB SUPER CINEPHOR LENSES

Today's audiences have become more and more critical of picture quality. Whether the film is black and white or color, they expect crisp definition and brilliance that rivals the actual scene. That is why leading theaters equip their projectors with Bausch & Lomb Super Cinephor Projection Lenses.

The most recent developments in Super Cinephor Lenses are:

The new Super Cinephor made on an entirely new formula, utilizes glasses of high transmission developed for it. Its aperture ratio is thereby increased from f:2.3 to f:2.0. This was the first step in putting more light on your screen.

The second and equally important advance is the employment of non-reflecting glass surfaces which cut to a minimum light losses due to reflection from air to glass surfaces. Thus a remarkable gain in light transmission and image brilliance is attained. By eliminating scattered internal reflections, greater detail and contrast result.

SUPER CINEPHOR f:2.0

Available in focal lengths of 2" to 5" in 1/4" steps. First four focal lengths are mounted in No. 1 barrel. Balance of series in No. 2 barrel.

CINEPHOR SERIES II

An improved Cinephor lens to meet the demand for longer focal lengths than those available in the f:2.0 series. Also sealed to eliminate dust.

CINEPHOR LENSES f:2.0

An entirely new series available in focal lengths from 3.5" to 5.0" inclusive. All focal lengths in No. 2 barrel.

CINEPHOR SERIES I

A quality lens at a medium price.

Bausch & Lomb Cinephor and Super Cinephor Lenses are sold by National Theater Supply Co. and also leading independent theater supply houses.

BAUSCH & LOMB
OPTICAL COMPANY

FOR YOUR EYES, INSIST ON BAUSCH & LOMB EYEWEAR, MADE FROM BAUSCH & LOMB GLASS TO BAUSCH & LOMB HIGH STANDARDS OF PRECISION

tures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called down-lights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though built-in sources be used in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge more economically. Either method, of course, may well be used throughout the interior, for each embraces a vast array of practicable devices for efficient illumination and effective decoration.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.*)

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, Chicago, Ill.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Roman Art Company. Inc., 2700-06 Locust Street, St. Louis, Mo.
Voigt Company, 12th and Montgomery Avenue, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

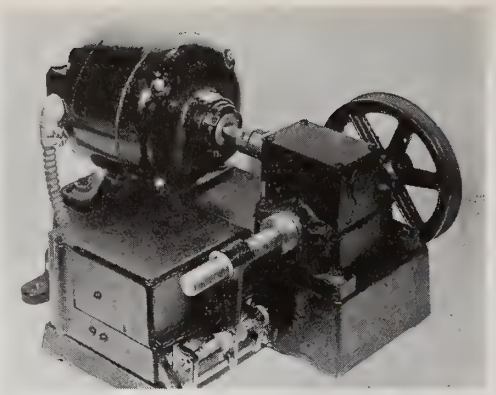
EMERGENCY LIGHTING plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equipment may be used to supply lighting in event of failure in the normal lighting power.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting;



Curtain control equipment of Gerhard O. Kahler Enterprises, Boston, designed to operate a traveller curtain for any stage opening up to 50 feet. It operates on any 110-125 volt, 60-cycle line, and can be connected to power lines either at stage or point of switching. Control is by a three-point toggle switch, with motor (General Electric) having a thermal relay built into switch box to cut out current should curtain become stalled. This equipment does not permit variable opening; curtain must travel entire span before reversing.

arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 W. 52nd Street, New York City.
Westinghouse Lamp Company, 150 Broadway, New York City.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertisers the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its fighting, by advertising the program.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise), if desired.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft Sign Company, Lima, Ohio.
Flexlume Corporation, Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ben B. Poblocki & Sons Company, 2159 S. Kinnikinic Avenue, Milwaukee, Wis.
Sioux Metal Products Company, 3000 Lowell, Sioux City. Iowa.
Wiley Displays, Inc., 777 Hertel Avenue, Buffalo, N. Y.

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MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with a border of terrazzo or ceramic, stone or asphalt tile.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal link mats, thicker and more rugged than regular lobby mats, are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of cocoa fibre, of a canvas-like fabric, of flax fibres, etc. Some are available in designs; widths generally run to 12 feet.

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
American Tile & Rubber Compnay, Perrine Avenue, Trenton, N. J.
Blossom Products Corporation, Allentown, Pa.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Hamilton Rubber Company, Trenton, N. J.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Klearflax Linen Looms, Inc., Duluth, Minn.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo

work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic and velocity microphones are the types recommended today.

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS, PROJECTION LAMP

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from small spotlights in combination with picture projection lamps, to condenser lamps of super-high-intensity arcs.

To meet general theatre needs, twin sets are available having two generators driven by one motor on a common shaft and providing a five-minute overload up to 80 amperes, thus eliminating dipping of voltage at warming up periods during changeover.

Constant potential type m. g. sets, for heavy-duty spotlight and effect projector supply, are available in capacities from 100-150 to 750-1125 amperes, 100 volts, with 30-minute overload.

The type and capacity of m. g. set indicated for a specific installation depends upon the type of arc and carbon trim of the picture projection lamps, and whether spotlights or effect projectors are also to be supplied. (*See Lamps, High-Intensity.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
Bardco Manufacturing & Sales Corporation, 4031 Goodwin Avenue, Los Angeles, Calif.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such door or fountain equipment. (*See Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for passage from vestibule to lobby, and from lobby to foyer.

General Electric Company, 1 River Road, Schenectady, N. Y.
The Stanley Works, New Britain, Conn.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

Century Projector Corporation, 729 Seventh Avenue, New York City.

TRANSVERTER IS EVER IN THE LEAD IN THE RACE FOR BETTER PROJECTION



TransVerteR

delivers long years of service . . . with low cost, quiet, smooth performance . . . designed to meet the exact needs of each projection room.

Ask your nearest dealer . . . National Theatre Supply Company in the U. S. A. . . . or General Theatre Supply Co. in Canada . . . about the Hertner Transverter.

The Hertner Electric Co.

12690 ELMWOOD AVENUE
CLEVELAND, OHIO, U. S. A.

Exclusive Manufacturers of the Transverter

Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 W. Lisbon Avenue, Milwaukee, Wis.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects ,etc. Either low-intensity or high-intensity arc light sources are obtainable for such equipment.

Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Iowa.
RCA Manufacturing Company, Inc., Camden, N. J.

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PROJECTORS, STANDARD THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors of late design. Additionally, these mechanisms are available with housing styled attractively in the manner of modern industrial designing, either integrally or at least intimately in association with magazines and bases.

Also available are projectors of a simpler and more compact fabrication, intended for permanent installation in theatres not requiring as many hours of continual service.

Pedestals, sold separately from the projector mechanism, are adapted to any standard type of lamphouse designed for corresponding service, and the modern pedestal, of enclosed construction, provides easy and accurate means of tilting and freedom from effective vibration.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company Inc. Photophone Division, Camden, N. J.
Radio Development & Research Corporation, 136 W. 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.



Reduce Your Lighting Costs!

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CLIMAX SEALED BEAM REFLECTORS

EQUIPPED WITH LONG LIFE, LOW COST MAZDA BULBS

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CLIMAX REFLECTOR, Inc.

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PRECISION ALL METAL REFLECTORS

PRECISION HS REFLECTOR

Manufactured by

HEYER-SHULTZ, INC.

Distributed by

NATIONAL THEATRE SUPPLY COMPANY

Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1832 Washington Street, St. Louis, Mo.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Continental Elecrtic Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 oston Avenue, Bridgeport, Conn.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. Reels of this size are available in aluminum and in stamped steel construction as well as in the cheaper (and far less durable) types. (*See Takeup, Film.*)

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.

There is also a type of reflector designed for low-wattage lamps, equipped with a glass roundel, or cover, having inside ribs to create

sparkle, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps. These reflectors produce effective illumination equivalent to 25 watts with 7½-watt lamps, and to 40 watts with 10-watt lamps, and are adapted to cove and other interior lighting as well as marquee and sign lighting, reducing current costs substantially as well as providing sparkle and desired color effect.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

All-Around Reflector Company, 10111 Euclid Avenue, Cleveland, Ohio.
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
Matisse Brothers, 787 East 138th Street, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelight Company, Inc., 600 West 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

The Armstrong Corporation, 1448 Ninth Street, Charleston, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound systems, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen, and to its sound transmission characteristics (attenuation factor of the perforations). Although no standards have yet been fixed, it is authoritatively regarded that the width of the image should be not greater than the distance between the first row and the screen, nor less than about one-sixth the distance between the last row and the screen.

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type of screen is *Translucent,* used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in

FOR BETTER SOUND PROJECTION, USE THIS NEW G-E TUNGAR BULB



This importantly new G-E Tungar Bulb brings to the motion picture industry steady, even, smooth-flowing power for exciter lamp power supply units. Its outstandingly uniform output and low loss characteristics are particularly desirable in low-voltage rectifier operation. Your sound equipment will give you its best and help please your customers more if you use these new 99X44 Tungar Bulbs.

Let's think about power bills. The high efficiency of these bulbs helps to keep those bills down and your net profit up.

You should have a copy of the G-E Tungar Bulb folder. It tells also about 2-ampere Tungar Bulbs which possess advantages you might find helpful. Would you like a copy? Just write to Section A-165, Appliance and Merchandise Department, General Electric Company, Bridgeport, Connecticut.

GENERAL ELECTRIC

general fabrication) screens are "white," plastic, "silver" (metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Ignoring the solid screen (unperforated), screens may be further divided into those consistently perforated throughout the image area; and those variably perforated (perforated only at speaker area, with holes of receding diameters).

Plastic screens are the latest development in this field. They are fabricated of a special composition (differing according to manufacturer), which, forming the essential body of the fabric, supplies the reflective surface as well. The type was developed in large part for the purpose of reducing the rate of surface deterioration and of increasing reflection power.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Hurley Screen Company, 24-15 43rd Avenue, Long Island City, N. Y.
Theatre Screen Corporation, 19 Debevoise Avenue, Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Corporaiton, Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ben B. Poblocki & Sons Company, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, Ohio.
Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Peerless Products Company, 195 Chrystie Street, New York City.
Swanson Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Texlite, Inc., 2900-10 Factory Street, Dallas, Texas.
Twentieth Century Lites, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.

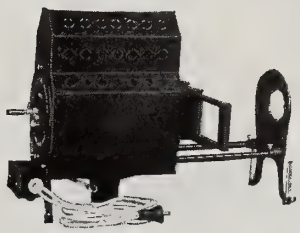
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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.

BEST SLIDE PROJECTORS



500 watt model for small theatres. 1000 watt model for moderate sized theatres. 1500 watt model for theatres with long projection distances or desiring exceptionally brilliant screen image.

Come ready for use completely equipped (except lamp bulb) with an easily focused mirror (which augments its normal effectiveness), approved cord and control switch, slide carrier, and any focus objective lens from 6" up to 36".

See them at your dealers or write direct for literature.

BEST DEVICES CO.
10516 Western Avenue Cleveland, Ohio

GET OUR SPECIAL DEAL ON NEW HEAVY PROJECTOR BASES

THREE and FIVE POINT PEDESTALS COMPLETE
16" and 18" MAGAZINES

PARTS FOR SIMPLEX, POWERS, MOTIOGRAPH, PEERLESS HI-LOW & PEERLESS LOW INTENSITY LAMPS.

Manufactured by

EDW. H. WOLK
1018 S. Wabash Ave. Chicago, Illinois

ARMSTRONG
CLUTCH CONTROL
REWINDS
Changeovers Reel Aligners
See Your Local Dealer or Write
THE ARMSTRONG CO. 1448 NINTH ST. CHARLESTON, ILL.

Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use two types of speakers to reproduce different bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, the "folded" baffle provides a longer sound path, and therefore better "loading," for the low-frequency speakers. Directional trumpets or baffles used for high-frequency speakers consist of clusters of small trumpets operated by one or more units. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the h.f. speakers correct this tendency.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Cinaudagraph Corporation, Stamford, Conn.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, Ohio.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Company, 806-808 S. Main Street, Lima, Ohio.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, Inc., 251 W. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
The Webster Company, 5622 Bloomingdale Avenue, Chicago, Ill.
Western Electric Company, Inc., 195 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
General Machine Company, Inc., 780 E. 138th Street, New York City.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.

Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 West Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Stroblite Company, 35 West 52nd Street, New York City.

STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 101 Park Avenue, New York City.
Vallen, Inc., Akron, Ohio.

STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Lawrich Sales, 122 E. 42nd Street, New York City.
Safeguard Rubber Products Corporation, 250 W. 49th Street, New York City.

STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York City.
Nelson-Spear Company, 4114 Milton, Houston, Tex.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

TEST REELS

FOR MEASURING and checking projection and sound reproduction various test reels have been developed. A set of test reels always available in the theatre permit convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts and Sciences, Taft Building, Hollywood, Calif.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself. The cashier, when going on duty, turns a knob to a specific number assigned to her, at a time clock, then releases a ticket from

"LAWRICH" Rubber Stair Tread Nosing



Typical installation made in Roxy Theatre, New York, of "Lawrich" Nosing.

OUTSTANDING FEATURES

1. Can be installed *without* removing old carpet, thus adding additional years of wear to the present stair covering.
2. White color serves as a marker in dimly-lit areas, reducing hazards of tripping.
3. The "Lawrich" tread nosing can be used in conjunction with all types of resilient stair coverings.
4. *No sewing or removal of carpet* from steps is necessary when installing "Lawrich" nosings.
5. Can be used with old or new carpet. Available in white or terra cotta colors.
6. Do not confuse the "Lawrich" rubber stair tread nosing with any other rubber nosing.

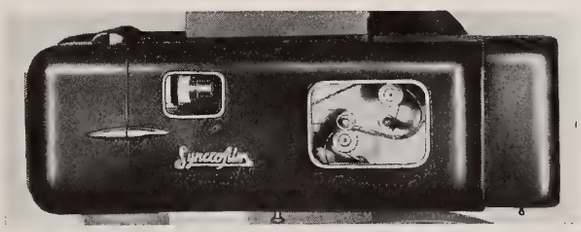
WRITE FOR FURTHER DETAILS

LAWRICH SALES
122 EAST 42ND STREET - NEW YORK, N. Y.

SPECIALISTS IN COMMERCIAL RUBBER PRODUCTS

DOES YOUR THEATRE'S VOICE GARBLE ITS WORDS?

not with Syncrofilm



SYNCRO-MAGNETIC

■ The sound head with the magnetic stabilizer gives your patrons "flutter free" reproduction. Designed for push-pull and Binaural recordings. Easy on your pocketbook. See this outstanding sound head with the Syncrofilm mark of quality at your dealer's today!

Distributed by leading theatre supply dealers in all principal cities. See Syncrofilm NOW before you forget!

WEBER MACHINE CORPORATION, 59 RUTTER STREET, ROCHESTER, N. Y.
Export: 100 Varick St., New York City — Cable Address: Romos

each unit, and these tickets, with her code number and time printed on them, are pasted on her report form. A special water-marked ticket paper is used, of a precise thickness to which the machine is exactly adjusted, preventing substitution.

Additionally, ticket rolls are designed for issuance and tearing in a special manner calculated to prevent dishonesty, while other refinements introduce similar safeguards.

Also available is a device for attachment to the ticket register which, by electrical connection to the mechanism for releasing tickets, automatically flashes on an indicator board suspended in the box office window, the total price that the patron is to pay for the tickets.

General Register Corporation, 1540 Broadway, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
The Ticket Issuing Machine Company (Timco), 135 Pearl Street, Brooklyn, N. Y.

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TOILET ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff. These supplies do represent a service, of course, the absence of which can create considerable ill will toward the theatre.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock. (They may be obtained in control type issuing only one section at a time).

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

A special type of toilet set (lending itself to exploitation of a theatre's protection of its patrons) is one associated with an ultraviolet lamp arrangement for sterilization of the seat by u.v. radiation when not in use.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
M. D. Berglass Manufacturing Company, 10 Fulton Street, Brooklyn, N. Y.
Sanaphane, Inc., St. Paul, Minn.
Sterilseat Corporation, 101 Park Avenue, New York City.

•



Usher wearing one of the collar and front styles in the line of the Reversible Collar Company of Cambridge, Mass. Most styles of collars in the line are reversible—that is, each side is finished like the other, and when both sides are soiled the collar is discarded. The collar shown, however, the "Tux" style, is not reversible.

UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out thus doubling the time that a single collar may be used before laundering.

S Appel & Company, 18 Fulton Street, New York City.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York City.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *soft fabrics*, and (2) *simulated leather*.

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corduroy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discoloration of clothes due to unstable dye, the cheaper grades should never be used.

There are two general classes of simulated leather, that having a coating of rubber-base type, and that with paroxylin-base coating. Each is available in different grades.

The rubber-base type is the more expensive, but it is also regarded more durable under stress of flexing. Simulated leather is obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

One of the makes of simulated leather of auditorium seating quality is also available in a so-called "ventilated" type. It derives this classification from the presence of tiny apertures.

The purpose of the apertures is to provide outlet for air upon compression of the cushion. (*See also Chairs, Auditorium.*)

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and minimum of nap. (*See Furniture for Foyers and Lounges.*)

L. C. Chase & Company, 295 Fifth Avenue, New York City.
E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Fairfield, Conn.
Maharam Fabric Corporation, 130 W. 46th Street, New York City.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Reliable Textile Company, 216 West Adams Street, Chicago, Ill.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

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VENDING EQUIPMENT FOR CONFECTIONERY

THE SELLING of candy and popcorn, and also beverages, in the theatre provides both a service to patrons and a source of extra income, and while such sales may be handled on a percentage basis through a concessionaire, many theatre managements are in a good position to operate this end of the business themselves, taking the entire profit, which in the case of candy may run as high as 30-40 per cent, and of popcorn as much as 70 per cent.

Candy vending machines are available in designs especially developed for the theatre, with modern lines and decorative features which, while making the machine noticeable enough, allows it to blend more or less with the surroundings. Theatre candy machines should provide a substantial choice of popular bars, and be of a mechanical quality assuring ease and assurance of operation. The better machines are equipped with a slug-detecting device, and are lighted with fluorescent lamps, which do

Do You Want to Save Money?

Investigate this RELIABLE LINE of UPHOLSTERY MATERIALS

RELIATEX: Simulated leather (pyroxylin-coated) in all qualities—full range of colors and patterns—for excellent upholstering results and real economy.

Genuine NAUGAHYDE: An extra-heavy-duty simulated leather especially designed of rubber and leather compound to resist cracking and peeling.

KOYALON: Foamed latex cushioning—the last word in seating comfort. Supplied in any size, shape and thickness.

Also **Reliable Tapestries, Rayon and Cotton Fabrics, Coated Fabrics** of many descriptions—all carried in stock for immediate shipment.

SEND FOR SAMPLES

RELIABLE TEXTILE COMPANY

(not inc.—established 1912)

216 W. ADAMS STREET
CHICAGO, ILLINOIS

not generate a level of heat injurious to candy.

Candy counters, for dispensing of a large variety of confectionery by an attendant, are obtainable in many styles and shapes for any location, with open counters or glass-enclosed case. Most types contain storage space for stock.

Popcorn machines are available in attractive styles in porcelain enamel and bright metals, with mounting on wheels permitting easy transfer from vestibule or lobby to storage room. Popping equipment (associated with the use of especially prepared cooking oil and seasoning) is practically automatic in action to assure consistent quality and minimum waste.

Beverage dispensers operate automatically on insertion of a coin, mixing the syrup and carbonated water and dispensing the drink into a paper cup. They are of course equipped with refrigeration units.

Advance Manufacturing Company, 6296 St. Louis Avenue, St. Louis, Mo.
Bally Manufacturing Company, 2640 West Belmont Avenue, Chicago, Ill.
Bee & Bee Manufacturing Company, 1225 So Wabash Avenue, Chicago, Ill.
Beverage Dispensers, Inc., 522 Fifth Avenue, New York City.
Columbus Show Case Company, 850 W. Fifth Avenue, Columbus, Ohio.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
A. H. DuGrenier, Inc., 15 Hale Street, Haverhill, Mass.
Frigidrink Corporation, 405 Lexington Avenue, New York City.
The Kellogg Machine Company, 5 East 3rd Street, Cincinnati, Ohio.
Manley, Inc., 1906 Wyandotte Street, Kansas City, Mo.
National Vendors, Inc., 5055 Natural Bridge Avenue, St. Louis, Mo.
Rowe Manufacturing Company, Inc., 17 E. 16th Street, New York City.
The Stoner Corporation, 328 Gale Street, Aurora, Ill.
The U-Need-A Pack Products Corporation, 135 Plymouth Street, Brooklyn, N. Y.
Watling Manufacturing Company, 4650 Fulton Street, Chicago, Ill.

•

VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages, particularly those receiving their power from distant points by high-tension lines. Fluctuation of voltage, which may be pronounced at certain times of the day, has its most critical effect on the sound system. Only slight variation in voltage can produce noticeable fluctuation of volume, and greater variation, particularly when the period of aberration is prolonged, can injure components of the sound system.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

•

WASTE CANS, FOR PROJECTION ROOMS

COVERED METAL waste cans for the disposal of scraps of film, rags and other inflammable material, are essential for safety in the projection room, also in any separate rewind room. The can should be of self-closing type, opened by a foot lever so that both hands are free.

Goldberg Brothers, Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.



Flexes with deep cushioning without cracking or "bagging"

Here's one low-cost upholstery you can expect to see smooth and crack-free year after year—even on the softest, deep-sprung cushions. *Naugahyde* never turns brittle, because it contains no oil to dry out. Rubber makes it *naturally, lastingly flexible.* Just as genuine leather fibres make it naturally tough and hard-wearing. We're so sure *Naugahyde* will save you money and give you *longer-lasting beauty,* that we make you the generous test offer outlined at the right.

GENUINE U. S. Naugahyde

THE LONGER-WEARING LOW-COST UPHOLSTERY

Gentlemen:

We agree with you the best test for upholstery is actual use in the theatre. Please send us, without charge or obligation, enough *Genuine U. S. Naugahyde* to cover a seat in our theatre.

Name .....

Theatre .....

Address .....

City & State .....

(Check color of your present seats) ☐ MAROON ☐ BROWN ☐ RED ☐ TAN ☐ BLUE ☐ GREEN

United States Rubber Company
COATED FABRICS DIV'N • MISHAWAKA, IND.

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Thad Barrows of Boston expresses high approval of Simplex E7

INSTALLED IN THE METROPOLITAN, BOSTON

Where *progressive* management recognizes good projection as a basic essential of efficient showmanship

METROPOLITAN THEATRE

BOSTON, MASS.

International Projector Corp.
92 Gold Street
New York, N. Y.

Gentlemen:

Here in the Metropolitan Theatre, where progressive Management recognizes good projection as a basic essential of efficient showmanship, the performance of the Simplex E-7 has earned for it recognition as one of the finest projectors ever produced.

Outstanding among the many fine features of the E-7 are the removable film trap, improved framing device, one-shot oiling system which insures positive lubrication while keeping oil off the film, shockproof gearing, heavier construction throughout, and above all, a precision intermittent movement which attains the highest degree of accuracy within my experience.

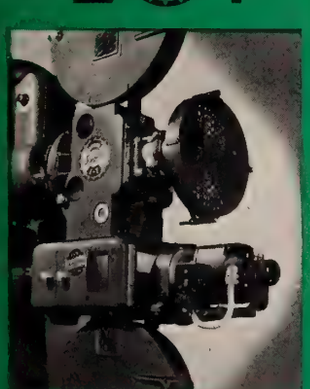
As a practical projectionist for almost thirty five years, I have always been a firm believer in the many advantages of using the newest and best projection equipment, kept in good condition at all times and operated by competent projectionists.

The E-7 represents a contribution to the advancement of the art of projection which, I am sure, is recognized and appreciated generally by the projection craft, the continuing welfare of which is so dependent upon the maintenance of the highest possible standards

Very truly yours,
Thad. C. Barrows
Thad. C. Barrows,
Supervisor of projection

February
Tenth
Nineteen Forty One

E7



Simplex .... Sound

• Simplex QUALITY WILL BE MAINTAINED UNDER ALL CONDITIONS

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
88-96 GOLD STREET, NEW YORK, N.Y.

Simplex SERVICE SUPPLEMENTS Simplex QUALITY

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY COMPANY
BRANCHES IN PRINCIPAL CITIES





For Profits . . . Replace your old Sound System with

RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

The modern ball player knows it pays to use modern equipment. It saves him from injury, helps him make what once would have been "impossible" plays. The modern exhibitor, too, knows it pays to use modern sound equipment in his theatre. For good sound means good box-office. And the modern RCA Photophone Magic Voice of the Screen means the *finest* sound.

And we mean finest! Remember—most Hollywood movie makers use RCA Photophone equipment for sound *recording*. So it is only natural that the RCA Photophone Magic Voice of the Screen for theatres is designed to best reproduce it. That's why over 6,000 theatres have chosen RCA Photophone Sound.

Designed and priced for large motion picture houses and small, the Magic Voice of the Screen is the profit potion you want for your box-office.

• • •

Trademarks "Victor," "Victrola," Reg. United States Patent Office by RCA Manufacturing Co., Inc.

Better sound means better box-office . . . RCA Tubes mean better sound.



THEATRE EQUIPMENT

Complete Sound Systems . . . Screens . . . Theatre Record Players . . . Projectors . . . Sound Reinforcing Equipment . . . Inter-Communication Systems . . . Hearing Aids . . . Service and Maintenance. See your RCA Photophone Representatives or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Company, Inc., Camden, N. J. In Canada, RCA Victor Company, Ltd., Montreal • A Service of the Radio Corporation of America.

MOTION PICTURE HERALD

FEATURES REVIEWED:

Citizen Kane
Sis Hopkins
The Great Lie
The Devil and Miss Jones
Reaching for the Sun
Kipps
Power Dive
In Old Cheyenne
Scotland Yard
Billy the Kid's Fighting Pals
The Lone Wolf Takes a Chance
Pirates of the Seven Seas
Manon Lescaut
King of the White Elephant

RELEASE CHART

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,

Fox Circuit, with 10, Leads Coast Construction Boom of 30 Houses

Exhibitor versus Exhibitor Cases Top Arbitration Decree Complaints

U. S. Orders Newspapers to Halt Frequency Modulation Invasion

Hollywood Buys 110 Stories for 1941-42 Feature Production

Public Protests Minnesota's Vote of 104 to 3 Against Blocks-of-5

VOL. 143, NO. 2 APRIL 12, 1941

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EVERYTH from A to Zieg

GET THIS 24-PAGE EXPLOITATION BOOK! START GOING NOW!













(*Teaser Mats in Press Book*)

HERE ARE 50 ITEMS FROM THE CAMPAIGN BOOK IN BRIEF FORM TO GIVE YOU AN IDEA OF YOUR PROMOTION POSSIBILITIES!

TEASER ADS PLACED BY M-G-M IN 118 KEY NEWSPAPERS. ALSO SEE FULL PAGE AD IN AMERICAN WEEKLY APRIL 13th AND IN ALL FAN MAGAZINES!

1 A group of the nation's most celebrated artists including JOHN LaGATTA . . . . NEYSA McMEIN . . . . GILBERT BUNDY . . . . McCLELLAND BARCLAY . . . . have painted their conceptions of the "ZIEGFELD GIRL" . . . . They're available to you on 8x10 black and white stills.

2 You have GEORGIA CARROLL who has posed for Campbell's Soups, Lifesavers, Palmolive, Camels, Ipana, Chrysler . . . . to mention a few . . . . Think of the window tie-ups . . . . special theatre displays available on this one angle.

3 You have ALAINE BRANDEIS . . . . who has posed for Coca Cola . . . . Jantzen . . . . Wrigley's Gum . . . . Ford . . . . and others.

4 You have NINA BISSELL . . . . who has posed for Chrysler . . . . Ford . . . . Pomona Flour . . . . and others.

5 You have IRMA WILSON . . . . who has posed for Jergen's Lotion . . . . Philip Morris cigarettes . . . . and others.

6 You have LORRAINE GETTMAN . . . . who has posed for Lux . . . . Skully Suedes . . . . Pontiac . . . . and others.

7 You have VIRGINIA CRUZON . . . . who has posed for Pepsi Cola and Lux . . . . and others.

8 You have ANYA TARRANDA . . . . who has posed for Realsilk . . . . Lux . . . . Chesterfield . . . . and others.

9 You have MADELINE MARTIN . . . . famous as the girl on Cosmopolitan Magazine covers.

NG

Plan your campaign on "ZIEGFELD GIRL" on a BIG scale. This mighty entertainment, the most widely publicized of the day, is a goldmine of opportunity!

eld

10 A "Z" girl contest for colleges and high schools.

11 A "Find the 'Z' Girl" hunt . . . . plenty exciting.

12 The perfect "Z" girl . . . . Find her in your town.

13 Roving photographer stunt . . . . "Are You a 'Z' girl?"

14 A revolving pedestal using the eye-filling production photos.

15 For candid camera fans . . . . "Shoot the 'Z' girl" stunt.

16 A newspaper contest . . . . based on famous Follies stars.

17 A silk hosiery contest . . . . to give you smash window displays.

18 American Girl Week . . . . Mayor's proclamation . . . . etc.

19 Fashion contest . . . . Design a "Z" girl costume.

20 Based on scene stills . . . . hold a walking book contest.

21 Travel section tie-ups a natural . . . . Explained in this section.

22 Cinderella . . . . modern fashion . . . . A fit the "Z" girl shoe contest.

23 Star dressing room for your lobbies . . . . a swell flash.

24 Flo Ziegfeld used telegrams in abundance . . . . Western Union or Postal Telegraph tie-up.

25 Glamour girl perfume displays.

26 Judy Garland permits Lux toilet soap endorsement.

27 Tony Martin tie-up locally with the Jergen's-Woodbury program.

28 Store package stunts on printed strips of "Z" girls.

29 Who were the "Z" girls of yesterday . . . . Newspapers will go for this one.

30 The world's most glamorous beauties . . . . three feminine stars . . . . This should mean plenty of beauty salon tie-ups.

31 Fit the "Z" costume . . . . girls will go for this one.

32 And what could be more fitting for this glittering extravaganza than a "Ziegfeld Girl" style show.

33 Show girl hangers . . . . Five 16x21 framed displays in five colors and gold . . . . of the three feminine stars . . . . and two paintings . . . . a sure-fire accessory . . . . $3.50 per set.

34 A sweeping co-op double spread coloring contest that ought to land in newspapers in every section of the country . . . . Mats available in full newspaper size.

35 A dramatic 40x60 that's a wow . . . . And they're thirty-five cents each.

36 Glamour plus . . . . We mean those 5 color 40x60 figures of Garland . . . . Lamarr . . . . Turner . . . . And two of the paintings . . . . $4.50 for the set.

37 A spectacular two page layout of the song numbers from the production . . . . giving you record releases . . . . reproducing the covers, etc.

38 There's a full page of rental accessories that will enhance any lobby or marquee.

39 Merchandise tie-ups galore . . . . on lovely, bewitching Judy Garland . . . . Names and addresses of manufacturers in full detail.

40 Five exciting Teaser Trailers plus knockout Regular Trailer for your screen build-up.

41 Draw the Ziegfeld Girl of 1941 . . . . The Art Students League of New York in cooperation with M-G-M recently conducted a contest using this as its theme . . . . Thousands of entries were received . . . . Conduct a similar contest locally to coincide with the opening of the picture.

42 Four interesting mats offered as the basis for a contest called . . . . "Color the 'Ziegfeld Girl' of 1941."

43 They'll make you stop and stare! . . . Three 20x60 paintings for spotting in theatre front panels . . . . choice windows . . . . or lobby locations . . . . Available on the three feminine stars at rental prices.

44 Lovely to look at are those 8x10 stills of paintings by noted American artists to illustrate handsome litho posters.

45 A large telescopic folder to illustrate the stars and the gorgeous show girls.

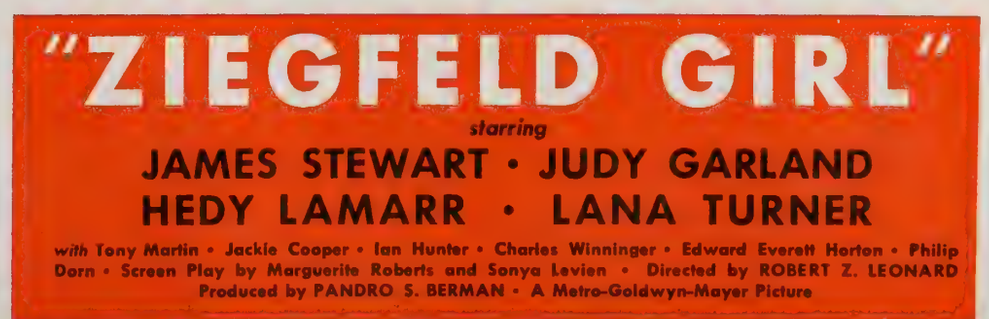
46 Door hangers . . . . and a folder which, when opened, reveals a surprise . . . . For, up pops a Ziegfeld dancing girl kicking her leg high.

47 A five color 40x60 showing the stars . . . . girls . . . . dance scenes, etc. . . . . Priced at $1.50 each.

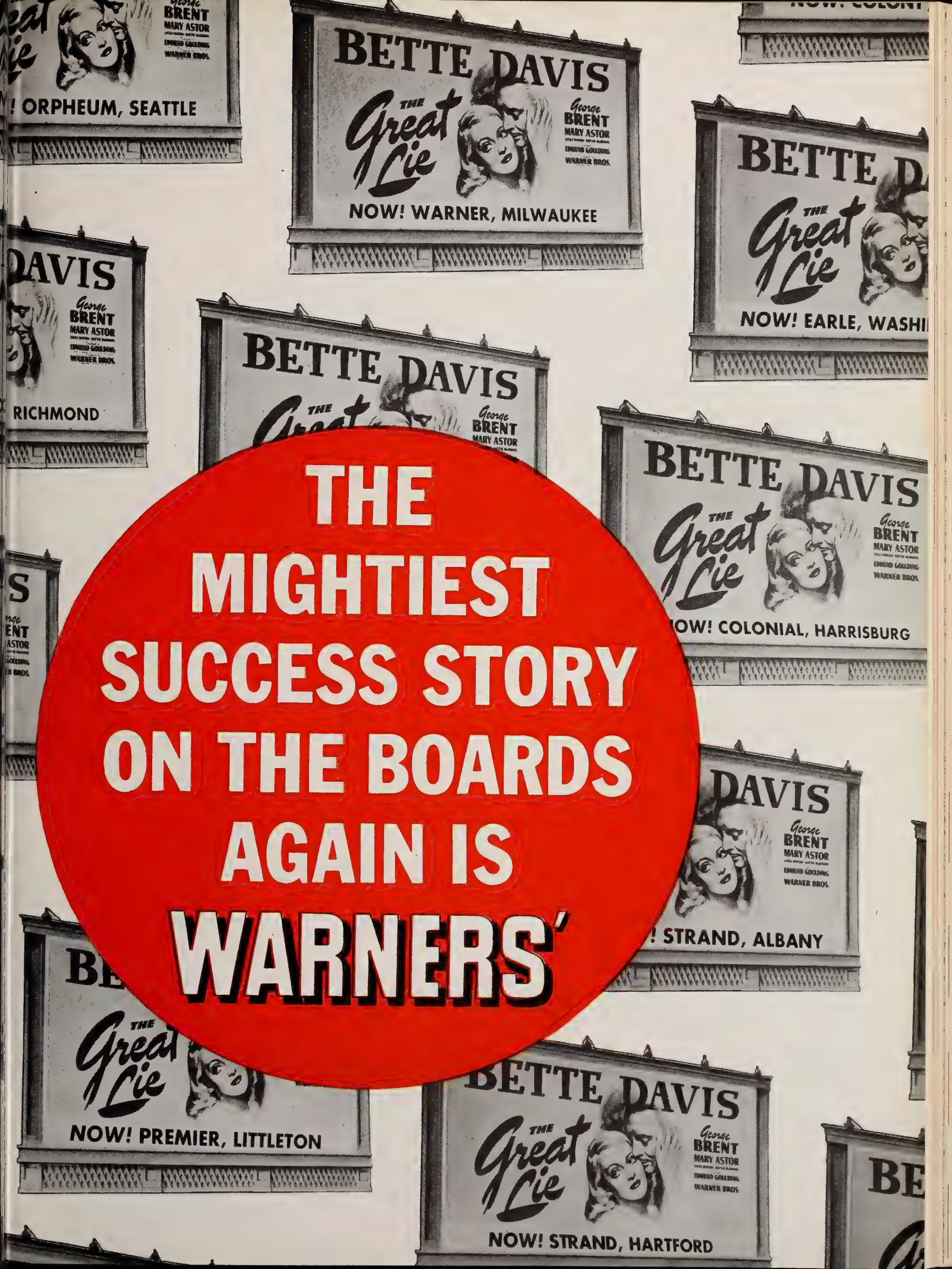
48 Ideas galore in a page filled with a variety of can't-miss tie-up pictures . . . . Spring fashions that every store will be happy to feature . . . . Stocking displays . . . . Evening apparel . . . . Dine and dance stills . . . . musical instruments . . . . florists.

49 Individually numbered stills so that you can order them . . . . each one with suggestions for display purposes . . . . You'll find coiffures . . . . bubble bath soap . . . . jewelry . . . . cigars . . . . sodas . . . . negligees . . . . evening shoes . . . . gifts . . . . and many others.

50 And here is a final and sensational item . . . . A nationwide tour of ORIGINAL COSTUMES . . . . ZIEGFELD GIRLS . . . . and PAINTINGS BY FAMOUS ARTISTS . . . . to add an unbeatable touch to your campaign . . . . Remember the "Gone With The Wind" costume tour? . . . . This will be more lavish and greater than that successful undertaking . . . . Gorgeous beauties from the production . . . . together with the costumes and paintings . . . . will tour the nation and glorify in person the costumes they wear in the production.




BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! STRAND, NEW YORK
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! LOEW'S PENN, PITTSBURGH
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
METROPOLITAN, HOUSTON
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! WARNER, MEMPHIS
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! AVON, STAM
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! WARNER, YOUNGSTOWN
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! ROGER SHERMAN, NEW HAVEN
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.
NOW! STANLEY, UTICA
BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMERIC GOLDING
WARNER BROS.


BETTE DAVIS
THE Great Lie
George BRENT
MARY ASTOR
EMMERD GOULDING
WARNER BROS.
NOW! WARNER, MILWAUKEE
! ORPHEUM, SEATTLE
RICHMOND
NOW! EARLE, WASHI
OW! COLONIAL, HARRISBURG
! STRAND, ALBANY
NOW! PREMIER, LITTLETON
NOW! STRAND, HARTFORD
THE MIGHTIEST SUCCESS STORY ON THE BOARDS AGAIN IS WARNERS'

"THAT NIGHT IN RIO" BIGGER THAN "DOWN ARGENTINE WAY" AND "TIN PAN ALLEY"... *IN ST. LOUIS!*

"THAT NIGHT IN RIO" BIGGER THAN "DOWN ARGENTINE WAY" AND "TIN PAN ALLEY"... *IN PROVIDENCE!*

Pre-holiday showings of

"THAT NIGHT IN RIO"

indicate why 20th's Technicolor smash has grabbed off the year's most coveted playing time

—262 KEY-CITY RUNS START EASTER WEEK!

"THAT NIGHT IN RIO" BIGGER THAN "DOWN ARGENTINE WAY" AND "TIN PAN ALLEY"... *IN INDIANAPOLIS!*

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 2 April 12, 1941

DOLLAR DIZZY

MONTH after month for a year now, new high prices for screen material, books and plays, have been recorded. This uptrend has come the while with the motion picture industry much concerned over the loss of the foreign market, much concerned about the British quota situation and the impounding of earnings on pictures in various regions, much concerned about the influences and effects of various aspects of changing trade practices under federal court decree, and in the face of possible new legislation.

A great deal has been said suggesting to the exhibitor that because standards had to be maintained, and by the home market, he must expect to pay higher rentals, charge higher admissions. That makes the the current bidding, if it is bidding, for material somewhat of the exhibitor's business.

The price curve would look less like a fever and more like the functioning of a business if there were available important evidences that earning power at the box office was intimately, or even approximately, related to such elements of cost.

A glance over the array of "Ten Best" of the Herald's annual poll of exhibitor opinion on the money making personalities reveals that those dominant star values were neither made nor generally supported by vehicles of extraordinary cost.

CURRENTLY it would seem from the purchase statistics that there has developed a special sort of madness which seeks to make the screen a device for dealing in second-hand fame, to make it a process of rectifying, cutting, blending and bottling and labelling, rather than creating. It would seem not too much to expect, in view of the salaries and perquisites scattered in that production community of Hollywood, that such costly and dynamic masters of production would be demonstrating their creative genius instead of parading their spending capacity.

Once upon a time one of America's great magazines evolved a policy which consisted principally of buying articles on assignment, and most expensively, from authors of best selling books. In a few years it was found by the publishers that their editor was not making a magazine but trying to buy ready-made success, and that the system while flashy was not indeed successful. That magazine has been reborn under an editorship which indulges in ideas of its own. It has made, for its audience, quite as many writers as it has bought. Operation under such a policy requires knowing the business.

It was ventured on this page a long time ago that the success of "Gone With the Wind", should it arrive, would infect production with a new madness. Something of the kind has happened.

Probably, too, there is an influence from the impending "blocks-of-five" selling regulation. Once it was the typical practice of each distributor to acquire a handful of titles and properties of special promise to "head the program" at the opening of the selling season. Now, maybe, there's demand for a production full of "selling points" to head each block.

Pictures are made, not bought.

Creative competition is not the competition of spectacular spenders.

The Academy has yet to award an oscar to the motion picture maker who does the best job—consisting in this: the most box-office value for the least cost.

△ △ △

PETTED CRITICS

THERE'S a dither in Hollywood over the complaint of the correspondent-critic clique that it is not getting access to the pictures as early as desired. National publications of the lay press, even the monthlies, are in bitter rivalry in pursuit of scoops on reviews.

This is both concurrent with and a consequence of the endeavour of picture promoters to sell the product direct to the customers over the heads of the retailers. The endeavour is to put the audience in the can along with the film.

Now the picture vendors, having let the mad quest of publicity get out of hand, would control advance attentions and seek to make reviews coincide with openings and all their attendant gala and high-pressure promotions. Objections to the process appear to fail to take cognizance that motion pictures are private property and that the producers and distributors can jolly well do what they please about them.

That would be simpler, to be sure, if the purveyors of the pictures knew from one picture to the next what their policy was going to be. In general, they merely seek "a good notice". The reviewer who likes a picture is a genius, and the one who does not is a bum.

Demonstration is to be had in the bickerings in New York over the star system of picture rating. It was agreed, for instance, that the picture advertisers would ignore the star ratings. That lasted until a picture under special selling pressure drew four stars in the Daily News. It broke into the lobby first and shortly into the display copy, and the star system was in again.

THERE should be no surprise in Hollywood or elsewhere that the industry might find the lay press represented by an expectant, or even demanding lot. After all, now for several years that press has been junketed, wined, dined, liquored, petted and patted, by land and sea and air, from the pine-clad hills of old New England to the palm-shaded and perfumed shores of Florida, to the snow-capped peaks of the Sierras and the sun-kissed shores of that dear California. All this, one must observe, to make date lines for stories calculated to reach the press wires, pictures for the rotogravure sections, chatter for the columnists. An unbiased observer from some far place would, on regarding the scene, decide that not only did the product require a lot of boosting, but also it had best be done under the anaesthesia of liquor and the distractions of jazz and swiftly changing environment. One of the consequences is that the picture editors of the American newspapers of the day know more about the land than the travel editors. Experience that used to be counted in years is now measured by mileage. A motion picture critic doing less than twenty

[*Continued on following page, column* 1]

This Week in the News

America Advertises

ADVERTISERS in the U. S. in 1940 spent $1,660,000,000, an increase of 3.9 per cent over 1939, Printers Ink estimates this week in an annual survey of advertising expenditures conducted by Dr. L. D. H. Weld. The sum represents a per capita expense of $12.61 for 1940 advertisements, but the report concludes that advertising has not followed industrial recovery to the record level since 1926-29. In 1929 advertisers spent $2,340,000,000, or a per capita outlay of $19.26.

Newspapers are the top advertising media, with space sales of $545,000,000. Direct mail had $300,000,000; radio, $200,000,000.

PETTED CRITICS

[*Continued from preceding page*]

thousand miles a year now is a stationary tramp of the art. Critic miles, laid end to end, would, and do, completely surround the industry.

If the critics are spoiled there is a reasonable amount of evidence about who did it, and how.

Meanwhile, nationalized selling has come in conflict with local selling.

It is still the exhibitor with his box office in Hometown—and When—who is supposed to bring in the gross. It is not always clear just how he may expect to make his playdate coincide with the special local ripple from the national splash. It is just possible that at times both he and his customers do not clearly remember all of the details from the three stick telegraph item in the local papers of the fortnight or month before when the scribes made rendezvous and whoopee at the grand national premiere at Piccolo Junction in the foothills where the plot and half the cast of the epic, "Across the Plains on a Bullet", were laid.

That brings one, by coincidence, of course, to the point that it is the special mission and function of Motion Picture Herald, with its Product Digest section, and several other service departments, to give that local and retail showman point of sale, and time of sale, information of the product that he is to sell.

The problem of the critics and the applications of national ballyhoo to local exhibition will never be solved.

The motion picture business is still conducted at the box office.

—*Terry Ramsaye*

FOX WEST COAST circuit heads theatre expansion in west, buying 90 houses, building 10 Page 13

BLOCK BOOKING bill in Minnesota protested by club groups which previously supported Allied legislation; House passes measure 104 to 3 Page 14

NEWSPAPERS ordered by FCC to halt construction of FM transmitters Page 15

EXHIBITOR vs. EXHIBITOR complaints predominate in arbitration hearings to date Page 16

WPA publishes first volume of exhaustive motion picture bibliography and index Page 18

$10,000,000 merchandising plan for television receivers set; RCA invites exhibitors to view its large-screen television Page 21

WRITERS pledged to resist "drive to war and fascism" as Stewart calls meeting Page 22

PARITY for U. S.-Canadian money, proposed in Washington, would aid U. S. business Page 23

MOUNTAINS and caves selected for location premieres of new pictures Page 27

BRITISH blame Government for "muddled state of industry", demand production help Page 35

SERVICE DEPARTMENTS

Hollywood Scene Page 31

Managers' Round Table Page 55

Release Chart Page 63

Reviews Page 36

Story Purchases Page 42

What the Picture Did for Me Page 52

ShowmanshipThisWeek

DOUBLE-TRUCK promotional newspaper displays and full-page cooperative ads on behalf of the two-theatre premiere of "Meet John Doe" at Warners Hollywood and Downtown theatres, in Los Angeles, featured special showmanship efforts put on under the supervision of L. J. Halper, Warner Pacific division theatres head, to call citywide attention to a search for the most representative "John Doe" of Los Angeles.

Radio tie-ins to programs and announcements were employed to build further interest in addition to other twists for the key engagement, as described in this week's Managers' Round Table, starting on page 55.

Communist Party, USA

COMMUNIST activities in the United States are the theme of a March of Time magazine reel now in production by Louis de Rochemont. The "study of subversive activities by the 'red front' in America" is scheduled for release in June under the title "Communist Party, U. S. A." It is the first screen treatment of the subject from within the motion picture industry.

The organization of the U. S. Communist Party, its ties with the Soviet Third International, tenets of the party manifesto, and the "mission" of Communists in schools, labor, army and navy, and defense factories are to be covered.

A private survey of motion picture exhibitors and government officials prompted the film, Mr. de Rochemont said, adding they saw a public need of a report on the activities of the Communist Party, particularly in view of accusations of sabotage in the national defense effort.

Reports of the Dies' Committee, the Federal Bureau of Investigation, and Army and Navy intelligence forces are said to have supplied case histories to document the film

Thursday Mr. de Rochemont was to receive the Patriotic Service Cross from the U. S. Flag Association after a screening of "Men of the F.B.I.—1941" and luncheon at the New York Advertising Club.

Films Streamlined Out

THE motion picture business appears to have been given a back seat in United States Department of Commerce foreign trade relation activities. A major reorganization of the Bureau of Foreign and Domestic Commerce was ordered this week by Secretary of Commerce Jesse Jones, in line with the orders to all Government agencies to effect a "war footing," whether or not they have any direct connection with national defense activities, and in the reorganization the motion picture section, for years an independent unit, was abolished. Its work in connection with foreign trade was transferred to a new general export-import section and its other activities to a merchandising section.

Nathan D. Golden, for many years head of the films section, has been assigned to a staff of "consultants" headed by Robert F. Martin, chief of a new division of industrial economy.

The Hollywood Press

MOTION pictures must be previewed in Hollywood before elsewhere;

They must be made available for previewing "within a reasonable time" before release;

There shall be no overlapping of previews as in cases of two major features being previewed on the same afternoon or evening:

There should be no previews held in neighboring towns, such as Glendale, or Inglewood.

These are the basic demands made upon Hollywood producers by an "informal organization" of 18 leading newspaper columnists and correspondents covering the Hollywood front. They were submitted on Monday by Douglas Churchill, as spokesman for the complaining news press, at a meeting with the Studio Publicity Directors Committee of the studios.

The publicity directors were to meet alone later in the week. Mr. Churchill said he had been "assured of results," in time to report back to his "committee of 18" by Tuesday.

Hollywood producers this week took steps to stamp out a practice, growing in many key centers, of commercializing sneak previews, or so-called "press previews," which are advertised to the public and an admission is charged. The Association of Motion Picture Producers—west coast branch of the Hays organization—has incorporated a ban against commercialized previews in its code governing previews. Immediate result was the elimination of the practice in Los Angeles.

Goldsmith De-flickers

DR. ALFRED N. GOLDSMITH, consulting engineer and former head of the Society of Motion Picture Engineers, was awarded last week a patent on a television system designed to eliminate flicker by the use of a "low-frequency" picture and a "high-frequency" picture, each transmitted in one-sixteenth of a second. At the receiver the two pictures are superimposed and a complete "flickerless" image is said to result.

In the conventional television systems alternate lines are scanned to make up one half the picture with even-number lines transmitted in one-sixtieth of a second and odd-numbered lines in the next sixtieth of a second. A complete picture is received every thirtieth of a second, as in the method proposed by Dr. Goldsmith. In his patented system the coarser features and slower action are transmitted in the first fraction of a second and the fine detail and rapid action in the second period. This method is also said to be simpler than the interlacing methods used at present.

In another fashion of stating it, the two images recording each thirtieth of a second of action consist first in a transmission of what an artist would call a "wash" drawing and second of a sharp lined etching, thus transmitting broad over-all impression and superimposing on it detailed report, a process involving as much psychology as physiology.

Dr. Goldsmith does not now propose the immediate adoption of his system remarking, "Operative standards are necessary now and regardless of the intrinsic merit of the patented system the standards proposed by the National Television Systems Committee to the FCC should be adopted.

Public Moves In

HAVING already attacked the double, triple and quadruple movie bills, through a pending anti-multi-film proposal in the Missouri legislature, the St. Louis moviegoing public is now moving in on theatre giveaways.

The anti-triples measure, backed by St. Louis clubwomen, who have been conducting a vigorous campaign against long shows, will be amended to prohibit giveaways and related practices, the clubwomen asking legislators to limit film performances to two and a half hours each. This was disclosed on Wednesday by Harry Arthur, Jr., general manager of Fanchon and Marco Theatres in St. Louis, on his arrival in New York.

The anti-triples bill is reportedly backed by Mr. Arthur's opponents in the theatre operations of that city, the independent theatre interests, represented by the 25 neighborhood houses captained by Fred Wehrenberg, president of the St. Louis area MPTOA, who several weeks ago tried, and then abandoned, four-feature programs in some of his theatres to meet F. and M. triples competition.

Mr. Arthur predicted the amendment of the bill, on Wednesday, even as he lauded its purposes.

Big Game Shot

ONE of the biggest crackdowns on one of the biggest motion picture theatre cash games was administered Wednesday afternoon in Omaha by the Nebraska State Supreme Court which declared "Prosperity Club" to be a lottery and illegal, as operated by 23 Omaha theatres, and fined defendants $200 each.

The scheme was declared by the court to be in violation of Tribunals 1937 injunction against Bank Night. The Omaha Motion Picture Exhibitors Association, Tri-States Theatres, the R. D. Goldberg Circuit, Sam Epstein Circuit, the Mort H. Singer Circuit and William Miskell, president of the Omaha exhibitors association, were assessed.

Some $10,000 has been given away since the scheme was started in May, 1940. The game is conducted as a cooperative plan.

Kane Revealed

AT LONG LAST and officially "Citizen Kane," third production on the schedule of Orson Welles at the RKO studio, and the first to be produced, was Wednesday night of this week presented to a press audience for review—the preliminary to a yet not precisely defined plan of release, probably by roadshow. The eastern press showing was at the Broadway theatre in New York, at the dinner hour between performances of "Fantasia." This showing was attended by some 400 members of the press and their intimates. Simultaneously there was a showing at the Ambassador theatre in Los Angeles.

Previously at a series of allegedly private showings, taking place through the weeks of debate, on the policy and politics of the production the picture had been shown to more than a thousand persons, and various pseudo and official reviews of versions of the picture have been published.

There has yet been no official determination, so far as can be known, of what the status of the project may be with reference to the alleged, but not proved, objections by William Randolph Hearst.

It appeared as possible that the showings at the previews East and West might in fact be trial balloons. The roadshows are announced to open "within a month."

On the eve of the previews Mr. Welles caused to be issued a statement that he was leaving for a rest in a private sanitarium, accompanied by his special physician. A number of his contemporaries working on matters pertaining to the production and its projected release expressed a desire to accompany him.

("Citizen Kane" is reviewed on page 36.)

Can't Stop Competition

A CITY has no authority to prohibit the operation of two or more theatres owned by any one single firm or person, the Arkansas Supreme court has ruled at Little Rock. The opinion upheld a Conway (Ark.) chancery court decree enjoining the city of Morrilton from attempting to enforce an ordinance designed to prevent Malco Theatres, Inc., from operating more than one movie within the city limits.

The city passed an ordinance in 1939, levying an annual tax of $50 on motion picture houses operating three nights a week or less, and $100 on those operating more than three nights a week. An additional annual tax was assessed against larger theatres.

March 11, 1940, another ordinance was passed which re-enacted the licensing and taxing provisions and added a section prohibiting "any person, firm or corporation to operate more than one picture show within the city limits," or to be interested in the operation of more than one theatre anywhere.

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THIS WEEK IN PICTURES



"MEN OF BOYS TOWN" was the occasion for the luncheon, above, at the MGM studios in Hollywood at which Louis B. Mayer was host to 300 civic, and church leaders. Here are Mickey Rooney; the Rt. Rev. James Hugh Ryan, Bishop of Omaha; Dr. James E. West, executive head of the Boy Scouts; Mr. Mayer; the Rev. Edward J. Flanagan of Boys Town, and Spencer Tracy. The picture was trade shown at exchange center screenings.



FRANCHISE HOLDERS of Monogram in executive session at the company's convention in Hollywood last week are John Mangham, Atlanta; Trem Carr, director; W. Ray Johnston, president; Samuel "Steve" Broidy, general sales manager; Herman Rifkin, vice-president; Mel Hulling, San Francisco; Lon T. Fidler, Denver, and William Hurlbut, Detroit.



By Staff Photographer

OPEN HOUSE was declared at the New York offices of National Screen Service Tuesday for the induction to office of Leo Abrams, new New York district manager. Above in appropriate attitudes are Jack Levy, assistant to Mr. Abrams; Morton Van Praag, division manager; Irving Unger; Ben Knoble; Mr. Abrams, and William Unger. The Messrs. Unger and Mr. Knoble are co-owners of the Liberty, Playhouse, Juliet and Rialto, Poughkeepsie.



By Staff Photographer

FRANCIS SWAYZE, below, last week was appointed clerk of the AAA court of appeals for the motion picture arbitration system.



By Staff Photographer

TUBBY YOUNGMAN, above left, known formally and more widely since he was appointed general counsel of RKO this week as Gordon E., acquired that nickname while on the Cornell crew in the early 1920's. He retains it today even though his biography lists his recreations as golf and swimming. After Cornell Law School he was with Cravath, deGersdorff, Swaine & Wood until 1930 when he joined RKO.



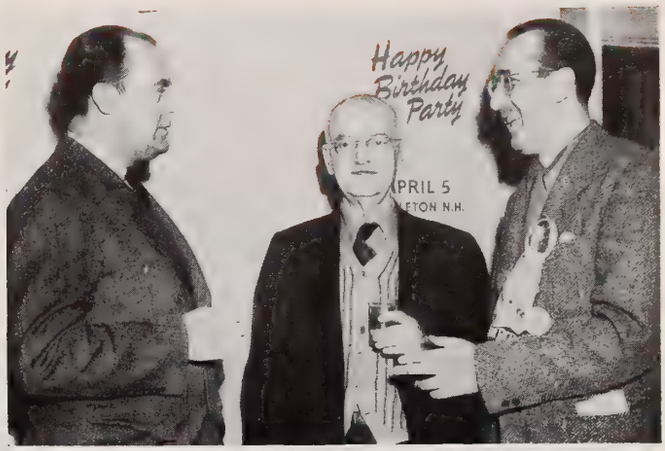
FOR "LAND OF LIBERTY." Arthur H. DeBra of the MPPDA office has just finished an exploitation talk, above, to assistant managers of Loew's Brooklyn and Queens theatres on promotion for the picture, one of the industry's contributions to national defense. Seated: Robert Spodack, Harold Zeltner, Albert Ellner, Henry Schamp, Sam Kaplan, Eddie Dowden, publicity, who presided; Mr. DeBra; Morton Sunshine, publicity; Harry Goldberg. First row standing: Sam Fromson, James Finnan, Benjamin Singer, Harold Roth, publicity; Sidney Kain, Robert Frankl, publicity; Eugene Rosen, Harold Prevalle, Bert Shopenn, Al Leffler, William Lennett, Walter Mock. Top row: Sidney Stromberg, John O'Connor, Edward O'Connor, Edward Schwartz, Milton Schwartz, Louis Kramer, Harold Brown, Abe Kaplan, Herbert Schoenhof, William Analante.

PREMIERES



Photos by Cosmo-Sileo





BETTE DAVIS' birthday was an added feature of the mountain premiere of her newest Warner picture "The Great Lie" in Littleton, N. H., last weekend. Guests of the company from the newspapers and trade press of the eastern seaboard were taken by train to the White Mountain resort, treated to a skiing party, above left, and to a New England sugaring off party, lower left, at which some were reported to have protested they couldn't eat all that snow. Above: J. P. Cunningham, Motion Picture Herald; C. E. Howard, Boston Globe editor; Sid Rechetnik, Warners.





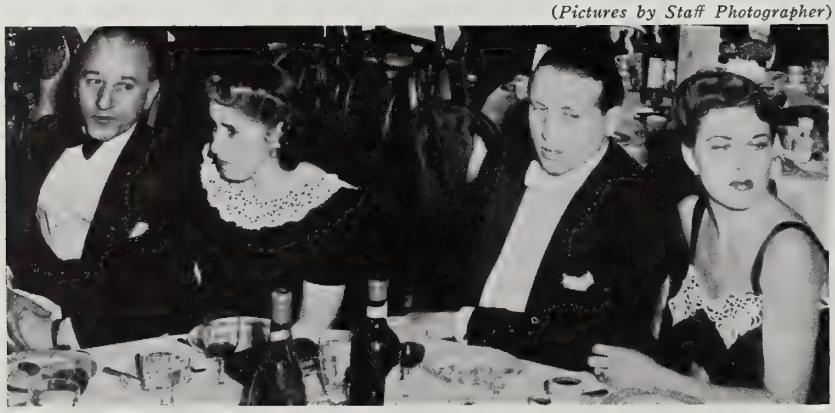
REPUBLIC launched "Sis Hopkins" in St. Louis last week at a Hollywood party attended by stars of the picture, John Wayne and Judy Canova. At the dinner for the stars, theatre and civic executives and critics in the Coronado Hotel preceding the premiere, above, are Mr. and Mrs. Edward Arthur, Fanchon & Marco; Fred Wehrenberg, Wehrenberg theatres; Robert Withers, Republic, Kansas City; Mrs. E. J. Hughes and Clarence Schultz, president of Commonwealth Theatres. The swirling crowd at right greeted the stars at Union Station.



AT THE AMPA JUBILEE

THERE were dinner and other refreshments, an army of entertainers and 500 people to see and be seen at the silver jubilee dinner dance of the Associated Motion Picture Advertisers Friday, April 4th, at the Edison Hotel, New York. Louis Prima's orchestra played for the two hour show and dancing and the bar was only a straight step away. Committee chairmen under Leon Bamberger, president, were: H. M. Richey, Si Seadler, Rutgers Neilson, Martin Starr, Charles J. Sonin, Edward J. Schreiber, Dave O'Malley, Vincent Trotta and Eli Sugarman.

(Pictures by Staff Photographer)



Above. Mr. and Mrs. D. E. Weshner, Monroe Greenthal, Marion Rogers.





Above. David Lipton, Miss Sylvia Schlang and Joseph Cohn, son of Jack Cohn.

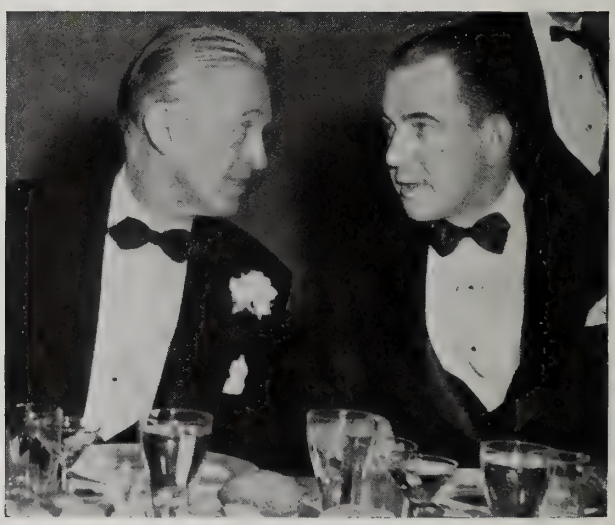
Above right. Rutgers Neilson and S. Barret McCormick.

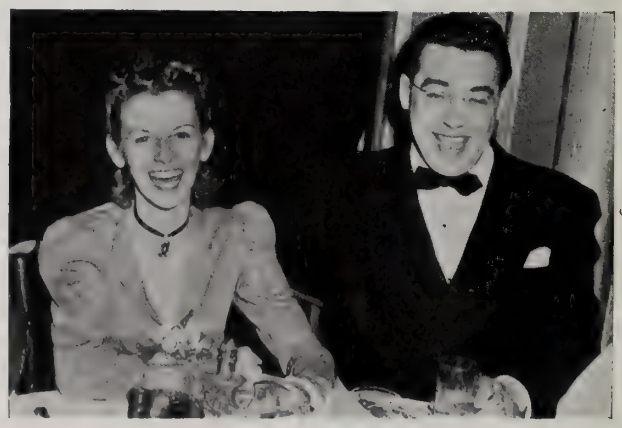
Left. Si Seadler and Vivian Wolfert.

Lower right. Mr. and Mrs. Lou Pollock.



Above. Diosa Costello and Leon Bamberger.





FOX COAST CIRCUIT IN BUYING AND BUILDING 'SPREE' FOR 100 THEATRES

Plans For New Houses in California Indicate Major Expansion; Cities, Smaller Towns Included as Sites

BULLETIN

Complete control of 90 theatres in California and Nevada is about to pass to Fox West Coast Theatres, subsidiary of National Theatres, which is owned by the Chase bank and Twentieth Century-Fox Film Corporation, in one of the biggest circuit buys since the depression of '29. The transaction will raise National Theatres' present holdings of some 460 theatres to 550.

At midweek, Spyros Skouras, head of National Theatres, was in San Francisco conferring, it was understood, with Mike Naify, Bob McNeil and Gene Emmick, pioneer coast circuit operators, for the purchase of stock control of their Golden Gate Theatre Corporation of 30 theatres and their T. & D. Junior Circuit of 60 houses. These two circuits have interlocking interests. Fox West Coast has for years held 26 per cent of the stock of both.

Inquiry Wednesday at National Theatres headquarters in Los Angeles disclosed that it was expected Spyros Skouras would announce the 90-theatre addition within a few days.

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California is on the verge of the biggest U. S. theatre building booms in years, involving both circuits and independents in some 30 theatres. With Fox West Coast reportedly set for 10, it is the first large theatre expansion by a major-affiliated circuit since the "Big 5" circuit owners were committed by the U. S. Government to the consent decree trust suit settlement, last November 20th.

National Theatres Corporation, controlling Fox West Coast, is committed to certain consent decree restrictions on expansion as set down by the Department of Justice. Through Twentieth Century-Fox's 42 per cent interest in National-Fox West Coast, the circuit is required under the decree to notify the Government, for a period of three years, until November, 1943, "of any legally binding commitment for the acquisition by it of any additional theatre or theatres."

And, like the other four major-owned circuits—Warners, RKO, Paramount and Loew-Metro, National-Fox—is committed by the decree to report to the Department of Justice, on or before the 10th day of each month, any changes in its theatre position that have occurred during the preceding month, as follows, with a statement of the reasons for such changes—quoting from the decree itself:

"(a) Theatres contracted to be built, or under construction;

"(b) Theatres lost or disposed of;

"(c) Theatres acquired.

"(d) Interests in theatres acquired, with a statement of the nature and extent of such interests."

The foregoing stipulations, along with others in the decree, were made in temporary armistice settlement of the Government's original anti-trust suit demands for the divorcement by producer-distributors of their holdings in exhibition.

Section 5 of Clause XI of the decree states that, "For a period of three years following the entry of this decree, no consenting defendant shall enter upon a general program of expanding its holdings" . . . (but) . . . "Nothing herein shall prevent any such defendant from acquiring theatres or interests therein to protect its investment or its competitive position or for ordinary purposes of business. . . ." If theatres or interest therein are acquired in violation of this anti-overexpansion) clause of the decree, the Government can order the circuit to divest itself of such theatres acquired.

DECREE EXPERTS BECOME ARBITERS

Robert Sher and James Hayes, former assistants to the Attorney General of the United States who had much to do with the formulation of the motion picture consent decree and are now law partners in Washington, have been appointed members of the national panel of arbitrators by the American Arbitration Association.

The 7,000 members of the general AAA panel in some 1,600 cities throughout the country hear commercial and labor arbitration cases. The national panel is distinct from the special motion picture panel which now has over 800 members and will ultimately have about 1,000.

Members of the AAA national panel receive no compensation, while those serving on the special motion picture panels receive $10 for each hearing day or field investigation.

by NAT TANCHUK
in Los Angeles

Fox West Coast Theatres plans to build a new theatre in Glendale, California, and nine others in the state. This appears to be in line with a general theatre building boom in California in which independent operators and others are participating.

With more than a half dozen theatres now in varying stages of construction, plans and locations have been mapped for approximately two score more, plus a couple of drive-in theatres in the Los Angeles film exchange territory alone, which embraces southern California and Arizona.

Possibly not all of the proposed theatres will be built, because the rising costs of construction and equipment, brought about in part by increased war preparedness activities in local areas, might make it impractical for some theatre men to go through with projected plans.

Now under construction are Jack Berman's 900-seat Wyvern theatre on East Olympic Street in Los Angeles; Bourke & Baylis' new 800-seat Bundy in West Los Angeles; Harry Rackin's Laurel on the corner of Laurel and Beverly Boulevards in Hollywood; the New Rose theatre, 680-seats on Santa Barabara Boulevard, Los Angeles; an unnamed theatre at Sunset Boulevard and Golden Gate Avenue, Hollywood; a 1,000 seat house in San Luis Obispo for Rosenberg's Fox Principal Theatres, and a 450-seat theatre for 'Slim' Bevans at Greenfield, 10 miles south of Bakersfield.

William S. Hart, formerly silent western star, is associated with the building of a 450-seat theatre in Newhall in conjunction with the Newhall American Legion. At San Gabriel, O. W. Lewis has broken ground for a 650-seat house, and Ned Calvi of Hawthorne has drawn np plans for an 880-seat theatre in that town.

Ralph Gruenauer, of Southside Theatres, is planning a 1,000-seat house at 114th Street and South Vermont Avenue, Los Angeles, while Ray Robbins is projecting a 900-seater several blocks away on South Vermont.

Independent Plans

The operators of the Pan Pacific Auditorium, large sports center situated in an unincorporated area on Beverly Boulevard have been reported making plans for the construction of a large de luxe movie house just a three-minute walk from Fox West Coast's de luxe Fairfax Theatre.

Rodney Pantages, operator of Pantages Hollywood, and son of the man who established the Pantages Circuit, is discussing plans for a limit-height professional and theatre building on the corner of Wilshire and Fairfax Boulevards, Los Angeles.

Seth Perkins, manager of the Drive-In Theatre, at Burbank, declared he was planning a 1,000-seat house in San Fernando Valley. Meantime, the California Drive-In Corporation, of which he is one of the directors, is proceeding with the construction of a 500-car capacity drive-in theatre near Santa Ana.

Harry Goldfarb, operator of the National near National City, is ready to break ground for a second house in that town. M. King, father-in-law of David Cantor, operator of the San Clemente theatre, San Clemente, is now building a house at Vista, Calif.

Art Brick, of the Palace theatre, Las Vegas, Nev., has selected a site for a second theatre in that town and has already approved the plans. Still another house is being planned by Craigin and Pike of Las Vegas who operate the El Portal there.

Ivan Hansen, operator of the Cairo on South Main Street, Los Angeles, has been placing orders for equipment for a 900-seat house planned for North Long Beach, and Fox West coast has plans for a $150,000 house in the same district.

Midway between the 20th-Fox West Coast Studio and La Reina on Ventura Boulevard, North Hollywood, another independent house is to be built.

Circuit Plans Extended

An expansion program by two large chain firms of Texas in the Lower Rio Grande Valley has been announced simultaneously this week. Consolidated Theatres, Inc., which already operates a number of houses in the Valley, has purchased a site for $20,000 in Brownsville and plans construction of a 1,500-seat theatre, J. L. Mason, manager at McAllen, announced. At Harlingen, the Interstate Circuit, Inc., plans a $35,000 house which will specialize in Spanish language pictures. This chain already operates the Arcadia in Harlingen and under the program that house will be remodeled and enlarged.

PUBLIC IN ARMS OVER MINNESOTA'S ANTI-BLOCKS-OF-5 VOTE OF 104 TO 3

Parent-Teachers, Other Groups Protest Bill to Nullify Decree in Spite of Previous Stand on Block Booking

Minnesota this week was on the verge of becoming the first state to stand on the doctrine of states' rights against national trade legislation as represented by the blocks-of-five selling requirements prescribed by the United States Department of Justice for the "Big Five" distributors in the consent decree trust suit settlement.

The Minnesota House of Representatives, last Friday, passed a bill, almost unanimously, by a vote of 104 to 3, outlawing the decree's blocks-of-five clause and establishing, in its place, a 20 per cent cancellation on large-block purchases. A similar bill is pending in Michigan, another was recently voted down in Georgia.

The measure was to reach the floor of the Senate for a vote this week, with passage recommended to the Senate by that group's General Legislative Committee.

Passage by the House immediately brought into the battle large public groups, protesting against passage, on the grounds that the blocks-of-five provision of the decree should be given a trial.

Several of the groups, which, in attack, aimed at Northwest Allied, sponsor of the Minnesota message, had for years strongly backed national Allied in its efforts to have anti-block selling legislation enacted by Congress.

Three Groups Protest

Three organizations placed themselves on record, with the legislature, against the bill. They, further, circularized the Senators. The three are the Council of Parent-Teachers Associations of the Minneapolis Public Schools, the Fifth District of Minnesota Federation of Women's Clubs, and the Federal Motion Picture Council of America.

Principals in each of the three organizations, who signed the circular letters, were, for the first, C. B. Johnson; the second, Mrs. Frank Kurtz; third, Mrs. Robbins Gilman. The latter is also chairman of the motion picture committee of the National Council of Women, and a member of the executive committee of the national Motion Picture Research Council.

Mrs. Gilman cited the consent decree as "nation-wide in purposes, power, and operation," and asked a trial of it, adding that the state measure was "less adequate and wholly inefficient and expensive. In my judgment," she said, "the bill has no merit in itself for exhibitor or public, and will serve only to confuse the issues."

The Federation letter said: "We have taken the position that block booking was a bad practice. The bill not only expressly approves block booking but makes it compulsory."

The Council said: "We have for years opposed the principle of block booking and it comes as a great shock to us, to learn there is now a movement to reinstate block booking in Minnesota."

The Senate was expected to vote on the measure this week. Its general legislation committee, after hearings, recommended the bill. The majors in the consent decree, excluding Paramount, had opposed it at Senate and House hearings. United Artists also opposed it. Their objections had been they would be forced to withdraw from business or set up a different selling system in Minnesota.

Anent the latter type of selling, they said they were bound to observe the decree uniformly and that selling differently in Minnesota would be a decree violation. UA objected because the bill asked for block booking and UA always sold its pictures, made by partner-producers, individually.

Paramount did not oppose the bill presumably because under the decree it is not required to sell in blocks-of-five to its circuit affiliate in the state, the Minnesota Amusement Company.

The House vote on Friday, April 4th, was 104 to three.

The pressure groups now against the bill were not heard from previously at the hearings before both legislative bodies. At that time, only the distributors named fought and other pressure groups, including the local Legion of Decency unit, allied themselves with Northwest Allied in favor, presumably because of the 20 per cent cancellation privilge afforded by the bill along with its requirement that a distributor offer his entire season's product *en masse*.

The special subcommittee of the Senate Judiciary Committee this week was expected to take action of a degree on the Neely divorcement bill. The subcommittee has been examining reports on the current film situation, these including Department of Justice actions.

U. S. Moves for Records of 'Little 3'; Action on River, Momand Cases

In mid-week the Department of Justice's attorneys were to apply in Buffalo Federal Court for permission to study the documents and records of United Artists, in pursuit of the Federal anti-trust action against the company, Universal, Columbia, and the Schine circuit, in that city.

The agreement was to follow permission granted last week to the Department, by the five majors, parties to the consent decree, for the examination of their records relating to business done in the approximately 80 cities and towns of the Schine circuit territory—a permission, observers thought, presaging a determined Government drive to see the Schine case through to the end. The records of the five companies, to be examined, also include those of business done with about 70 exhibitors of the territory, who have contended they were unable to obtain sufficient product for their houses.

The examination of the records of the five majors was to begin Wednesday at the Loew New York office, possibly to be followed by oral examination of the company's executives. Conducting the examinations are Herbert Borkland and Seymour Simon, assistant U. S. Attorney Generals. The oral examinations of company officers are scheduled for April 24th.

In the Federal District Court in New Haven, for the southern district of Connecticut, a suit has been filed for $5,452,575, triple damages, by the Perfect Theatres, Inc., against the eight major film companies and Monogram, Republic, Skouras Theatres and Fox Metropolitan Playhouses. The suit involves the 2,000-seat Pickwick theatre in Greenwich, Conn., operators of which claim they have been unable to get product until several months after first-run engagements in Stamford and Greenwich.

On Monday, in Buffalo, the Department filed an answer and objections to the interrogatories recently submitted by Columbia. These questions were called "improper and objectionable" and requesting "information which would of necessity be based on hearsay".

In all, there were eight objections; but the Government said it would answer the interrogatories "in order to avoid argument and delay".

The River Theatres Corporation anti-trust suit against the Skouras theatre circuit and the majors (except MGM and Universal) was discontinued in New York Federal Court last week, without costs to anyone. No reasons were given. An assignee of the Central theatre of Pearl River, the plaintiff had charged conspiracy to impose unreasonable clearance, had asked for no more than seven days' clearance.

Federal Judge A. P. Murrah handed down an opinion last week in Oklahoma City regarded as significant in forthcoming Federal Court trials. It was delivered in the suit in that city's Federal Court by A. B. Momand of Shawnee against the majors and the Griffith Amusement Company circuit. It came after the companies had moved for dismissal because allegedly the causes of action had been assigned to Mr. Momand by the group of theatres he represents, contrary to Oklahoma law which states a cause of action cannot be assigned unless it is based on a contract.

Judge Murrah ruled the state law applied to the suit but that action proceeds out of a contract, though that contract be not breached. He said the suit was a "right of action created by Federal statute".

U. S. ORDERS NEWSPAPERS TO HALT FREQUENCY-MODULATION INVASION

Construction Stopped until FCC Decides Policy; 27 Per Cent of All Licenses Now Held by Publishers; Film Effect Seen

Newspapers this week were ordered by the Government to halt their "invasion" of the field of Frequency-Modulation, and to suspend all work on FM radio stations already authorized by the U. S. for construction. No other applications for the new staticless type radio from newspaper or newspaper-controlled syndicates will be acted upon by the Federal Communications Commission until it decides whether such ownership is in the public "interest, convenience and necessity."

The ban on future FM activity on the part of newspapers, a prohibition which may become permanent, was of interest to many exhibitors who have been studying FM radio as a new medium, in competition with the newspapers, for reaching a large audience with advertising and other announcements about programs being shown at the theatre. FM radio is regarded as having advantages over the regular broadcasting stations in this respect in that it gives solely a local coverage. FM stations are authorized to cover only a particular trade area while regular broadcast stations are heard hundreds of miles.

About 27 percent of the FM applications filed with the FCC to date have been by newspapers. But about 32 percent of all regular broadcasting stations are owned by such groups. For this reason, it was reported, the Government may be proceeding against newspaper ownership of FM stations as only the beginning of a campaign to require organizations using radio to concentrate 100 percent on that medium. Such a policy would hit many groups, including Loew's, Inc., which owns WHN, a regular station, has an FM permit for New York and has applied for another for Hollywood. Also, it was said, Paramount's interest in television might be disapproved on the same grounds that newspaper FM control is attacked.

Extension of Policy Seen

There is no particular reason, unless political, it was said, why newspapers alone should be excluded from operating a side-line business of radio. If the FCC, after a hearing on the question, permanently bans newspaper ownership of FM facilities, it was reported that other groups such as insurance, companies and motion picture companies might likewise be barred from operating stations FM or perhaps even regular radio transmitters.

The only exception to the sweeping ban on newspaper operation of FM stations was Gordon Gray, Winston-Sales, N. C., publisher who received permission to go ahead with his super-FM station which will cover a large part of the Carolinas and neighboring states. The commission found that "public interest, convenience and necessity will be served by construction at this time" of that particular newspaper FM station. It was elsewhere reported that the reason why this publisher was told to go ahead and a dozen other newspapers had to stop work on FM stations was that the Carolina station would not be generally confined to the circulation area of the newspaper operated by the same firm.

Six newspaper FM construction permits were issued to newspaper groups on the condition that no construction would be begun or completed until the FCC acted on the general newspaper-ownership question. Others were told to stop work on construction and new applications received from newspapers and others not yet acted upon will be put in the "pending" file until the whole matter is explored.

The *Milwaukee Journal*, however, was given permission to operate for 60 days its experimental FM transmitters on a regular commercial basis.

Last week representative of various companies interested in FM met in New York City. The chief subject of conversation and discussion was the FCC order halting newspaper expansion in the field of FM broadcasting and the formation of plans for the first FM network in with the Loew's, Inc. radio interests are expected to play a part.

The FCC ban on newspaper FM stations has seriously handicapped development of the noiseless radio system perfected by Major Edwin H. Armstrong, delegates reported. It was pointed out that 11 newspapers had received construction permits for FM stations and must now stop work, an additional 16 newspaper FM applications were pending when the ban was issued.

John Shepard, 3rd, president of FM Broadcasters, Inc., and head of the Yankee Network, was authorized to represent the FM groups in Washington at the proposed hearing which may not be held for some months and explain that "any effort to discriminate against newspaper activity in FM at this time would be detrimental to the progress of frequency modulation as a new and promising industry." Newspaper publishers last week also appointed a special committee to consider the FM station in the light of the FCC order.

The first FM network, to be known as Associated Broadcasting Corporation was organized. Mr. Shepard heads a committee which includes Walter Damm, of the *Milwaukee Journal* and W55M, Milwaukee; Harry Stone, W47NV, Nashville; Herbert L. Pettey, WHN; Gordon Gray, WSJS, Winston-Salem, and John R. Latham, New York advertising executive and consultant to the FM Program Research Committee, predecessor of the new ABC.

WOR's FM station, W71NY, is the first FM station in New York and the second in the country to begin commercial operation. The FCC has given it a 60-day permit to operate at reduced power while its 10,000 watt transmitter is being installed. Defense work has delayed delivery of certain equipment, it was said.

The FCC reported last week that as a result of the Radio Moving Day March 29th reception has been improved in general. Mexican radio stations also reported considerable improved following the shift in frequencies according to the North American radio treaty.

Mutual gross billings for the month of March were $513,774, an increase of 31.5 per cent over $390,813 for March, 1940. Cumulatively for the first quarter Mutual has grossed $1,461,-162, an increase of 39.7 per cent over $1,046,191 for the same period last year.

"URGENT" CABLE RATES REDUCED

Charges for "urgent" telegraph messages (except urgent press messages) in the international telegraph service, used considerably by the motion picture industry along with others, were too high, the Federal Communications Commission found, and, accordingly, has ordered the Western Union Telegraph Co., RCA Communications, Inc., and the Commercial Cable Co., to reduce the cost of "urgent" messages in comparison with the cost for ordinary messages from the present ratio of two to one, to 1½ to one. The new rates went into effect April 1st.

Cincinnati Business Increase

Although business activity in Cincinnati is at the highest level since 1930, according to figures released by the industrial department of the Chamber of Commerce, theatre attendance is not reflecting the increase. Industrial employment as indicated by 17 selected industries showed an increase of 22.3 per cent in February over the same month last year, while the business level is now 74 per cent above the low of 1933, and only 11.5 per cent below the peak of 1929. Manufacturing employment is at the highest in the city's history.

Four Theatres Reopen

Four Warner theatres in the Philadelphia area returned to the circuit's operations this week, reopening after extensive alterations and improvements. A. J. Vanni, out-of-town district manager, will attend the opening ceremonies at each of the houses, starting with the Virginia theatre in Atlantic City; the New Warner theatre in Reading, Pa.; and the Strand and Capitol theatre in York, Pa. In addition, a program of improvements for the circuit's New Broadway theatre in Philadelphia was approved this week.

$6,000 for Grierson

The salary of John Grierson as Dominion Film Commissioner, has been revealed through information secured by George Tustin, member of the Canadian Parliament and a theatre operator. It was brought out that Mr. Grierson is being paid $6,000 a year and is the only salaried employe of the National Film Board, the members of which are reimbursed for expenses only.

Producing Company Formed

George Breakston and John Tansey have formed Avon Pictures to produce a series of two-reel subjects. The first subject, "Beyond the Track," is currently in production with Mr. Tansey directing.

New Short Subject

"For the People," produced for the Greater New York Fund, and being distributed by Metropolitan Film Distributors, New York City, had its first showing in New York last week.

EXHIBITOR vs. EXHIBITOR CASES TOP ARBITRATION DECREE COMPLAINTS

All Clearance Cases Based on Complaints Against Preceding Runs, Not Distributors; N. Y. Action Compromised

Arbitration proceedings under the consent decree thus far are running along the lines of an exhibitor vs. exhibitor battle rather than exhibitors attacking one or more of the five theatre-owning circuits, or the majors which signed the decree.

In the New York Case No. 1 the exhibitor complainant and the exhibitor named as an interested party reached a compromise settlement Monday in a clearance dispute while the arbitrator and spectators waited for the hearing to open. The five distributors named in the original demand for arbitration were not even parties to the settlement.

So far, whenever clearance has been the issue in an arbitration hearing, the exhibitor who brought the complaint has tried to prove that the clearance given another exhibitor was "unreasonable"; the other exhibitor tries to justify the clearance which he has brought and which is set forth in his contract. The distributors who, under the decree, as the actual defendants in all the arbitration cases, have, as it were, sat back and let the exhibitor interests battle.

Competitive Complaints Highest

Competitive theatres have been named in nearly 70 percent of the demands filed in the first 10 weeks of operation of the American Arbitration Association motion picture machinery. Most of the demands in which other exhibitors were not named involved "some run." Even on this subject, in some situations, competitive theatres, it has been charged, have tried to prevent the exhibitor complainaint from obtaining any run of product of one or more major distributors.

Clearance cannot be cut down for one theatre without taking away some protection from a competing house, it is said. A similar situation was said to exist in many places on "some run"; if product is given to another house in the area, other exhibitors protest, feeling that their business will be hurt. Some claim that many towns in the country are not large enough to support even a second run.

Arbitrators in several cases which have been heard recently have indicated that while the exhibitor filing the demand asserted clearance was the subject of the dispute, a specific run was actually what was requested. A specific run case can not be arbitrated under the decree until September. At the present time an arbitrator may cut the clearance, if the complainant satisfies him that the clearance is "unreasonable." But the award can not change the exhibitor's run. In other words, in clearance disputes an exhibitor can not win a better run in the sense of obtaining second run instead of third or first instead of second.

Two weeks ago the Chicago Case No. 2 brought by Ben Banovitz of the Ken theatre was dismissed on the ground that a certain run and not clearance was the subject of the dispute. That decision has been appealed. In the Cleveland Case No. 1, Louis Israel of the Ellet, Akron; the Detroit Case No. 2 (Julius L. and Milton London, Booth theatre) and the Boston Case No. 2 (Garbose Bros., York and Capitol, Athol, Mass.), it was reported that better runs and not clearances were in dispute. Decisions on those three cases have not been made yet.

ARBITRATION CASES

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Philadelphia—One on Clearance
Total in week 1

Previously Published:

Clearance 22
Some Run 16
Withholding Prints 1

Total to April 9 40

Hearings Held:

New York Cases No. 1 and 2
Boston Case No. 2
Denver Case No. 1
Philadelphia Case No. 1

Exhibitors Settle First New York Case

After a delay of over an hour beyond the scheduled time for the opening of New York's first arbitration hearing under the consent decree system on Monday at the headquarters of the American Arbitration Association in the U. S. Rubber Building in New York City, the exhibitors involved and their attorneys and lawyers for the five distributor defendants filed into the ninth floor hearing room and it was announced that the two exhibitors had reached an agreement among themselves and all parties would agree to the withdrawal of the complaint.

The demand was filed four weeks ago by Albert Margolies, president of the Hilary Theatre Corporation, operator of the Regent, Brooklyn and all the "Big 5" distributors were named defendants. Cited as an interested party was the Apollo theatre, operated by George Stamatic. The Regent complaint asserted that the seven-day clearance given the Apollo was "unreasonable" and requested day and date run. Terms of the settlement were not announced but the exhibitors, between themselves, agreed to a substantial cut in that clearance. Lawyers for the distributors pointed out that the companies they represented were not parties to the agreement and would "sell as they saw fit."

Julius Henry Cohen, the arbitrator, who is called "the father of arbitration" on account of his activities in connection with establishment by law of arbitration in New York state, admitted that he was puzzled by the announcement of the settlement of a clearance dispute to which the distributors had not agreed. Lawyers for both exhibitors said they were satisfied that the agreement would be respected.

Compromise agreements made by the parties should be encouraged, Mr. Cohen said, because "no arbitrator's award can be as fair as an agreement reached by the parties in a give-and-take discussion."

Denver Case Dismissed On Exhibitor's Request

Denver's first arbitration case resulted in a dismissal, at the exhibitor-complainant's request. Joseph J. Goodstein, operator of the Longmont, Longmont, Colo., had asked for product from Metro-Goldwyn-Mayer, Paramount and Twentieth Century-Fox. The Fox, Longmont, was cited as an interested party. The hearing before George D. Begole, former Denver mayor and the arbitrator, lasted several days.

Defendants built their case around charges that Mr. Goodstein did not satisfy the minimum operating standards required in the consent decree before product must be leased. Albert J. Gould, Jr., was counsel for the distributors.

During the testimony Joe Ashby, RKO exchange manager in Denver, charged that "Kitty Foyle," a 40 percent film, was shown at the Longmont a day ahead of the booking on a bill with "Little Men," a 30 percent picture and only the latter was reported until the matter had been brought out at the arbitration hearing.

The action for dismissal which came after a day of testimony by defense witnesses was protested by Mr. Gould who admitted that he was powerless to prevent it. The distributors' lawyer said for the record that he would have shown that "some run" had not been refused by any of the companies named.

Mr. Gould also said concerning the dismissal: "It prevents Frank H. Ricketson, operating Fox Intermountain Theatres, from showing that it is the constant effort, and will be the constant effort, of Fox Theatres in this division to comply with the spirit of this decree, and I say to you that the decree is going to be complied with. Mr. Ricketson feels that it is the greatest thing that has ever happened in the industry. He feels that it is the greatest thing for the orderly conduct of the business.

"As a matter of public policy it is a bad thing for independent exhibitors to file an arbitration proceeding and then dismiss at this stage of the hearing when they have told their whole story, with the inferences and testimony that we are prepared to refute."

Mr. Gould also claimed that the defense testimony would have "shown conclusively that the consent decree was being used for the purpose of compelling the Fox Theatres to lease his theatre again." It was said that Mr. Goodstein could obtain "some run" from the distributors cited in the complaint. Costs of the case were assessed against Mr. Goodstein.

Clearance Case Heard In Philadelphia

The first film arbitration hearing in Philadelphia was held on Friday of last week before Robert J. Callaghan, local attorney and arbitrator. The complaint was filed by John Geyser, president of the High Bridge Corporation, operator of the Florence theatre, Florence, N. J., and named the five distributors and the Fox theatre in Burlington, N. J., operated by the Atlantic Theatres circuit. Elimination of clearance and day and date run was requested. Decision was reserved.

The day before the hearing the exhibitor who previously had decided to try his own case, engaged Joseph Kaplan as his attorney. Albert Cohen represented the Atlantic circuit and the distributors were represented by the following home office lawyers: C. Stanley Thompson, MGM; Stewart Aarons, Warners; Herb Lazarus, Paramount, and Felix Jenkins, 20th-Fox. James Murphy, AAA executive, came down from New York to supervise the proceedings.

The original complaint, asking that there be no clearance, was modified to provide for 12 hours clearance when Mr. Jenkins, for 20th Century-Fox, argued that since the idea of run implied clearance, there had to be some clearance. Mr. Jenkins further argued that under the consent decree, an arbitrator had no right to set specific clearance. The arbitrator may rule that the clearance is fair or unfair, said Mr. Jenkins, but it has no right to set a day or date run. The Burlington house has seven days clearance on RKO product, 14 days on the other consenting distributors' pictures.

Counsel for the Fox Theatre argued that since

(Continued from preceding page)

both houses were in competition, there should be no question of clearance, pointing out that the two towns are in the same zone, being only six miles distant, and that the house's advertisements and mailing lists cover Florence as comprehensively as Burlington. Moreover the Fox has been in existence since 1931, paying a yearly rental of $37,600 and representing an investment of $375,000. The Florence has been in existence only since last Fall, and represents an investment of only $50,000, being a reconditioned auditorium, it was said. The Florence seats 390 compared to 1,400 in the Burlington. While the admission scale at both houses are identical, the Florence is open evenings only during the week days, he added. Issue was also made of the fact that the Florence plays "Lucky," a movie game, although it was admitted that the Burlington did have giveaways until the first of the year, when it was discontinued. As a result, Mr. Cohen pleaded that the Fox theatre, "by reason of its historical development," deserves the advantage of clearance.

Testimony was taken from Philadelphia branch managers Robert Lynch, Metro; Samuel Gross, 20th Century-Fox; William G. Mansell, Warners; Charles Zagrans, R.K.O.; and from Herman Rubin, Paramount salesman covering the territory in which the theatres are located. Others interrogated included Morris Payenson, secretary-treasurer of the contesting High Bridge Corp.; Isadore Epstein, general manager of the Atlantic circuit; and Eugene Stutenroth, manager of the Fox theatre.

Briefs Ordered in No. 2 Boston Case

After the first day of the hearing on the Boston Case No. 2 brought by the Garbose Bros., operators of the York and Capitol in Athol, Mass., John Daly, arbitrator, ordered briefs and set April 14th for the next hearing. The complaint involves clearance and the "Big 5" were cited. Also named in the demand were all affiliated theatres in Boston and Fitchburg. It was asserted that the York and Capitol should have simultaneous run with the houses in Boston and Fitchburg. Counsel for the Garbose Bros. claimed that the theatres in Athol were outside the competitive area of Boston and Fitchburg and should not have to wait for product.

Counsel for the plaintiff must show in his brief that the complaint involves clearance and not a specific run or it will be dismissed because of lack of jurisdiction. Such cases can not be arbitrated until the whole decree becomes operative September 1st.

Hearing Held on New York Squire Case

George A. Spiegelberg, arbitrator, presided at the hearing of the arbitration case brought by Herbert Scheftel of the Esquire Corporation which operates the Squire, Great Neck, Long Island (New York Case No. 2) against the "Big 5" and naming the Great Neck Playhouse, a Skouras theatre, as an interested party. It was asserted that the present 30 day clearance period between the houses is "unreasonable."

The first hearing opened at 10 A.M. Wednesday. Proceedings were expected to take several days. On Wednesday lawyers for all interested parties made their opening statements and after an all-morning session the hearing was adjourned to April 15th.

The third complaint in the Philadelphia territory, and the first by a local exhibitor was filed last Thursday by Rose Hexter, operator of the Breeze theatre. Seeking an adjustment in clearance, and naming the Warner Brothers theatre circuit as an interested party, the action was taken against Warners, Paramount and Twentieth Century-Fox.

The Breeze theater asked that its clearance be revised so that it is seven days after the Savoia and Broadway theatres, Warner circuit houses in the same neighborhood, instead of the present 35 days. According to the complaint, it now plays seven days after the circuit's Earl theatre, also in the same neighborhood, although it has as many seats as the circuit house and its scale of admissions is the same. This is also the first arbitration complaint involving the Warner circuit here, heretofor named in a number of anti-trust suits.

Frank Weil has been selected as arbitrator for the New York Case No. 4 brought by Jack Fields, Cameo theatre, Jersey City against the "Big 5" and naming the Fulton, Apollo and Orient, Skouras theatres. The hearing has been scheduled for April 16th.

Second New Orleans Drive-In Action

The second complaint filed in New Orleans by Charles K. Woolner of Modern Theatre, Inc., operator of the Drive-In theatre, was withdrawn Tuesday just before the hearing was to open. MGM had been named in a "some run" dispute. A settlement was reported. A similar case against Paramount, also on a "some run" question opened April 5th and another hearing on it is to be held April 16th.

Agreement Reached In Buffalo Case

The Buffalo Case No. 2 brought by A. A. Carlson, operator of the Carlson in Mayville, N. Y., was settled this week. The demand had named the "Big 5" and the Jamestown theatre in a clearance dispute. A day and date run had been requested. Terms of the compromise agreement were not announced but it was reported that the clearance over the complainant's theatre was cut down.

At the hearing this week on the first Minneapolis complaint brought by David Ratner of the White Bear, White Bear Lake, Minn., against MGM, Warners, RKO and 20th-Fox it was made known that MGM had settled and Warners and RKO had offered compromise settlements. Only 20th-Fox was reported to be opposing the grant of "some run" which was asked in the arbitration demand. A. A. Karlins was arbitrator. Mr. Ratner expressed dissatisfaction with the terms offered by RKO and Warners.

Arbitration Hearing in New York





David E. Muss, above, attorney for Hilary Theatres, Brooklyn, is announcing a compromise agreement settling the argument. Along the table are Henry Randel, Paramount, Brooklyn; George Stamatis, Apollo, Brooklyn; Theodore Gutman, his attorney; Mr. Muss; Albert Margulies, Hilary; and the interested ear of Julius Henry Cohen, arbitrator. At right, Mr. Cohen, out of breath, checks with J. Noble Braden of the AAA.

Lee Sells Four British Films Here; UA Gets One

Arthur Lee, head of Artlee Pictures, and former head of the now defunct Gaumont British American company, last week announced he had obtained American distribution for four British films. United Artists will release "Sailors Three." Edward Small acquired the rights to that, and to "Come On, George," release of which is not set. Universal will distribute "A Girl Must Live." Supreme Pictures will state-right "Proud Valley."

"Red" Barber Joins Pathe

Red Barber, sports announcer for the Mutual network, has joined RKO Pathe and will serve as consultant in the field of sports as well as narrator. He will also initiate sports subjects, participate in their coverage when his schedule permits, and assist in the preparation of scripts and editing of material.

WPA'S BIBLIOGRAPHY OF THE ART FILM FINISHED

Book Sponsored by Film Library First of Three, Annotating 8,600 Entries, 4,000 Films

The Film as Art, first of three projected bibliographical volumes of "The Film Index" which has been in preparation for several years by Writers' Project of the WPA in New York City under the sponsorship of the Musuem of Modern Art Film Library, has been completed and will be published April 20th by the Film Library and H. W. Wilson Company.

The 700-odd page book is divided into two parts: "History and Technique" which is essentially an annotated bibliography of some 8,600 entries of the works of over 2,000 authors, and "Types of Film" wherein references are given to reviews and discussions of over 4,000 motion pictures. Each section of the volume is subdivided into various classifications. This book will be a reference classic.

The bibliography project took its rise from the promotional endeavors of Harold Leonard who engaged the attention and ultimate approval of the Federal Writer's Project. A large staff was assigned and sent toiling through the archives and documents and relics of the screen.

In his foreword Mr. Leonard speaks of the screen as "this most vital and democratic of modern arts."

Democracy of Sources

The acknowledgements of the several prefaces indicate also a vast democracy of sources, contributors and researchers, with quite as diverse a staff as would be anticipated of the made-work project in the New York writing field. The coloration of personal and political viewpoints and pursuits of "the party line," however, appear to have been minimized in the editing. Such color is vastly less in evidence than in the mine run of guide books, and the like issuing under WPA auspices.

The bibliography is the first comprehensive and competent effort of the sort, and certainly no others have been so pretentious in scope or so analytical in treatment. It may be said that the bibliographers appear to have made a much larger effort to make the movies "an art" than the industry has.

In her foreword, Iris Barry, curator of the Film Library, samples and forecasts the adventures to be had in the volume's seven hundred-and-odd packed pages.

"The bibliography quite properly aims at being comprehensive rather than selective," observes Miss Barry, "but it reveals such interesting facts as that Charlie Chaplin has been written more about than any other film personage, with D. W. Griffith closely behind him, Mary Pickford and Sergei Eisenstein running third and fourth.

"Curiously enough," Miss Barry notes, "among the twenty-five films which most frequently have been discussed, no less than twelve are foreign, though these can have meant little to the general public even if they influenced, or imitated, Hollywood technique."

Part I of *The Film as Art,* "History and Technique" is arranged under the following headings: the world of the film, the screen and the stage, the art of film criticism, aesthetics of the film, pre-screen history, the American film, the foreign film, acting and actors, color, dance, directing and directors, editing, music, photography and writing.

Part II on "Types of Film" is divided into three general groups: the fictional film, the factual film and miscellaneous types. In each division there are a number of sub-headings to cover almost every type of motion picture.

The Film as Art in general covers the period from 1900 through 1935 with certain, selected additions of later works, as for example in the case of documentary films.

Moving Picture World, one of the predecessors of Motion Picture Herald, was used as the principal source of motion picture reviews in the period from 1907 to 1914. Several thousand references to those reviews are included. The title of the whole work, "The Film Index," also is identical with that of one of the early trade papers, another precursor of the Herald.

For the years 1915-20 *Photoplay* magazine is cited most frequently in review references. From 1920 on most review references are from magazine articles dealing with the "film as art."

The purpose of the WPA Writers' project which assembled the material used in the book was "an effort to organize for reference and study the highly miscellaneous written materials of the motion picture." The published results will be of great value to students and scholars exploring any aspect of the "Film as Art." The amount of work required to gather the material in relation to potential use is so great that such a project most probably could only be financed by a Government interested in making jobs.

"Material for selection was assembled from four principal sources: library card catalogs, standard cumulative indices, specialized film bibliographies, and the files of film journals and unindexed periodicals," it is explained in the preface.

The trade press is singled out for special attention in the introduction: "Among the film's unique resources of historical documentation, the motion picture trade press must be given first place. It can boast of continuous files from the year 1906 . . . such a record is extant in no other art." A footnote explains, "Students of the educational film, among others, will be interested to learn that the *Moving Picture World* published serially and reissued in book form, classified catalogs of pre-war educational films, with annotations, including large groupings of film adaptations from many literatures."

Keith Stockholders Reelect Directors

All directors of Keith-Albee-Orpheum Corporation were reelected Wednesday at the annual meeting of stockholders. The board was scheduled to meet Thursday to reelect all officers.

Directors are: George J. Schaefer, Malcolm Kingsberg, Monroe Goldwater, N. Peter Rathvon, L. P. Yandall, Donald K. David and John J. McCaffrey. Officers are: Mr. Schaefer, chairman of the board and president; Mr. Kingsberg, vice-chairman and executive vice-president; Leon Goldberg, treasurer; William F. Whitman, secretary; O. R. McMahon, W. J. Kernan, William Murray and H. E. Newcomb, assistant treasurers, and Louis Joffe and Harry Pimstein, assistant secretaries.

Stockholders also approved an amendment to the company's by-laws which provides for the indemnification of directors and officers for judgments which may be levied against them as a result of suits involving their official acts, when performed in good faith.

Defense Committee Has Second Subject

"Calling All Workers"—the second reel approved by the Motion Picture Committee Cooperating for National Defense, is now ready for distribution, according to an announcement by Joseph Bernhard, chairman of the committee. The first reel was "Power for Defense." These reels are in addition to the series of 12 one-minute recruiting trailers which are being shown on behalf of the War Department.

Mr. Bernhard also said that the number of exhibitors joining in this defense effort had now passed 9,000, which he believes to be the largest number of exhibitors ever before united for any purpose.

"Letters coming to the Committee," said Mr. Bernhard, "indicates that many of the exhibitors who have not yet pledged their cooperation, are not informed concerning the function or the purpose of this voluntary union of theatre men.

No Commercial Film

"I want to make it clear and emphatic that the committee does not handle commercial film. Its review section passes on films prepared by the government on various phases of the defense effort. This group recommends changes or revisions and only when finally acceptable to the committee, are these government films accepted for a showing in the theatres which have pledged cooperation and become members.

"These films are furnished free to the theatres.

"When exhibitors show these films they do so as a patriotic duty.

"While on the positive side, it is the aim of the committee to maintain national morale, to keep the public informed about the various phases of the defense effort, it also attempts to keep the film which it accepts on behalf of its 9,000 members, as attractive as possible, so that the public is entertained, as well as informed."

The Coordinating Committee, which decides whether a picture is to be approved for showing in the theatres, is composed of R. B. Wilby, chairman, A. H. Blank, Charles C. Moskowitz, Spyros Skouras and E. V. Richards.

The following exchanges are handling the distribution of these defense reels:

Cleveland, United Artists; Cincinnati, Universal; Buffalo, United Artists; Albany, Columbia; Pittsburgh, Vitagraph; New York, Loew's; Boston, Columbia; New Haven, Vitagraph; Philadelphia, Vitagraph; Washington, Universal; Atlanta, Paramount; Charlotte, United Artists; Memphis, Loew's; New Orleans, Paramount; Dallas, RKO; Oklahoma City, RKO; Chicago, Paramount; Detroit, Loew's; Indianapolis, Universal; Milwaukee, 20th Century-Fox; Minneapolis, Universal; Kansas City, 20th Century-Fox; St. Louis, Vitagraph; Des Moines, Columbia, Omaha, Columbia; Los Angeles, 20th Century-Fox; Denver, 20th Century-Fox; Portland, Paramount; Salt Lake City, Loew's; San Francisco, RKO; Seattle, RKO.

Pal Contract Extended

Paramount has extended the contract of George Pal, producing "Puppetoons" for the company, for the new season, when he will make another series of six. He has completed two of the present series.

Fleishman Celebrates Anniversary

Sam Fleishman, manager of the Rex theatre in Portland, Ore., since its opening, is celebrating his 25th anniversary.

Marcus Joins CBS

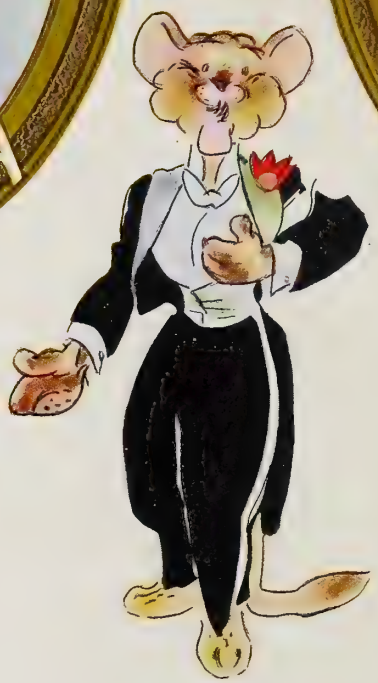
William Marcus has been added to the Columbia Broadcasting System staff to handle television publicity.











FROM A FULL HEART

M-G-M takes this opportunity
To thank all who took part
In the making of "MEN OF BOYS TOWN,"
Towering over the earlier record-setting triumph.
It is rich beyond rosiest dreams in
Those assets of thrill and humanity and Star Power
That foreshadow box-office immortality!
To the screen's Greatest of All Time
Add "MEN OF BOYS TOWN."

SPENCER TRACY • MICKEY ROONEY
"MEN OF BOYS TOWN"

with Bobs Watson • Larry Nunn • Darryl Hickman • Henry O'Neill • Mary Nash • Lee J. Cobb • Original Screen Play by James Kevin McGuinness • Directed by Norman Taurog • Produced by John W. Considine, Jr. • A Metro-Goldwyn-Mayer Picture

$10,000,000 MERCHANDISING PLAN FOR TELEVISION SETS LAUNCHED

Survey of Broadcast Facilities by Department Store Chain Is Preliminary to Order for 50,000 Home Receiving Sets

Television on the Pacific coast this week took a $10,000,000 step into the future, in the fields of manufacturing and merchandising receivers. Upon results of a survey of department store outlets currently being conducted in Los Angeles and in Chicago, New York, San Francisco, Philadelphia and Boston, will rest an initial order to be given one of the large manufacturers of receivers for a possible 50,000 sets. The survey, undertaken for the May Department Stores Company by Tom May, executive vice-president, and Gerald Fitzgerald, in charge of the company's television activities, will determine the reception possibilities in those key cities which already have television facilities.

The order, of course, and subsequent ones, will be subject to defense needs priorities, and is seen as an industrial "cushion" against the day when, with the cessation of hostilities, industry and manpower are being demobilized.

Visualizing tremendous merchandising possibilities in the field of home reception, the May Company is going to other outlets with its survey, since cities such as Akron, Baltimore, Cleveland, Denver and St. Louis, in which it also operates stores, are not equipped with transmitters.

To Sell for $285

Specifications for the set for which a $10,000,000 order will be given at the completion of the survey, if timing is felt to be right, call for a combination of television reception, Amplitude Modulation and Frequency Modulation radio reception, and provision for the reception of color television, already demonstrated by the Columbia Broadcasting System in New York. A 12 inch screen will be used, to receive all channels in the areas in which the set will be used, with factors of early obsolesence eliminated, since the screen will receive video signals of from 441 to 605 lines, unless the Federal Communications Commission standardizes the number of lines.

It is understood that a plan will be put in work to finance the manufacture of the sets, when the time to start production is seen as ripe both in terms of defense requirements and public consumption. The sets are to retail for approximately $285.00 apiece.

Meanwhile, with only 500 receivers in Southern California, transmission activity remains in the "make ready" stage, with the exception of the Don Lee station, W6XAO. That station is now completing work on its new $100,000 transmitter atop Mount Lee, and has a power range of 10,000 watts for its video signal and 150 watts for the aural signal. Off the air since last September the station resumed operations Easter morning.

Granted permission to operate an experimental station last November, the May Company has requested the FCC for permission to suspend operations. Given call letters W6XMC, the company had channel 12 assigned to it. The Don Lee station, W6XAO, has channel one; Howard Hughes' Productions division of the Hughes Tool Company has channel two, with call letters W6XHH. Mr. Hughes' concern has recently acquired a mountain site for transmission purposes, but has received permission from the FCC to delay the start of operations until January, 1942.

Channel four is held by Paramount Pictures' Television Productions, with experimental call letters W6XYZ. Activity is still confined to preparation, and remains under the direction of Paul Raibourn, of the Paramount home office. Mr. Raibourn is treasurer of Paramount Pictures and treasurer and director of the Allen B. DuMont Laboratories.

Earl C. Anthony, Inc., automobile distributors and operators of Los Angeles radio stations KEI and KECA, have been assigned channel six, with call letters W6XEA. They are still in the early stages of preparation for experimental telecasting.

The Columbia Broadcasting System on the Pacific Coast has channel eight, with call letters W6XCB, but its telecasting activities have been confined to the east with the exception of a demonstration installation for tourists.

Rounding out the coast's participation in the field is LeRoy's, a jewelry concern, which has channel 13 and call letters W6XIJ. The company is now determining a site for construction of transmission equipment.

RCA Invites Theatre Operators To Inspect Large Screen Television

RCA-NBC, No. 1 potentiality in telecasting, is about to bring its new wide-screen theatre television to the direct attention of motion picture exhibitors as future television equipment customers. The company is inviting circuit and independent theatre operators to the first regular theatre demonstration of television in the United States to hear and see the Joe Louis - Abe Simon prizefight telecast on May 9th.

According to present plans of Radio Corporation of America, the demonstrations for exhibitors will be held in the New Yorker theatre on Broadway, where the RCA large-screen television system has been installed and undergoing tests for months.

The first experimental showing of the RCA 15 by 20 foot theatre television was held in January for members of the Federal Communications Commission, the National Television Systems Committee and the press. (See Motion Picture Herald for February 1, 1941, pages 30 and 31.)

Television authorities generally consider that the future of the art lies in the theatre almost as much as in the home. Special programs, not available on home receivers, will be sent by wire or air to theatres equipped with television projectors, according to present opinion. It is expected that some of the larger motion picture theatres will install television projectors within the next few years for use on special occasions.

The RCA company and other groups interested in theatre television may be expected to be ready to discuss price, possible delivery date, operating expenses, types of programs and other details about theatre television shortly, if the FCC gives the "green light" to commercial television.

On Friday of last week a special private test of the RCA theatre projector was held. The Baer-Nova prizefight and other bouts were shown. Observers reported that the pictures were of satisfactory brilliance for theatres and appeared to be more real than newsreel shots of the same fight.

Allen B. DuMont, head of the Allen B. DuMont Laboratories, Paramount television affiliate, last week said in commenting on the possibilities of early commercialization of television: "I think that the Government will allow full commercialization at some time in the future, perhaps three to six months ahead."

Balaban & Katz, which asked for immediate commercialization at the March 20-21-24 television hearing in Washington, has been authorized to construct another experimental television station in Chicago to operate on the 384-396 mc. band. The special relay transmitter will operate on 10 watts.

"Fantasia" in Minneapolis

Walt Disney's "Fantasia" will play in Minneapolis, at the Minnesota Theatre, beginning April 12. Sound equipment this week was being installed. The house has 4,000 seats.

WRITERS' CONGRESS PLEDGED TO RESIST 'DRIVE TO WAR, FASCISM'

Stewart Issues Call to Session in New York June 6th; Urges Use of Documentaries in Film Industry Pan-American Plans

To hear its "call" to the fourth annual Writers' Congress, the League of American Writers, variously characterized as "pink," and other colors, summoned press and writers to a cocktail party amid the Gay Nineties splendor of the Murray Hill Hotel in New York on April 4th. Donald Ogden Stewart, screenwriter, and the organization's national president and fourth-term leader of the Hollywood chapter, read the League's summons to "progessive" writers to attend the congress in New York on June 6th. The names of film, stage and radio writers were numerous among the 120 initial signatures to the call.

"In this hour of crisis," clarioned Mr. Stewart, "conscious of our responsibilities as writers and our pledge to help preserve the American heritage of freedom and democratic culture, we issue this call. . . ."

Declaring, "Today we must ask whether the present policy of the Administration and the program of big business are not leading us toward war and fascism in the name of resistance to war and fascism," the call listed a seven point program for the Congress.

The League calls on "fellow writers and our associates in the related cultural crafts" to consider methods of resisting "the drive toward war and reaction," how to aid persecuted writers in other lands, contribute to inter-American cultural exchange, enrich democratic literature, restore WPA cultural projects and combat restrictions on the writing craft.

Stewart Prime Mover

Mr. Stewart, who won the 1940 Academy of Motion Picture Arts and Sciences award for the best screenplay for his work on "The Philadelphia Story," has been active in the League since its inception four years ago. He is largely responsible for recruiting a membership of several hundred in Los Angeles and founded a writers' school in Hollywood. He has defended the League from attacks branding it as left wing, asserting that its prime purpose is the defense of literary freedom of speech.

"Wherever the right to speak is lost we too are the losers," he declared, quoting the League's call. "Wherever civil liberties are abridged, our stories, poems, plays, essays, and books are abridged. The attacks on trade unions, political minorities, and education are attacks on our basic convictions as writers and as citizens."

The seven point peroration of the call asks the league members to attend the June Congress to consider:

"(1) How best as writers can we resist the drive toward war and reaction which threatens our democratic culture?

"(2) What can we do to extend further help to persecuted writers of other lands?

"(3) What can we do to restore the WPA cultural projects and to transform them into permanent Peoples Art Projects vital to the nation's strength?

"(4) What new technical developments in the various forms of writing need to be analyzed and evaluated?

"(5) What measures can we take to combat and surmount the growing restrictions on our work as honest craftsmen?

"(6) How can we contribute to a genuine cultural interchange between the peoples of the Americas?

"(7) How can we enrich America's imperishable democratic literature and extend its audience?



". . . The attacks on trade unions, political minorities and education are attacks on our basic convictions as writers and as citizens." . . .
DONALD OGDEN STEWART

Leading chapters of the League are in New York and Hollywood. Mr. Stewart, who has worked on screenplays for MGM, Paramount, RKO, United Artists and others, has been president of the coast branch of the league for four years. He founded and is active in the direction of the writers' school which the league maintains at its headquarters, 1717 Vine Street. Classes are conducted in the evening by members of Hollywood's writing colony for aspiring authors. Current classes include approximately 75 hopefuls from the studios, drug stores, and byways of Hollywood who are enlisted in short story, poetry, screenplay, drama, novel and other literary courses conducted by Mr. Stewart and others.

Faculty Members

The faculty includes Mr. Stewart; John Howard Lawson, author of "Four Sons," "Earthbound" and other Twentieth Century-Fox films; Viola Brothers Shore, RKO and 20th Century-Fox writer; Dalton Trumbo, Irwin Shaw, Michael Blankford, and visiting lecturers from the screenwriting fold who discuss their literary techniques and formulae.

In addition to operating the writers' school the Hollywood chapter has taken a leading part in raising almost $35,000 to aid exiled writers, and in collecting $25,000 for medical aid to Spain. It publishes the League's monthly magazine "The Clipper" and has printed a number of pamphlets written by members. Latest publication is a 100,000 copy edition of Dalton Trumbo's "Harry Bridges, a discussion of the latest effort to deport Civil Liberties and the rights of American Labor." Mr. Stewart describes the booklet, written by his collaborator on such screenplays as "Kitty Foyle," "Philadelphia Story," and author of originals and adaptations for RKO, MGM, and Fox, as an "American 'J'Accuse.'"

Among screenwriters who signed the 1941 call to the League congress and active in the League's Hollywood chapter are: Leopold Atlas, Marc Blitzstein, Millen Brand, Vera Caspary, Edward Chodorof, Jerome Chodorof, Lester Cole, Joy Davidman, Arnaud d'Usseau, Edward Eliscu, Joseph Fields, Morton Grant, Dashiell Hammett, Paul Jarrico, Gordon Kahn, Lester Koenig, John Howard Lawson, Albert Maltz, Robert Meltzer, Dudley Nichols, Maurice Rapf, Robert Rossen, Jerry Sackheim, Waldo Salt, John Sanford, Viola Brothers Shore, Donald Ogden Stewart, and Orson Welles.

Seeks Pan-American Goodwill

Declaring that a general cultural interchange between the peoples of the Americas is one of the chief items in the League's current program, Mr. Stewart discussed Hollywood efforts to woo Latin American goodwill via the motion picture division of the office of coordinator of commercial and cultural relations between the American Republics. In his opinion it is not enough to send stars on personal appearance tours, and to make pictures depicting only the music and gayety of South America.

"Let the people speak," Mr. Stewart said, advocating extensive use of the documentary film to show Latin America to Americans. "Let's tell what we're like, with documentary pictures, and go to South America to film not what they want us to have, but to really study what South America can contribute to the hemisphere from its resources and cultural background," he recommended.

He urged that the Nelson Rockefeller committee, through John Hay Whitney and the motion picture division, sponsor documentary film studies by Paul Strand, Joris Ivens, Robert Flaherty and other members of the Association of Documentary Producers.

Censorship Looms For Delaware

Senator Carl McGuigan's bill banning obscene films, photographs, writings, drawings, and other materials, has passed in the Delaware Senate, unanimously. Penalties provided are fines from $250 to $2,500, and/or imprisonment from 30 days to three years. For each subsequent conviction, guilty persons would be fined between $500 to $5,000, and/or imprisonment of from six months to five years.

The City Council of Bessemer, Alabama, last week resolved for a film censor board, to be appointed later by it. The ordinance was passed at the request of the Junior Chamber of Commerce.

Publicists Art Show

The Screen Publicists Guild of New York will hold an art exhibition at the Barbizon-Plaza Gallery, in New York, beginning April 20th and continuing through April 30th. All publicity, advertising and exploitation men and women employed in the home offices of the major film companies, are eligible to exhibit work. Independent individual entries will be supplemented by art work associated with the publicizing of motion pictures.

U. S.-CANADA EXCHANGE PROPOSAL SEEN AID TO THEATRE GROSSES

Plan to Equalize Currency Would Remove Tourist Restrictions and Restore Free Travel Across U. S. Border

The passage of the Lend-Lease bill, last month, may have widespread Canadian border box office effect if a recent suggestion from Washington quarters is entertained in Congress.

Certain factors in the Capital have advanced the suggestion that, in order to facilitate trade matters consequent on the bill, the Canadian and American dollars be fixed at par, or further, that a mutual currency be adopted for the betterment of wartime trade relations. The Canadian dollar is posted at about 87-88 cents.

So far, in the Dominion, restrictions have aimed at the curtailment of Canadian non-war spending in Canada or the United States, except for business and health. Canadians are limited as to the amount of money they can spend on the U. S. side of the border, if they can get permission to spend at all. Extra taxes have been levied on American goods and consideration is known to have been given to a complete embargo on all but vital war imports from the United States.

If the Washington suggestion takes form, U. S. film industry will benefit from a Canadian return to free international travel and spending. Border theatres, hard-hit when regular Canadian patrons were no longer freely admitted to cross and recross the boundry line, will experience better grosses. New York City stage and screen houses, particularly, will benefit from the proposed new order.

As part of the present Ottawa policy, the ten per cent premium on American funds has proved a most effective barrier to "luxury" spending by Canadians. Ottawa may be loathe to see it go up in spite of the implied compliment of having the Canadian dollar placed on a level with American currency.

Canadians Aid Fund

During the period from March 21st to April 5th Canadian theatre exchanges, circuits and independent exhibitors assisted the joint War Services appeal for Funds. The YMCA, Canadian Legion, Salvation Army and the Knights of Columbus combined their campaigns for funds to carry on work among Canadian armed forces.

Theatres throughout the Dominion theatres donated screen time to special trailers produced by Associated Screen Studios, and a crew spent several days at Camp Borden in Ontario shooting sequences of life in the canteens maintained by the different War Services, illustrating the comforts and entertainment provided for the Canadian Army.

Wolfe Cohen, Canadian district manager for Warners, who recently returned to Toronto from a Canadian-wide tour, reported that theatre conditions throughout the Dominion were generally better than a year ago and in some situations a 5 per cent improvement could be noted. Although some of the smaller centers have been affected by men leaving for training, the cities have felt increased business owing to the influx of men in most centers, he said.

The Warner Canadian office has instituted a plan to distribute 16 mm. prints to Army camps on a non-profit basis.

According to the Canadian Film Board of Trade, Dominion film theatres as of March 1st, numbered 1,349 with an aggregate seating capacity of 702,977, a gain in theatres in the past year of 36. Canadian film theatres operating are 1,292, with 57 closed as compared to the 1,272 theatres operating at the same time the year previous. Dominion towns with theatres total 826. Of the operating houses 334 are open one and two days a week, 108, three and four days a week, and 907, six and seven days.

A breakdown of the figures follows:

Distribution Center	No. of Theaters	Total Seating Capacity	Closed	Open
VANCOUVER, B. C.....	111	67,195	2	109
Vancouver only	37	34,398		
CALGARY, ALTA, ...	218	61,033	26	192
Calgary only	12	9,388		
WINNIPEG, MAN.	265	91,863	7	249
Winnipeg only	43	32,571		
TORONTO, ONT.	408	280,531	2	406
Toronto only	113	82,966		
MONTREAL, QUE.	226	136,215	11	215
Montreal only	63	68,845		
ST. JOHN, N. B.....	130	66.540	9	121
St. John only	6	4,850		
	1,349	702,977	57	1,292

The United Amusement Corp., Ltd., owner of a chain of Montreal and Province of Quebec film theatres, reports that the net profit for the 12 months ended December 31st, after payment of all operating expenses, board interest and discount, and other interest, and after providing for depreciation and Dominion and Provincial income taxes, amounted to $93,788, equivalent to $1.16 per share on 80,829 outstanding no-par-value shares of the corporation. This is a decrease of only $852 as compared with the net profit for 1939, which amounted to $94,640, or $1.17 per share.

Famous Players Canadian Corp. is arranging to hold its annual convention of all theatre managers at Toronto in May, before the expiration of the five-year contract of N. L. Nathanson, president. The convention was cancelled last year because of the war. In previous years the annual meeting was held at the end of July.

The Nova Scotia Board of Censors, in its annual report to the provincial assembly, revealed an all-time record for attendance volume and board fee collections for 1940. The total number of persons attending theatres during the year was 8,079,958, representing an increase of 1,517,713, over the total of 1939. Gross collections by the board were $234,247, an increase of $46,608 over the total of 1939. The 1939 figure involved new records for attendance and collections. During 1940, a total of 1,899 pictures were passed by the board, with a total film footage of 5,500,000. The increased attendances at the theatres were not localized but prevailed everywhere in the province, including the mainland and Cape Breton Island.

Many phases of the radio field remain at a standstill in Canada for the present time at least, although Dominion radio executives are keeping a watchful eye on developments in American television, commercial frequency modulation, commercial short wave broadcasting and facsimile broadcasting.

With the exception of commercial short wave broadcasting, these fields are closed to Canadian private enterprise. There are eight privately-owned and one Canadian Broadcasting Company short wave stations licensed. These are fed mainly by the programs carried by the broadcast channel stations with which they are affiliated. Special short wave commercial programs, as now carried by a number of United States short wave stations, are not yet carried on the Canadian stations, mainly because there is no commercial tie-up with markets in such countries where these Canadian short wave stations are heard. There is a good chance for Canadian travel advertising on such short wave stations which are heard in various parts of the United States.

The only FM licenses issued to date have been to three manufacturers of receivers, and one to the Canadian Marconi Company for a transmitter to build near Montreal for experimental transmissions in conjunction with the CBC.

Censorship Change Urged

A "comprehensive revision of censorship," was used in the Nova Scotia legislature by L. W. Fraser of Halifax, lead of the opposition. Consideration was promised by A. S. MacMillan of Halifax, provincial premier, who agreed "the trend in pictures is moving in the wrong direction." Fraser, in contending more effective consership is needed, said theatre patrons had little to say about the kind of entertainment presented. He said "Method and approach of censoring movies should be overhauled. While in recent years motion pictures have imposed their own censorship, they have now reached a phase in which they seek to avoid restrictions which they previously placed on themselves." It was charged that "improper pictures had been shown in this province, and parents are showing concern over the situation," by J. J. Cameron, of Liverpool, another legislator. It was claimed by Mr. Fraser that "present censorship methods are geared too much from the point of view of the movie producers and at the expense of the wishes of many moviegoers."

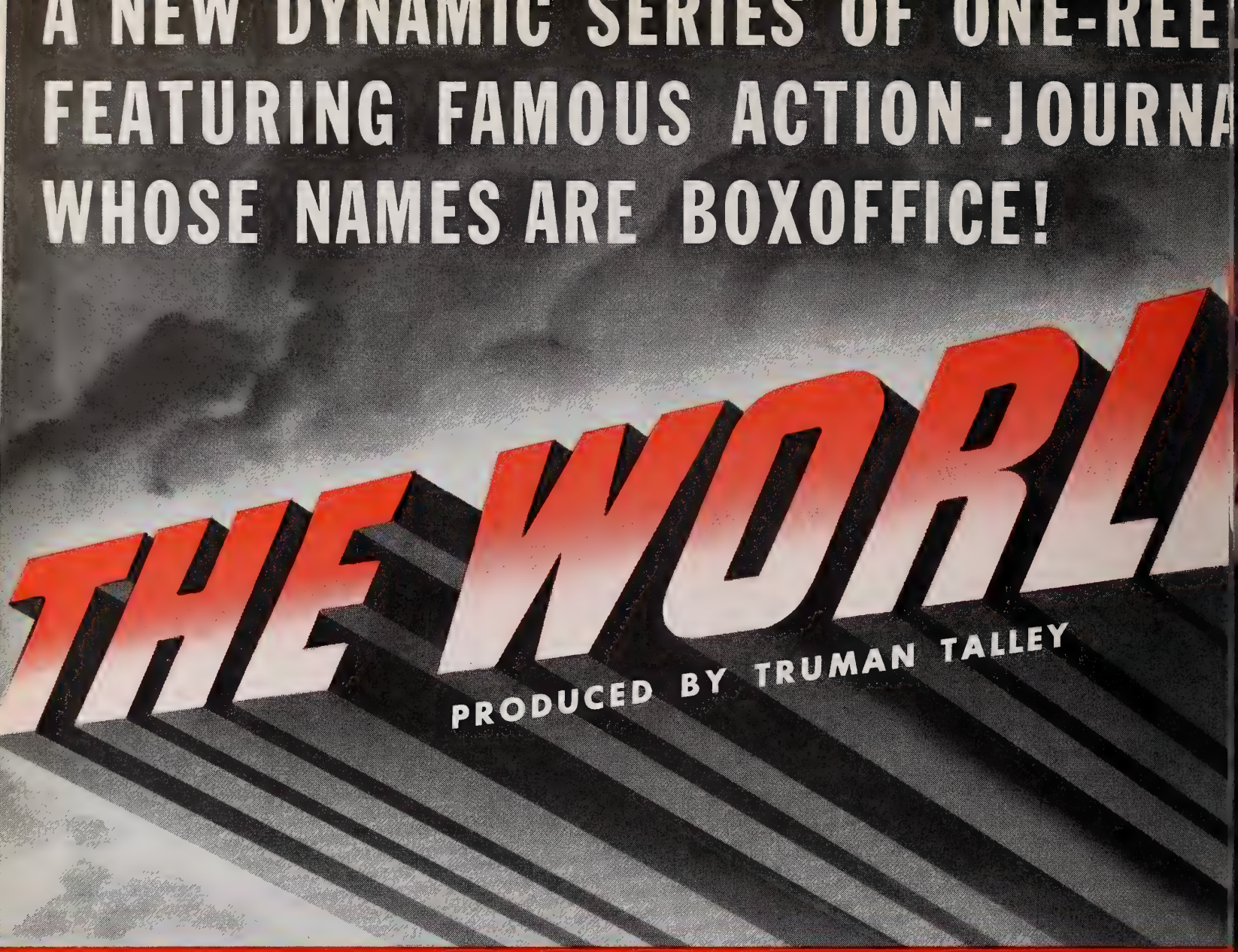
Altec, Butterfield Contract

W. S. Butterfield Theatres has renewed contracts with Altec Service Corp. for 96 houses in Detroit and other Michigan cities. F. C. Dickely negotiated the deal for Altec.

"MR. SMITH" CALLED BAD INFLUENCE

The showings below the Rio Grande of Columbia's "Mr. Smith Goes to Washington," are bothering the United States State Department, a Congressman, Louis C. Rabaut, representative from Michigan, charged in a House debate last week on the Department's appropriation bill for next year. Mr. Rabaut demanded the film industry watch its product, to "preserve at least the good-will of the few remaining countries with whom we have cultural relations." The appropriations of the Department, reported to the House by the latter's appropriations committee, carried $545,000 for furthering of cultural relations. Of this, $6,750 is for the Department's film program, $20,000 for scoring in Spanish and Portugese films of the Interior Department.

A NEW DYNAMIC SERIES OF ONE-REE
FEATURING FAMOUS ACTION-JOURNA
WHOSE NAMES ARE BOXOFFICE!



FIRST TWO IN SERIES READY NOW:

"BATTLE OF THE ATLANTIC"

The sea struggle to win the war!

Described by QUENTIN REYNOLDS

"WAR IN THE DESERT"

The death of an empire in Africa!

Described by QUENTIN REYNOLDS

WATCH FOR ANNOUNCEMENT OF FUTURE RELEASES AN

PRODUCTIONS

LISTS

TODAY

DISTRIBUTED BY 20th CENTURY-FOX

AS VITAL TO YOUR SCREEN AS THE HISTORY-MAKING EVENTS IT PRESENTS!



QUENTIN REYNOLDS, internationally famous as Collier's war correspondent, author of the sensational best-seller "The Wounded Don't Cry" and commentator of "London Can Take It," is the noted and heroic action-journalist who dramatizes the first two in this specially significant boxoffice series!

THEIR FAMOUS "ACTION-JOURNALIST" COMMENTATORS!

8 Films Planned By Pan-American Good Will Bureau

Kenneth McGowan, Twentieth Century Fox producer, who obtained a leave of absence for one year to serve the United States as executive in charge of documentary films under Nelson Rockefeller's division of Cultural and Commercial Relations between the Latin American Republics, established himself in new offices at New York's Museum of Modern Art last Wednesday, April 2nd, and on Monday announced production plans for two films on this country and six on Latin-America, and the appointment of a staff.

Scripts, production considerations, and other details were to be worked out this week and next, Mr. McGowan stated. The films will augment those his office is working on for distribution here and in Latin-America detailing to the inhabitants of the two continents the folkways of their neighbors. These latter films, he explained, are those extant, from the non-theatrical and from the organized industry fields. The department's first task is to collate these, and then to make them suitable for distribution through the use of special sound-tracks in Spanish, Portugese, and English, and perhaps through further cutting and rearranging of sequences.

16mm Production Only

The department will stick to 16mm, Mr. McGowan said; perhaps even reducing extant 35mm product suitable for intercontinental exchange. At first production will be by recognized documentary film producers. Later, he said, the department may organize a production staff.

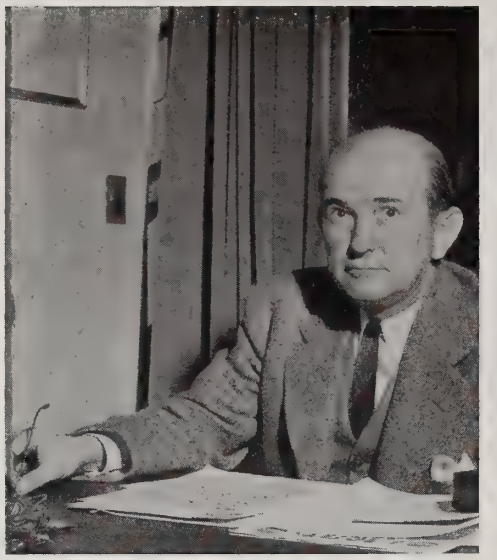
Mr. McGowan said he would appreciate the assistance of amateur cameramen who have traveled in Latin-America with 16mm cameras. He needs their footage, he said, and every effort is being made to contact such persons.

Under appropriation from Congress, the films to be made here for distribution in Latin-America and those selected from existing stocks and re-edited, will be distributed through our embassies, the latter supplying projection units, and, in certain instances, distributing films through the recognized local booking agencies. Films from Latin-America will be distributed in this country through existing non-theatrical agencies.

Mr. McGowan's staff, appointed this week, includes: Luis Bunuel, Spanish author, director, and film producer, Gustavo Duran, Spanish composer; Walter Brooks, publicist in this country's film industry; and Norbert Lusk, film critic and former editor of *Picture Play* magazine. The first two named will edit and translate sound tracks of films for Latin-America. Additionally, Mr. Bunuel will assist Mr. McGowan in production, and Mr. Duran will compose and arrange music. Mr. Brooks and Mr. Lusk will review films available for use in North and South America.

Duffus Appointed

Carlton Duffus, MGM exploitation man, this week was appointed to the publicity department of the Defense Savings staff of the Treasury Department, in Washington, assisting Howard Dietz, the company's advertising and publicity chief, who has taken charge of the staff's motion picture activities in a forthcoming issue of defense bonds and stamps.



KENNETH McGOWAN, motion picture production coordinator in the Pan-American campaign.

Erpi and Western Electric Elect

At the annual meeting of the directors of Electrical Research Products, held in New York Tuesday, T. Brooke Price resigned, effective May 1st as General Counsel and Walter Brown was appointed to succeed him.

At the meeting of the stockholders of Western Electric Company, ERPI parent, also held in New York, Tuesday, Walter Brown of Huntington, W. Va., was elected a director. At the subsequent meeting of the directors on the same day he was elected a vice-president and appointed general counsel, effective May 1st.

The stockholders' meeting of Western Electric also elected as a director Charles J. Whipple, president of Hibbard, Spencer, Bartlett and Company, Chicago.

Hays to Coast On "The Outlaw"

Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrived on the Coast at midweek for business conferences, some of which were to be with Joseph I. Breen, head of the Production Code Administration, and Howard Hughes, producer of "The Outlaw" in connection with a PCA seal for the film.

Scheduled for March 21st release by Twentieth Century-Fox, the picture has been reported delayed because the Code Administration refused to issue a certificate. Mr. Hays' task is said to be the arranging of an agreement between the PCA and Mr. Hughes on changes which would make an appeal from the PCA to the MPPDA board unnecessary.

Altec, Interstate Sign Contract

Nat Williams has appointed Altec Service to provide repair-replacement service for projection equipment in his five Interstate Enterprises theatres in southern Georgia, L. W. McClung negotiated for Altec.

New Brandt House

The Brandt circuit, of New York, will erect a 600-seat theatre in Bayside, Queens, that city, they revealed this week. The structure will contain stores and a bowling alley. Work was to begin shortly.

Review Board Adds Members

Twelve new members have been named to the National Advisory Council of the National Board of Review by James Shelley Hamilton, executive director, to bring local motion picture guidance groups throughout the country into closer contact with the main office in New York. The new members are leaders in the field of motion picture study in the territories they represent.

Dr. William Lewin of Newark, N. J., has been active in the organization of photoplay appreciation in American schools and colleges since 1928, and is chairman of the motion picture committee of the department of secondary education of the National Education Association. Dr. Campton Bell, faculty member of the University of Denver, is president of the Denver Motion Picture Council, Mrs. Richard McClure, president of the Better Films Council of Chicago, and Mrs. Frank A. Linzel is head of the Motion Picture Council in Washington, D.C.

Other members named to the board are Mrs. Clarence Echols, director of the Motion Picture Council in Dallas, Texas; Mr. Harold M. Turney, chairman of the department of drama, Los Angeles Junior College; Mr. W. W. Whittinghill, director of the department of visual and radio education of the Detroit Board of Education, and former president of the Greater Detroit Motion Picture Council; Mrs. Lewis P. Addams, president of the Brooklyn Motion Picture Council; Mrs. Samuel B. Cuthbert, former motion picture chairman of the Allegheny County Federation of Women's Clubs; Mrs. Arthur D. Kerwin, president of the Greater Detroit Motion Picture Council, and Mrs. Charles W. Swift, president of the Elmira Community Motion Picture Council.

24-Hour Policy Set

The News theatre, owned and operated by William Goldman in downtown Philadelphia devoted to newsreels and feature picture revivals, will be the second house in the city to go on a 24-hour continuous policy. Some six years ago, Warners instituted an all-night operating policy for the circuit's Family theatre, which was destroyed by fire Sunday. Special added attractions for the after midnight showings will be inaugurated at the News, with the policy expected to get under way by Easter.

RKO Circuit Staff Dances

Home office workers and theatre employes of the RKO circuit will hold their eighth annual ball Monday night, April 14th, at the Hotel Astor, New York. In charge of festivities are Isadore Berger, Lester Jacobi, William Abrams, Joseph Quinn, Jack Cahn, John Lyons, Bernard Drexler, John Harness, J. T. Dolan, Harry Mandel and W. B. England.

Leave for Durbin Wedding

Nate J. Blumberg, Universal president, and J. Cheever Cowdin, chairman of the board, will leave for the Coast on Tuesday to attend the wedding of Deanna Durbin to Vaughan Paul on Friday, April 18th. They will remain at the studio for production conferences.

MAJORS UP INTO MOUNTAINS, DOWN UNDERGROUND TO SHOW NEW FILMS

Warners Show "Great Lie" to Press in Mountain Town; "Underground" Set for Carlsbad Caverns; "Hopkins" Opens

The selection of locales for building national press, wire, pictorial and radio attention for new product is fast become a bizarre business—now running all the way from mountain tops to underground tunnels, far up and down from the world premiere exhibitions put on in recent months in small towns to the accompaniment of contingents of press writers moved by train and plane into little Main Streets from Broadway and Hollywood and cities in between.

This week Warner Brothers sent an army of press folk far into the hills of New Hampshire, there to unveil, to the tunes of local brass bands, the latest Bette Davis picture, "The Great Lie" (showman's review on page 37, photos on page 11.)

At the same time the same management was laying plans to go deep into the world-famous Carlsbad Caverns in New Mexico, sometime late in May, for the world premiere of "Underground," now filming at Burbank. Warners say that many of the caves in this underground place are larger than any theatre in the world, and that goes, too, for the Rockefeller's big Music Hall in New York.

All-Out for Davis

The usually placid village of Littleton, N. H., with a population of 4,500, played host last weekend to some 10,500 guests from eastern cities in a two-day celebration of Bette Davis' birthday and the world premiere of Warner's "The Great Lie," in which she is starred.

Early Saturday morning a special trainload of writers, radio commentators, news-reel men and columnists from New York, Boston, Philadelphia, Providence, Washington, Pittsburgh, Baltimore and other cities, arrived to give the opening complete national radio, newsreel, magazine and newspaper coverage. The contingent of visitors was greeted at the station by the town's leading citizens accompanied by the Littleton Band, the Boy Scouts in marching regalia, the Sea Scouts in dress uniforms, the local police force and CCC boys from nearby camps. Large banners proclaiming the celebration were strung across the main street, with placards and streamers attached to every light and telephone pole to lend a Mardi Gras atmosphere to the town.

Following the official greeting the 75 visiting writers, reporters, commentators and camera men, visited Cannon Mountain where an old-fashioned New England sugaring off party was held. The group then rode the Cannon Mountain Aerial Tramway to the top of the mountain from where they viewed the neighboring "Old Man of the Mountain." A ski exhibition was held atop the the mountain before the party took off to Franconia where they were guests of Miss Davis and her husband, Arthur Farnsworth, at a cocktail party at Iron Mine Inn.

In the evening a torchlight motorcade wound through the roads of Franconia Notch to the Premier Theatre where the house's 786 reserved seats were booked far in advance. A special program and broadcast over the Colonial network and Mutual hookup was conducted at the theatre before the showing of the film.

Following the screening, a grand ball was held in the Littleton Town Hall with Governor Robert O. Blood of New Hampshire, and Miss Davis leading the grand march. The opening of the ball was broadcast over an NBC national hookup.

Set by S. Charles Einfeld, advertising and publicity director, and Mort Blumenstock, eastern advertising and publicity director, who were both on the coast, the promotion was the first big opening executed entirely by Warner's eastern publicity office. Mitchell Rawson, as head of the party, was assisted by William Blumberg, Bob Williams and Phil Engle as advance men; Lee Blumberg, working out of Boston in advance; Ralph Budd on transportation; Larry Golub, on fan magazines, and Sid Rechetnik on trade papers.

Newspaper, magazine and radio representatives invited from New York included:

Bosley Crowther, New York *Times;* Lee Mortimer, *Mirror;* Frank Farrell, *World-Telegram;* Archer Winston, New York *Post;* Lionel Moise, King Features; Leo Dolin, International News Service; L. L. Stevenson, Bell Syndicate; George Tucker, Associated Press; Joan Younger, United Press; Judy Chase, *Life;* Kenneth McCabe, *Sunday Mirror;* Wade Nichols, Guide Group; Lester Grady, *Silver Screen;* Mary Margaret McBride, Stella Karn and Jane Divine, Columbia Broadcasting System; Evelyn Van Horn, Dell Publication; Mary Mason, National Broadcasting Co.; May C. Kelley and Elizabeth Lockwood of Ideal Publications; Sarah Corpening, Fawcett Publications; Ann Marsters, Chicago *Herald American;* Dick Fortune, Pittsburgh *Press;* and Peter Kalischer, *Glamour.*

Among the trade paper representatives invited: Jack Harrison, *Hollywood Reporter;* James Cunningham, Motion Picture Herald; Maurice Kann, *Boxoffice;* Ralph Cokain, *Showmen's Trade Review;* James P. Dalton, Jay Emanuel Publications; Sherwin Kane, *Motion Picture Daily* and Al Steen, *Film Daily.*

"Sis Hopkins" Premiered

With the customary Hollywood trappings and with a galaxy of Hollywood personalities headed by Judy Canova, nearly 6,000 persons crowded into the Fox Theatre in St. Louis to see the world premiere of Republic's "Sis Hopkins," Friday night, April 4th. (Review on page 36, pictures on page 11.)

It was the first world premiere in St. Louis but not the last, according to Herbert Yates, Republic's chairman of the board, who was in the city for the occasion. He said the company's "Down Mexico Way" would be premiered there some time in August.

Radio broadcasts, interviews and meetings with local dignitaries were held prior to the opening. Besides Miss Canova, the star of the film, the Hollywood delegation included Lois Ranson, Ona Munson, Jerry Colonna, John Wayne, James Ellison, Mary Beth Hughes, Don "Red Ryder" Barry. Dick Weber and James Riley of St. Louis University escorted Miss Canova and Miss Hughes to the opening and Mr. Wayne escorted Miss Geraldine Forrestal, co-ed of Washington University in St. Louis.

Proceeds from the premiere are to be turned over to the Greek War Relief Campaign.

William Saal, Republic's special representative, who handled the campaign, had 10,000 two-sheets and 500 24-sheets within a two-hundred mile range of St. Louis, and 10,000 display cards of various styles in shop windows, street cars, buses, railroad stations and bus depots.

The radio exploitation for the picture was said to have set a new high in spot announcements with more than 400 in all over six St. Louis stations, and one in East St. Louis. The campaign included star appearances and other special programs on all the stations.

The advertising campaign for the picture included all the St. Louis newspapers and 150 suburban and rural publications in the adjoining territory. The St. Louis teaser campaign had been in progress four weeks in advance of the opening and totaled ten full pages.

Mayor Dickmann of St. Louis proclaimed Friday, April 4th, "Sis Hopkins" day in that city and in more than 35 other cities within a radius of 125 miles.

To Mexico, Too

On April 12th to 14th Mexico will hold its Motion Picture Festival at which all major studios will participate and at the same time James Roosevelt will hold the premiere of "Pot o' Gold." Each major studio plans to hold the premiere of one big film in that country to further cement the Mexican-U. S. friendship.

Y. Frank Freeman, president of the Association of Motion Picture Producers, announced last week the industry has accepted the invitation of President Avila Camocho of Mexico to participate in the film festival.

John Hay Whitney, director of the Motion Picture Division of the office of the United States Coordinator of Commercial and Cultural Relations Between the American Republics, plans to accompany the Hollywood delegation, to be sponsored jointly by the major studios, and is cooperating on plans. Studio representatives, stars and players and newspaper men will attend.

The Hollywood preview became the latest American institution to assume a military atmosphere as Paramount announced plans recently for previewing the new Bob Hope-Dorothy Lamour conscription comedy, "Caught in the Draft," at Fort Ord, Cal., an Army camp about 350 miles from Hollywood.

The preview which will take place about May 1st at the home station of the Army's Seventh Division, will be the occasion for an all-day demonstration of Army life and training for a trainload of film stars, newspaper correspondents and Hollywood celebrities. Major General Joseph Stillwell, commanding officer at Fort Ord, will be in charge of the occasion.

According to the tentative plans, three military bands will greet the Hollywood delegation at the train, after which the visitors will witness artillery firing, infantry maneuvers and drilling of picked troops. The film will be previewed at the two post theatres simultaneously, to be followed by a reception at the officers' club at the Presidio in Monterey.

More than three hundred newspaper repre-

(Continued on following page)

HERMAN LEVY DEFENDS EXHIBITOR PROBLEMS

Under the title, "More Sinned Against", in the current issue of the National Board of Review magazine, Herman M. Levy, executive secretary of the Connecticut MPTO, has written a defense of the exhibitor's problems. If the exhibitor is "a chronic complainer, who goes to California and Florida each year on his losses", Mr. Levy believes he has just cause. For the "better films" groups he points out that exhibitors have little opportunity to be experimentalists, competition being what it is, and that actual figures show the largest number of cancellations, as a result of popular reaction, for pictures considered as "class".

Mountains, Caves for Premieres of New 'A' Product

(Continued from preceding page)

sentatives and five hundred exhibitors have so far attended the national sneak-previews of "The Devil and Miss Jones" held in the theatres in RKO exchange cities. The newspaper and theatre delegations have been guests of the local branch managers and field men and came from the key and nearby cities for the one-night theatre showings at regular admission prices.

Charles Coburn, featured in the cast, left for Atlanta by plane from Hollywood for a personal appearance there with the picture at the Fox theatre.

"The Devil and Miss Jones" is now having its world premiere run at the Paramount, Beach and Sheridan theatres in Miami, Fla., It will have approximately 150 Easter Week engagements.

"Serenade" Trade Showings

Columbia, in preparing to trade show "Penny Serenade," starring Cary Grant and Irene Dunn, is calling into New York its exploitation staff from the field and a large number of its branch managers.

The trade screening will be held for the press and exhibitors in New York next Tuesday at the Astor theatre at 11:00 A.M. Exhibitors in Greater New York, New Jersey and nearby cities have been invited, as well as newspaper, trade and fan publication representatives.

The screening will be followed by a series of meetings within a few days to formulate plans for an extensive advertising, publicity and exploitation campaign.

Arrangements for the meeting are being handled by David A. Lipton, Frank McGrann and Hortense Schorr.

More than 100 exhibitors, clergymen and reporters attended a private trade showing of "Men of Boys Town" on Sunday, April 6th, at the Rialto theatre, Lewistown, Pa. A radio transcription which included the voices of Father Flanagan, Spencer Tracy, and the Boys Town Choir was reproduced before the screening. John W. Wilson, baritone, sang an "Ave Maria" as a prologue to the feature itself.

A buffet luncheon was served after the showing. Arrangements were in charge of Charles Baron, Pittsburgh exploiteer, and Paul O. Klingler, manager of the Lewistown Rialto theatre.

Motion picture critics and reviewers from Bridgeport, New Haven, Waterbury, Meriden and Hartford, Conn., in addition to those from Springfield and Worcester, Mass., joined with theatre managers in a junket to New Haven for a special luncheon and screening of "Men of Boys Town." The junket was sponsored by Harry F. Shaw, Loew-Poli division manager, and Lou Brown, circuit advertising director.

On Monday, Metro-Goldwyn-Mayer announced dates for 36 key city engagements of "Ziegfeld Girl," starting April 17th at the United Artists theatre in Detroit. On April 25th the picture, starring James Stewart, Judy Garland, Hedy Lamarr and Lana Turner, will open in the following spots:

Loew's, Akron; Midland, Kansas City; State, Memphis; State, Cleveland; Vendome, Nashville; Loew's, Rochester; Ritz, Tulsa.

On April 30th, the film starts at the State and Chinese, Los Angeles, day-and-date. Eight cities will open the film May 1st: Poli, Hartford; Poli, New Haven; Poli, Springfield; State, Providence; Colonial, Reading; Regent, Harrisburg; Loew's, Wilmington; Poli, Waterbury.

Opening May 2nd are: Grand, Atlanta; State, Houston; State, Louisville; State, New Orleans; Valentine, Toledo; Loew's, Indianapolis; Loew's, Dayton; Loew's, Richmond; State, Norfolk; Century, Baltimore; State, Syracuse; Albee, Cincinnati; May 3rd: Broadway, Portland, and Majestic, San Antonio; May 7th: Fifth Avenue, Seattle; May 8th: Poli, Worcester; Poli, Bridgeport; May 10th: Majestic, Dallas.

Fox West Coast Shifts Personnel

In a wholesale shift of employees at Fox West Coast, Charles P. Skouras, head of the circuit, announced in Los Angeles the resignation of Dick Dickson as district manager for area Number 4, Southern California, and the appointment of Stan Meyer, city manager for FWC in Glendale, in Dickson's place.

Mr. Dickson had earlier announced his intention of remaining with the circuit after he had first planned to resign and join Harry Sherman as an associate on the Hopalong Cassidy productions, but changed his mind and remained with FWC. He will now proceed with his intentions of joining Sherman. The resignation terminates a period of six years with Fox West Coast.

Other changes are as follows:

Earl Rice, assistant to Cullen Espy, district manager for area Number 1, Los Angeles, to the post of Glendale city manager; Spencer Leve, manager of the Westlake Theatre, Los Angeles, and Bill Thedford, manager of the Redondo in Redondo Beach, to assistants to Cullen Espy.

Ed Penn, manager of the Arlington Theatre, Santa Barbara, has been promoted to the city managership of San Bernardino and he will be replaced by Ernest Martin now in San Bernardino.

Sidney Pink of the California Theatre, Pomona and Roy Evans of the Highland, Los Angeles, have been promoted to the booking department. Other changes are expected within the next few days.

$35,000 for Planes From Film Rentals

"London Can Take It" and "Christmas Under Fire," two Warner-released British propaganda films, have garnered $35,000 for the British Spitfire Fund, the company announced this week, as Jack L. Warner, in charge of production at the studios, sent a $10,000 check to Lord Beaverbrook, head of the British Air Ministry.

Jerry Zigmund, chairman of the Kansas City Exhibitors Committee, said this week the city exceeded its Greek War Relief quota by $1,000. The city's one special midnight show, at the Midland, Friday, March 28th, gained $1,250.

The drive enlisted exhibitor aid and generous patron response in many Wisconsin towns during the week in which the drive was carried on in theatres. Among the towns of that state in which notable campaigns were scored were Milwaukee, Eau Claire, La Crosse, and Superior.

The Pittsburgh Variety Club raised approximately $8,500 for the Fund in three benefit shows. The tent's quota is $10,000. The stage-screen show at the Stanley netted $4,200, with $7,000 more collected in the lobby; the premiere of "Fantasia" gained $1,500; and a midnight show in McKeesport, $2,000.

Salt Lake City's midnight show at the Utah raised $1,850.

The Northio Paramount Theatre, Hamilton, Ohio, is to play a special midnight show of "Cavalcade" next Tuesday, for the "Bundles for Britain" committee.

Katzman Signs Lugosi

Bela Lugosi has been signed by Sam Katzman to star in three horror films for Monogram release. The first will be "The Phantom Monster."

ASCAP Drafts Licenses, BMI Ends First Year

A per program licensing arrangement drafted by the radio committee of the American Society of Composers, Authors and Publishers was returned to the committee by the ASCAP board of directors last Friday with numerous suggestions for additions and amendment. The radio committee was expected to complete changes late this week. Following approval by the directors it will be sent to the National Association of Broadcasters. ASCAP spokesmen believed that negotiations on the formula might start next week. Mutual Brodacasting on Tuesday opened negotiation with ASCAP for a return of the Society's music to MBS stations.

Broadcast Music, Inc., music publishing firm owned by 680 broadcasting stations marked its first birthday last week with a report from Julius P. Witmark, general sales manager that the organization had sold 1,165,000 copies of sheet music. Three BMI tunes have sold over 100,000 copies. They are: "I Hear a Rhapsody," 190,000; "There I Go," 150,000 and "You Walk By," 110,000.

On April 2nd Carl Haverlin, BMI director of station relations announced that 97 per cent of the radio stations licensed by BMI had renewed their contracts. The remainder are expected to sign shortly.

BMI reports that in a year of operation it has acquired the rights to 250,000 musical compositions, and out of more than 100,000 new songs submitted in the year published a catalogue of 600 songs. Third quarter payments were mailed to the authors on April 1 on the basis of the number of performances which their compositions received over the air.

The Wisconsin bill empowering the secretry of state to levy a license fee of 25 per cent of gross ASCAP earnings was in the hands of Governor Julius Heil this week awaiting his signature following passage by the Asesmbly on April 2nd. It is estimated that the measure will raise $50,000 on music copyright organizations functioning within the state.

An anti-ASCAP bill introduced into the Ohio legislature was considered dead in committee at Columbus after the House Judiciary Committee passed it on to a sub-committee on Monday for further consideration.

N. V. A. Plans Set

The National Variety Artists will celebrate their silver jubilee on Sunday evening, April 20th, at the annual benefit to be held at the Manhattan Center theatre (formerly the Manhattan Opera House) in New York. George M. Cohan again is executive chairman, and will present his song-and-dance turn. Other stars who will appear are George Jessel, Molly Picon, Willie Howarad, Benny Fields and Bill Robinson.

McFarland Promoted

Dale McFarland, city manager at Davenport, Iowa, is the head of the Tri-States circuit's new advertising department, headquarters of which is Des Moines, same state. The department is to work on special exploitation, in certain locations. House managers will continue to handle routine promotion. Don Allen replaces Mr. McFarland at Davenport.

Mr. Exhibitor!

WAKE UP FOR UNIVERSAL'S ALL TIME HOLDOVER CASH SMASH OF THE YEAR!

Wake up and multiply... multiply the population of your town by the price of your seats ...and you'll get an idea of the kind of grosses this super-surprise is rolling up!

5 WEEKS at Penn Theatre, Wilkes-Barre . . . to shatter all house records!

5th WEEK of sock B. O. in New Orleans . . . and no let-up in sight yet!

4 WEEKS at Gopher in Minneapolis.. a new record for holdovers!

4 WEEKS in Sacramento and Oakland ...they went khaki-wacki

4 WEEKS of terrific business at the Lafayette in Buffalo!!

3 WEEKS record-busting business at the Albee Theatre, Providence!

3 WEEKS in Long Beach, Cal. for the biggest grosses in many years







Bud ABBOTT & Lou COSTELLO in

BUCK PRIVATES

with LEE BOWMAN ALAN CURTIS

JANE FRAZEE · NAT PENDLETON · SAMUEL S. HINDS

and The ANDREWS SISTERS

With the world's champion jitter-bugs

Original Screen Play by Arthur T. Horman · Special material for Abbott and Costello by John Grant

Directed by Arthur Lubin

Associate Producer: Alex Gottlieb

A UNIVERSAL PICTURE

DOZENS OF 2 AND 3 WEEKS HOLDOVERS IN EVERY CORNER OF THE COUNTRY!

We'll be seeing you in the Navy soon!

Abbott Costello





New Union Drive On Film Houses

Projectionists and theatre employes in California and Pennsylvania renewed pressure to organize film houses this week while the National Labor Relations Board in Washington weighed final pleas by the Screen Publicists Guild for designation as bargaining agent.

Local 150, IATSE, projectionists, in Alhambra, Calif., threatened picketing of 17 theatres operated by James Edwards in the Los Angeles suburb after it had obtained a court order setting aside an injunction restraining the union from picketing. A truce was reached when Mr. Edwards obtained the injunction several months ago. This week negotiations fell through and the union notified management of the Edwards theatres that it would picket unless a settlement was forthcoming.

Managers Picketing in Detroit

The managers union of Detroit is picketing the Palmer Park theatre operated by Raymond Schreiber pending settlement of demands for a contract covering its membership in all five of the Schreiber theatres in the Highland Park suburban area. The union claims 100 per cent membership in the circuit.

Members of operators' local 329, Scranton carried their two-year old dispute with T. P. Thomas, operator of the Thomas Theatre in Taylor, Pa. to the public this week with a one third page advertisement in the Scranton press. The notice charges that Mr. Thomas reneged on an agreement with the union and formed a rival C.I.O. unit in his theatre. The C.I.O. later revoked the charter allowing that it was a company unit. The house has been picketed since June, 1939.

Local 557, American Federation of Musicians at Freeland, Pa. at their April meeting elected Allan Feist as president. Other officers are Charles Lentz, vice president, James Maloney, secretary-treasurer and John Potzner, business agent.

A plea by the Screen Publicists' Guild that it be certified as collective bargaining agent for home office publicity and advertising writers, press book editors, feature writers, artists, contact and exploitation workers was taken under consideration by the National Labor Relations Board in Washington on April 3rd after hearing arguments of attorneys for eight majors and the SPG.

Chief dispute between the companies and union was the inclusion of free lance artists, foreign publicity men and minor executives in contracts. Paramount, RKO, Twentieth Century-Fox, Columbia, Universal, and United Artists agreed to inclusion of copywriters, press book, feature production and exploitation employes in the unit. Loews excepted exploitation men and Warners opposed all suggestions.

The NLRB took the case under advisement and will specify what employes may vote in elections to choose bargaining agents in the home office.

Directors Renew Salary Talk

Abandoning conciliation procedure on demands for minimum salary scales and other concessions the Screen Directors Guild this week opened direct negotiations with Y. Frank Freeman AMPP president and producer representatives. The guild named George Stevens, Frank Capra, Phil Rosen, George Marshall, Lesley Selabder and Felix Feist to represent it.

After halting production on a short featuring Jimmy Fiddler narrating a radio show the Screen Actors Guild announced that it had signed a contract with Sunshine Productions, Inc., of New York.

RCA PUBLISHES GOLDEN'S SURVEY

A survey of motion picture equipment in colleges and high schools in the United States, compiled by Nathan D. Golden, until recently chief of the motion picture division of the Bureau of Foreign and Domestic Commerce and now consultant for the amusement industry in the newly established Division of Industrial Economy, has been published by the educational department of the RCA Manufacturing Company, Inc., Camden, N. J.

The film equipment available for use in some 17,500 colleges and high schools is shown. The material is arranged in tabular form so that the motion picture machines owned by any school can be determined immediately. All the colleges and high schools in the country were asked to give the number of 35mm sound and silent and 16mm sound and silent as well as slide projectors which they owned or could rent.

Jersey Allied Sets June Meeting Date

Allied Theatre Owners of New Jersey will meet for their 22nd annual convention at Atlantic City on June 11-13, Louis Gold of Newark, convention chairman, has announced. The Ritz-Carlton will be convention headquarters. Eastern regional conferences of Allied will be held in Atlantic City over the same dates.

"Goodwill in the motion picture industry," is to keynote the Jersey Allied gathering. Every sales manager will be invited to attend and outline his company sales policies for 1941-42. Assisting Mr. Gold with arrangements are Irving Dollinger, of Linden, Harry Lowenstein of Newark and E. Thornton Kelly.

Members of the Independent Theatre Owners of Washington met at the Davenport Hotel, Spokane, on Tuesday for a statewide discussion of operation problems. Sessions also included extensive consideration of new state and federal laws and increased taxes. Ben Fish, United Artists western manager, was in Spokane for the convention.

Al Francis, operator of the Commodore Theatre at Buffalo, N. Y., is organizing director for a new unit of Allied States exhibitors organization. The organization is still in the tentative stages, he reported this week, with initial membership drawn from the old Allied group plus a few new recruits.

Drops RKO Suit

The infringement suit against RKO brought by Olga Linek Scholl Russ was discontinued in the United States district court in New York last week. The suit had sought $250,000 damages, claiming that the film, "I Dream Too Much," infringed the plaintiff's scenario, "Long Live Love."

Ask Censorship in San Antonio

San Antonio, Texas, church and civic groups on April 3rd renewed petitions to city council asking the establishment of a municipal film consorship board. Led by Floyd D. James, local attorney, 30 residents demanded a strict ordinance setting up a local board of review and banning "immoral, irreligious and unpatriotic pictures." A previous petition to council of March 13th was referred to the city's legal department.

"If we don't have an ordinance to protect ourselves, we will continue to be subjected to unpatriotic immoral pictures and the flunks and duds of the industry" Mr. James told the council. With the Reverend Jesse Iwig, pastor of the First Evangelical Church he attacked smoking and drinking in films. Mayor Maury Maverick and council took the question under consideration.

Seek Lancaster Law

A six point program to regulate amusement enterprises in Lancaster, Pa., was suggested to the Lancaster Law and Order Society on Sunday by the Reverend Clifford G. Twombly, D.D. retired pastor of St. James Episcopal Church. He advocated local censorship of all motion pictures and regulation of motion picture advertising.

Ohio censors reviewed a total of 617 reels during March, ordering 53 eliminations. In February the board saw 438 reels and made 39 cuts, while in March, 1940 it viewed 497 reels and made 59 eliminations.

Legislative council of the Maryland legislature at Annapolis on Monday rejected a proposal for a drastic increase in the censorship fees levied by the state. The law was a revenue bill. At the same time the Senate rejected a bill authorizing censors to classify films as suitable or unsuitable for children under 16.

National Decency Legion Classifies Ten Pictures

Of the ten films classified by the National Legion of Decency in its listing for the current week six were unobjectionable for general patronage and four were classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Ellery Queen's Penthouse Mystery," "Horror Island," "In Old Cheyenne," "Pot o' Gold," "Riders of Death Valley" and "A Very Young Lady." Class A-2, Unobjectionable for Adults: "The Great Lie," "Lady from Cheyenne," "Man of the Forest" and "Model Wife."

Herbert Joins Goldwyn

Bill Herbert has been signed as publicity director for Samuel Goldwyn, replacing Myron Lustig, who will be associated in theatre operations with Gus and Lou Metzger and Harry Srere. Mr. Herbert, formerly with Cecil B. DeMille and David O. Selznick, is now completing some magazine assignments and will assume his new duties shortly.

Moss Hart Sued

Moss Hart, in a suit filed in the New York supreme court, was named defendant on Monday, by Frieda Fishbein, a play broker, who is seeking to recover 2½ per cent of all money received by Mr. Hart on his plays produced by Sam H. Harris, under a ten-year contract.

THE HOLLYWOOD SCENE

Back to Normal

After last week's spurt, production this week dropped back to the norm it has been maintaining for more than a month, with nine pictures finished, 13 started, and 49 shooting, this last being, however, more than the average number of films before cameras.

Being prepared were 31 pictures, and 64 were being edited.

The week's tabulation:

COMPLETED

COLUMBIA
Officer and the Lady
Hands Across the Rockies
MGM
Untitled Dr. Kildare
PRODUCERS RELEASING
Emergency Landing
PARAMOUNT
Skylark
REPUBLIC
Country Fair
20TH-FOX
Blood and Sand
UNIVERSAL
Sandy Steps Out
WARNERS
Passage from Hongkong

STARTED

COLUMBIA
Betty Co-ed
Obituary
Prisoner on Devil's Island
One Way Street
Blondie in Society
PRODUCERS RELEASING
Lone Rider Gallops to Glory
PARAMOUNT
Parson of the Panamint
World Premiere
Nothing but the Truth
RKO
Scattergood Pulls the Strings
REPUBLIC
Thunder Over the Ozarks
20TH-FOX
Man with the Shovel
UNIVERSAL
Too Many Blondes

SHOOTING

MGM
Blossoms in the Dust
Dr. Jekyll and Mr. Hyde
The Uniform
Lady Be Good
Man From the City
Untitled Marx Brothers
MONOGRAM
King of the Zombies
The Pioneers
Redhead
PARAMOUNT
The Great Man's Lady
Hold Back the Dawn
Night of January 16th
Buy Me That Town
Aloma of the South Seas
RKO
Sunny
Before the Fact
Tom, Dick and Harry
My Life with Caroline
Devil and Daniel Webster
Parachute Battalion
REPUBLIC
Sheriff of Tombstone
The Gay Vagabond
20TH-FOX
Miami
Man Hunt
Sun Valley
UNIVERSAL
Unfinished Business
Tight Shoes
Hello, Sucker
Men of the Timberlands
WARNERS
Sergeant York
The Gentle People
Underground
Dive Bomber
Manpower
Bad Men of Missouri
Flight Patrol

One short subject was finished, although none were started.

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Having 29 of its promised features for the 1940-41 season completed or in work, Columbia has embarked on its most intensive production boom, marked by the signing of more talent "names" than ever before in its history and by a large budget expansion.

Finished and being readied for release shortly are features with such names as Cary Grant, Irene Dunne, Franchot Tone, Joan Bennett, Jane Withers, Jackie Cooper, Herbert Marshall, Virginia Bruce, Rudy Vallee, Ann Miller, Rosemary Lane.

In work, or to be put in work in the next four weeks, are films starring Robert Montgomery, Ruby Keeler, Harriet Hilliard, Ozzie Nelson and his band, William Holden, Glenn Ford, Loretta Young, Rita Hayworth, Fred Astaire, Russell Hayden, while unassigned are Pat O'Brien, John Howard, Joe E. Brown, Patti McCarty, and Melvyn Douglas.

Cary Grant and Irene Dunne will be seen in "Penny Serenade," George Stevens production, now being edited.

Tone and Joan Bennett recently finished "She Knew All the Answers," directed by Richard Wallace for Charles R. Rogers. Borrowed from 20th Century-Fox and Paramount, respectively, Jane Withers and Jackie Cooper starred in "Her First Beau," which Ted Read directed. Marshall and Virginia Bruce are the top players in "Senate Page Boys," while Vallee, Ann Miller, Rosemary Lane and Glenn Gray and his Casa Loma band appear in the musical, "Time Out for Rhythm."

In work or to be put in work during the next four weeks are:

"Heaven Can Wait," to star Robert Montgomery, borrowed from M-G-M, and featuring Claude Rains and James Gleason, with Alexander Hall directing for producer Everett Riskin.

"Betty Co-Ed," musical with Ruby Keeler, Harriett Hilliard, Ozzie Nelson and his band.

"Tillie the Toiler," first of a new series based on the comic strip and which will have Kay Harris in the title role.

"Texas," to be directed by George Marshal with William Holden and Glenn Ford in the leads.

"Tonight Belongs to Us," starring Loretta Young, with Gregory Ratoff producing and directing.

"I Was a Prisoner on Devil's Island," featuring Sally Eilers and Donald Wood with Lew Landers directing.

"He's My Uncle," co-starring Rita Hayworth and Fred Astaire with Cole Porter tunes and Sidney Lanfield directing.

"One Way Street," featuring Russell Hayden and Anita Louise.

"Obituary," with Eileen O'Hearn, Frank Craven, Roger Pryor and Edgar Buchanan.

About to be signed is a deal which would bring Marlene Dietrich and director Mitchell Leisen to Columbia for "Miss Madden Is Willing." This picture, however, would be on the 1941-42 program.

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"MARCHE POLONAISE" COMES TO FILMS

First feature in all-Polish dialogue to be made in the United States was completed last week in Hollywood. Shot in 16mm. with sound, the picture will be shown in theatres where the audiences are predominantly Polish. Producer is Tadeusza Wronskiego, who also enacts dual roles in the film.

It deals with the German seizure of Poland and the battle of Warsaw.

Made with an all-Polish cast, the film was directed by Corey G. Cook. Star is Stanley Milewicza, featured player on a Chicago radio "Polish hour". He also aided with the script.

The film will be distributed via the states rights market, William Przybylo having purchased rights to Michigan and Ohio.

Title of the picture is "With Fire and Flames" or, as the Polish would say, "Z Dymem Pozarow".

Star News

CLARK GABLE and LANA TURNER will appear together in "Honky Tonk" for MGM.

MARLENE DIETRICH, EDWARD G. ROBINSON and GEORGE RAFT are to star in Warners' "Manpower."

SHIRLEY TEMPLE and WALLACE BEERY will co-star in "Lazybones" for MGM.

RITA HAYWORTH and FRED ASTAIRE are to appear together in Columbia's musical, "He's My Uncle."

FREDERIC MARCH will play the starring role in "One Foot in Heaven," at Warners.

DOUGLAS FAIRBANKS, JR., is to have the dual role in EDWARD SMALL'S "The Corsican Brothers."

ROBERT MONTGOMERY has been cast in the starring role in "Heaven Can Wait" at Columbia.

RAY MILLAND has received one of the two male starring roles in C. B. DEMILLE'S "Reap the Wild Wind."

ELEANOR POWELL has been signed to a new MGM contract.

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Nat Finston, of Metro Goldwyn Mayer, heads the motion picture industry's committee for co-operation with the National Federation of Music Clubs which will celebrate its 22nd biennial American Musical Festival in Los Angeles in June. Under consideration is a plan for a musical festival devoted to motion pictures to be held at the Hollywood Bowl on the night of June 21st at which time the Federation's award for excellence in motion picture music achievement will be given. Serving with Mr. Finston are M. Mockridge of Twentieth Century-Fox; Roy Webb of RKO, and Victor Young of Paramount.

Does she think of me–when the men-buyers are thinking of her?

I wonder who she's modeling for now? . .

Why does she enjoy her work so much? .

I've got a model wife—and she's always on pedestals!









Joan **BLONDELL** *and* Dick **POWELL** *in*

MODEL WIFE

with

Charlie Ruggles · Lee Bowman · Lucile Watson
Ruth Donnelly · Billy Gilbert · John Qualen

Screen Play, Charles Kaufman, Horace Jackson, Grant Garrett · Original Story, Leigh Jason

Produced and Directed by LEIGH JASON

NATIONAL RELEASE APRIL 18th

PICTURE OF A MAN BLOWING UP JUST BECAUSE HIS WIFE IS A MODEL

He misunderstood her
And 30 million othe
misunderstood wome
will rush to see why



A UNIVERSAL PICTURE

Mexican Unions Vote Changes in Officers, Policy

by LUIS BECERRA CELIS
in Mexico City

Better relations between labor and producers are expected by all employer branches of the picture industry in Mexico now that Vicente Lombardo Toledano has been ousted from the presidency of the Confederation of Mexican Workers by Fidel Velazquez, who for some time was the Confederation's publicity secretary. The voting showed that the Confederation had decided in favor of a sweeping change in its government, and not one of Toledano's henchmen is now in office. There was so much feeling during the voting that extra police, armed with rifles and tear gas guns, had to guard the election place here.

Voting for Dr. Velazquez's former position was close. Francisco J. Macin, high officer of the national cinematographic workers' union, was a contender but the winner was Matias Platas, a comparatively obscure member of the Confederation, though it is the second highest office in the organization. Defeat of the picture laborite indicates that the film workers are not as strong in the Confederation as they used to be.

Sr. Velazquez is the friend of Sr. Toledano, but it is generally believed that he he will adopt the procedure of most Mexican presidents—follow a different policy from his predecessor as a matter of principle.

Tello Continues Production

Alonso Sanchez Tello, an important producer here before he quit the producers association following a quarrel with Enrique Solis, secretary general of the films workers union, over the latter's demands to assign sound engineers for Mr. Tello's pictures, has apparently changed his mind about his announced determination to quit the picture business for good because of labor troubles. He has organized a company with Chano Urueta, an ace director, to produce in Monterrey, the northeastern industrial center. As Mr. Tello intends to employ only non-union workers he is considered sure to run afoul of the union which will probably ban his productions. But the producer hopes to circumvent that very likely contingency by depending mostly upon Mexican centers in the United States and Spanish speaking countries for his outlet. His company is expected to begin work in the late summer.

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Production of artistic shorts of places in Mexico of tourist and historic interest has been started by Art Mex which has its headquarters here and is backed by Carlos Vejar, Daniel Manjarrez and Juan Roca. A short this company made of the Shrine of Our Lady of Guadalupe here, patron saint of Mexico, is meeting with good reception.

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Great benefits from this country's acceptance of agreements made at Havana in December, 1937 for channel allocations, which became effective for Mexico on March 29, are reported by the 100 active radio stations. This new arrangement is giving clearer channels for the Mexican stations and is also preventing them from interfering with those of the United States and Canada.

Various interests in this country kept Mexico from adopting this arrangement for a long time because they thought it would prejudice Mexican radio but all opposition was swept aside at the recent talks in Washington, D. C. This country has six channels—three of them here, the others for the rest of the republic. One each of the local channels is for the biggest stations here—XEW, XEQ and XEB. One each of the provincial channels is for Monterrey, the northeastern industrial center, Merida, capital of the southeastern state of Yucatan, and the third for the stations in Sonora state, on the northwestern American border.

Radio is to be used extensively and intensively by the Mexican government and the Party of the Mexican Revolution, Mexico's leading political organization, to curb the activities of Axis governments' agents and Communists. Special speakers, professional and volunteers, are to give short and frequent talks from the government's stations here, XEXA of the official press bureau, and XECR of the ministry of foreign relations, and the Party's stations, XEOZ and XEFO. Many private stations have lined up for this campaign which is also expected to include the cooperation of cinemas and theatres by permitting official talkers during intermissions.

Gen. Abalardo L. Rodriguez, ex-President of Mexico, who made a fortune out of fishing and kindred industries in the northwest, has organized a company that will spend $1,500,000 in establishing one of the world's strongest radio stations at Nogales, Sonora state, on the northwestern American border, down from Arizona. The station, which will be commercial, is to cater to both Mexican and American audiences. It is to open in the late summer. The power of the station is to be determined soon.

A colony of model homes for the technical and artistic staff of the station, the first colony of the kind in Mexico, is to be established at the plant.

Application of Dr. Norman Baker to the Mexican government for a permit to establish a radio station in Monterrey, northeastern industrial center, is being opposed by the medical and kindred professions of that city which declare that if the American advertising physician opened this station it would be a big blow to Monterrey for his methods are disapproved by both the American and Mexican health laws.

Electricity Shortage

The shortage of electric power here which has prompted the federal and municipal governments to take drastic measures for conservation, has affected the theatres. Because of this situation, the Cine Estrella of Manuel Angel Fernandez' circuit, built for $130,000, cannot be opened as the light and power company is unable to give it service. The company is unable to make new contracts and is keeping to a minimum its supplies to its regular customers.

Operating theatres, however, have not as yet been affected by this power savings program, but there are fears that unless more current is provided to normalize service in this city and adjacent zones the company serves, they may be hit. The government's electric power conservation committee has hopes that there will be more current in June, when the rainy season starts, as there should be then more water for the power generating dams.

QUOTA REGISTRATIONS REFLECT DECLINE

Registration of features under the British Quota for the year ended March 31st totalled only 42 for the distributors' quota and only 23 for the exhibitors' quota. Of the group 19 were double quota value and three were for triple quota. Foreign films totalled 400.

The figures compare with 393 foreign features in the previous quota year ended March 31, 1940, and 108 British features in all classifications.

Theatre Aid Seen In Indies Bases

A theatre boom is expected in the British West Indies with the establishment of American defense bases there, and the establishment of garrisons of 20,000 to 30,000 men, according to Major Charles H. Tebay, United Artists manager for Trinidad, who returned last week to New York.

Major Tebay is making his first visit to the company's home office since assuming his post at Trinidad three and one-half years ago. He is expected to remain until the latter part of April.

Business in the territory, which includes all of the British West Indies and British and Dutch Guiana, has continued at excellent level since the outbreak of the war, he reported. No military regulations which affect theatre operations adversely have been invoked, although films now are subject to censorship and remittances of Trinidad dollars to New York are limited to 60 per cent of the distributor's revenue in the territory.

American pictures command the major share of playing time in the approximately 50 theatres in the territory, Major Tebay explained, and musical and action pictures are preferred. Admission scales range from 12 to 15 cents in the small towns to a top price of $1 in the cities.

Albany Exchange Men Honor Bernie Kranze

Fellow exchange operators and theatre men at Albany, N. Y., will honor Bernie Kranze, departing chief of the RKO exchange with a testimonial dinner on April 28th. Mr. Kranze has been appointed RKO exchange manager at Cleveland. Max Westebbe, former RKO manager in Holland, replaces him in Albany.

The committee in charge of the dinner includes Moe Grassgreen, 20th Century-Fox, chairman; M. A. Silver, Warners; Lou Golding, Fabian circuit; C. A. Smakwitz, Warners; Clayton Eastman, Paramount; Paul Krumenacker, Vitagraph; Nathan Sodikman, Monogram; Arthur Newman, Republic; Herman Ripps, MGM; Joe Miller, Columbia; Jerry Spandau, Universal; J. Myer and Lou Schine, Schine circuit; William Smalley, and Mike Kallet.

Pittsburgh Projectionists Meet

A lecture and supper at the Fort Pitt Hotel, Pittsburgh, last Saturday night, arranged by E. B. Morton of the Pittsburgh branch of National Theatre Supply Company through Lanrence Katz, I. A. Local 171 was attended by 300 projectionists from Pittsburgh and nearby locals.

The meeting was addressed by A. E. Meyer, general sales manager of International Projector and a lecture on Simplex E-7 projector was delivered by Henry Heidegger, also of the IPC. Among those present were E. B. Morton and A. Baldwin, of National Supply.

Berger's 30 Years

His fellows in the local film industry honored Rudy Berger's 30 years in the show business Monday night at the Willard Hotel, Washington. Mr. Berger is the MGM manager there.

BRITISH BLAME GOVERNMENT FOR 'MUDDLED INDUSTRY', DEMAND HELP

Exhibitors, Distributors Unite in Refusal to Accept Responsibility; Say More Production Is Only Solution to Problem

by AUBREY FLANAGAN
in London

The British Government by now should have no illusion that the film industry here, conscious of the muddle which faces it, not only in regard to legislation but in regard to the manufacture and distribution of product itself, is not going to accept responsibility for the tangle. The industry has, in fact, demanded that the Government clear up a mess for which it is greatly responsible and protested against the buck being passed back to them.

Recent conversations between industry sections, notably the Cinematograph Exhibitors Association and the Kinemotograph Renters Society (distributors), have made it abundantly clear that there are no two views about the present situation. As reported recently in MOTION PICTURE HERALD, they have told the Board of Trade that would-be palliatives, such as increasing the screen time allotted to British pictures, setting up single picture programmes, and so forth, are no cure. They are agreed that the only solution for the present situation is more British pictures and that it is high time the Government set about making the production of those pictures possible.

Ultimatum Prepared

It will be recalled that exhibitors foreseeing the impracticability of fulfilling their Quota requirements in the immediate future, suggested to the Board of Trade that the percentages be reduced. The Government Department replied with a suggestion that trading practices in regard to British films be altered, the object being to increase the total screen time devoted to them. To this the industry sections have replied that they are agreed that the solution can only be solved by the provision of more product and have pointed out that unless man power and personnel are reserved for the making of films, unless studio space is released, and unless materials are made accessible, more films are not likely to be provided. In brief, they have told the Government that they must either make the Act practicable, or repeal it.

This state of mind and attitude is precisely in line with that taken recently by the Films Council, who, considering, on the recommendation of the Board of Trade, the exhibitors' request for a cut in the Quota percentage, decided, after exhaustive discussion, that this would not help the situation at all. The only thing to ease the situation would be the production of more films and this would only be possible if men were released, studios released and materials provided.

Both the Board of Trade and the CEA appeared to be in agreement that defaults are likely in the immediate future through the sheer inability of exhibitors to acquire product which is not available. To quote the Board of Trade, "A substantial reduction is inevitable". The Government Department, however, consider that a reduction in the percentages is undesirable for they are of the opinion that in the long run not a great number of cinemas will need to be exonerated for defaults. In any case, they point out, any reduction of the Quota cannot take effect until October, 1942.

Again, exhibitors and legislators are agreed in recognizing that the ideal way to meet the present difficulties would be to improve the supply of films. The Government Department takes the view that there are many problems at the present moment which stand in the way of this. They promise that exhibitors who are compelled, by powers beyond their control, to default, will be given sympathetic considerations.

It was following the suggestion of the Board of Trade that the solution would be eased if trading practices were altered, if single feature programmes were instituted, British films given a six day booking instead of a three day booking and bars raised, that both industry sections, exhibitors and distributors, got together. They have never been more united than they are in an emphatic repudiation of the Board of Trade effort to pass the buck back to the industry. It is a solid trade conviction that the Government is responsible for the present confusion with its catastrophic drop in production and that it is the Government's job to get itself out of its own mess. The weight of the Films Council added to this contention is neither inconsiderable nor invaluable.

Shortage Basic Problem

The practicabilities and the wisdom of the Board of Trade's "altered trading practices" plan have been considered carefully and dismissed. S. K. Lewis, CEA President, in an admirable handling of the joint meeting between the two sections, pointed out what is commonly agreed in industry circles here, that probably less than fifty per cent of the British films registered during the past three years could stand up to a single feature show. It is the contention of Arthur Jarratt, chief of the Gaumont-British Circuit, that if he showed all the British films for a week or more that he showed today on a three day basis it would still not alter the situation and defaults would still be registered.

The Government has recently asked exhibitors and renters to curtail the number of prints in use, as the amount of raw stock available is limited. The elimination of bars, it is contended in reply, would demand more copies, and cut right across the Government's own intentions.

Other exhibitors have suggested that playing British films on a six day basis would in the long run help only the renter: that they would be fobbed off with dud films taken off the shelf. It will take a great deal to convince either exhibitors or distributors that the Government cannot do anything to assist in providing the films which will be necessary in order to make the Quota Act a practicable proposition—let alone to save the production industry from being extinguished.

Little has been heard during the past few days regarding the Ministry of Labour's intentions on the reservation of production technicians. The Producer and Labour case has been presented and Bevin has it before him. Fears that the only sop likely to be thrown to the industry is that the existing Reservations Committee may be used to examine and legislate on all those technicians affected are gaining ground.

There is little doubt here that the American majors are extremely anxious to continue producing world market films in Britain—provided always, of course, that this process is practicable. In so doing they could readily convert a considerable amount of their frozen dollars into sterling and dollar exchange on both sides of the Atlantic, by making world market films of the calibre of, say, "Quiet Wedding" and "Kipps". The obvious difficulties which face them are those of casting, of obtaining technicians and studio personnel, getting the appropriate studio space and materials. If these things were attended to by the Government there is little doubt that considerable programmes of production would be launched by both American and British interests here, with a potential film supply solving the exhibitors' problem, infusing the production industry with life blood and pleading the British cause throughout the world, and it could be started overnight.

Government Aid Demanded

British executive C. M. Woolf, chief of General Film Distributors and a most active British producer, has himself emphasized the importance of the American market to British films and underlined the impossibility of making big enough films unless the Government does its bit in the appropriate direction.

"There is the Act on the Statute", says the British industry, "let the Government put back the men and release the studios and it will be possible for the trade to fulfill it".

Unfortunately the motion picture as a commodity is in a unique position in wartime Britain. As Commander Jarratt has pointed out, most other industries, some 150 of which are covered by the Board of Trade, are restricted at the moment through legislation and war conditions. The film as a commodity is, on paper, protected and stimulated by an Act and a special films department. Meanwhile, other Government departments, The Ministry of Labour, Ministry of Aircraft Production, etcetera, are making, by their departmental activities, the Act a potential dead letter.

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Theatres closed in Great Britain because of damage from bombs or from fires following incendiary bomb raids now number 370 according to the latest figures released by the British Government. About two-thirds of the closed houses are in the Greater London area and the remainder are scattered through the industrial and seacoast cities which have borne the brunt of the air raids.

BRITISH INCOME TAX INCREASED TO 50%

A basic income tax rate of ten shillings in the pound, 50 per cent, is imposed in the new budget announced to the House of Commons Monday by Sir Kingsley Wood, Chancellor of the Exchequer. The budget also adopted a compulsory savings plan under which Postoffice certificates to a total of £65 will be issued for differences in taxes paid under the new schedules and the old. Exemptions were cut down to bring an additional 2,000,000 persons under the levy. The new tax reaches down to the man earning only £120 a year, who will pay £7 s10. An income of £150,000 a year would require a 97 per cent tax. (The pound was quoted in New York this week at $4.035.)

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Citizen Kane

(RKO Radio)

Psychological Adventure

The screen's most curious adventure in narration is revealed in Orson Welles' "Citizen Kane", a picaresque tale of a mythical American beset by accidental wealth, overwhelming ego, selfish ambition and a hunger for power and display. It is a tale, not a drama, a collection of greater and lesser character studies, vastly gilded, super-splendid, amazingly devoid of glamour, embittered to poignancy with scepticism, empty of sympathy, sharp with sequences of interest—in total, a job of intensely graphic vivisection of a hypothesis.

The production for what audiences may discover in it will be found to have its greater challenge in the manner of the telling rather than in what is told.

The story is exceedingly simple. Once upon a time a willful little boy, born in the rude West became the heir to what was to be a vast fortune. He was snatched away from his play and his sled to be sent East, and, in a fashion, educated. Among his heritages was a moribund newspaper. He made the newspaper and the publishing business his toy and tool, became a magnate of far-flung enterprises, but mostly a publisher with a pose of great social consciousness, with his chief and perhaps sole interest in making himself famous, conspicuous, powerful. He was a collector of objets d'art of all sorts, built palaces for homes, had, but did not enjoy, some changes of wives, and in time died—and the last word from his lips was "Rosebud." That's all of it.

That word "Rosebud" supplies all the suspense in the tale.

Most extraordinary is the application by Mr. Welles to the screen of a technique which traces mainly to the complex style of *Time* magazine in its endeavours to be "curt, concise, complete," with sentences inverted, reversed, in an ornate pattern of verbal cross-stitch embroidery.

The camera action and scenes run backwards and forwards and sideways to pick up the story, to telescope events and forward the thought, rather than the action—since action does not matter in a story that is all a state of mind.

The photographic treatment is magnificently competent in the doing of what Mr. Welles was trying to do, with a manner of doing overwhelmingly clever, devastatingly ingenious, endowing with a tension value episode after episode which had been robbed of suspense by inverted prestatement.

The *Time* technique which was born of words and a magazine style on paper, and later evolved into a film technique by Louis de Rochemont's production of the "March of Time" is made additionally and most literally emphatic in this production by Mr. Welles' adoption of the device of opening his picture with the preparation of a fictional reel entitled "News on the March."

Since the fictional editor must know, for the purposes of the reel devoted to Citizen Kane's funeral what the great man meant by his deathbed whisper, "Rosebud," reporters are sent to find out what it meant. So starting forward from the funeral, the reportorial quest backs up on reminiscent revealments of the story of the life of Kane.

Some showmen will remember "The Power and the Glory," a Fox-Lasky production of 1933, in which Preston Sturges, dramatist, used a kindred method, then called "narratage." That production, excellent as it was, suffered from the confusions of its style—and the furore about it.

It has been said of "Citizen Kane" that it is the story of the life of a famous American publisher. It has also been denied that it is the story of the life of a certain great American publisher. In the opinion of a one-time reporter not entirely unfamiliar with the field, considerably more than traces of inspiration may have been derived from a number of American publishers, western, midwestern and eastern, who could be identified. Also there are more than chemical traces of material that might be reminiscent of at least two actresses and some alleged singers.

In view of the nature of some of the subplots involving feminine interest and what would to many have proved a production temptation, it must be observed that Mr. Welles handled his material with eyes straight ahead on the story and no slight hint of suggestive endeavour.

As we were saying, all the suspense is what did Kane mean by "Rosebud." The reporters for "News on the March" never found out, but when the administrators were cleaning things up a little boy's sled with the name "Rosebud" was tossed into a bonfire of junk. Mr. Welles took his picture, his hero, his plot, himself, and his audience for a magnificent sleigh-ride.

This picture was seen with a press preview audience at the Broadway theatre in New York Wednesday night. That audience in which there was a considerable sprinkling of publishers and newspaper executives, gave the picture sincere applause at the final curtain.—TERRY RAMSAYE.

Produced and directed by Orson Welles. Distributed by RKO Radio. Original screen play, Herman J. Mankiewicz and Orson Welles. Photography, Gregg Toland. Music composed and conducted by Bernard Herrmann. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate art director, Perry Ferguson. Film editor, Robert Wise. Recording, Bailey Fesler, James G. Stewart. Set decorations, Darrell Silvera. Costumes, Edward Stevenson. P.C.A. Certificate not set. Release date, not set. Running time, when seen in New York, 120 minutes. General audience classification.

CAST

Charles Foster Kane	Orson Welles
Jedediah Leland	Joseph Cotten
Susan Alexander	Dorothy Comingore
Mr. Bernstein	Everett Sloane
James W. Gettys	Ray Collins
Walter Parks Thatcher	George Coulouris
Mrs. Kane (mother)	Agnes Moorehead
Raymond	Paul Stewart
Emily Norton	Ruth Warrick
Herbert Carter	Erskine Sanford
Thompson	William Alland
Matiste	Fortunio Bonanova
Headwaiter	Gus Schilling
Mr. Rawlston	Philip Van Zandt
Miss Anderson	Georgia Backus
Kane's father	Harry Shannon
Kane III	Sonny Bupp

Sis Hopkins

(Republic)

Comedy with Music

Republic's rapidly improving product and status in the industry takes a huge step forward with "Sis Hopkins," starring Judy Canova, and costing, according to the studio, $750,000. The 40-year-old play which brought Rose Melville to fame and which was made once before into a film starring Mabel Normand, forms an excellent vehicle for Miss Canova, whose odd style of comedy and singing which turned out to be so sensational in "Scatterbrain," completely captivated a press-trade showing audience and gave indications of similarly impressing any audience, anywhere.

The picture rates as one of the most comic productions of recent vintage and Miss Canova is ably assisted in the humor department by Charles Butterworth, as the retired plumber and uncle of "Sis Hopkins," Jerry Colonna and Elvira Allman (Cobina of the Bob Hope Pepsodent airshow). Others in the cast include Bob Crosby, the band leader, and his Bob Cats, Susan Hayward, Katharine Alexander, Carol Adams, Lynn Merrick and Mary Ainslee.

The story deals with the adventures of country cousin "Sis Hopkins," whose flat footed innocence gets her wealthy relatives into assorted dithers. Her uncle sends her to college, his daughter resents his attention to the girl, and the action centers about the competition of the college musical production for Broadway staging.

Drawing much laughter at the preview was the remark of Jerry Colonna, who, after stepping from a bubble bath in a knee length bathing suit, turns directly to the audience and says: "I didn't want to wear this thing. The Hays Office made me do it."

Previewed to a press and trade audience at the Studio City Theatre, where every evidence of thorough enjoyment was given.—V. K.

Produced and distributed by Republic. Associate producer, Robert North. Directed by Joseph Santley. From the play by F. McGrew Willis. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Edited by Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. P. C. A. Certificate No. 7063. Running time, when seen in Hollywood, 98 minutes. Release date, April 6, 1941. General audience classification.

CAST

Sis Hopkins	Judy Canova
Jeff Farnsworth	Bob Crosby
Horace Hopkins	Charles Butterworth
Professor	Jerry Colonna
Carol Hopkins	Susan Hayward
Clara Hopkins	Katharine Alexander
Ripple	Elvia Allman
Cynthia	Carol Adams

These reviews round out the product service available in* Motion Picture Herald *to exhibitors. They can be used in conjunction with the Release Chart, published this week starting on page 63, and with the Product Digest, which will appear next week. The Chart and the Digest appear in alternate issues.

The Great Lie

(Warner Bros.)

Drama

Warners' "The Great Lie" is a picture made strictly for the distaff side of the house. It deals with the trials and tribulations of a wife who, unable to bear children, "buys" her husband's son from a former wife to whom he was illegally married and pretends the child is his and her own. The climax comes when the real mother forces the wife to tell the circumstances of the child's birth to the father. Definitely adult in audience classification, the picture treats quite humorously by word and gesture the pregnancy period of the mother, and presents quite thoroughly and in detail such things as the enforced health diet of the supposedly pregnant woman who heretofore had smoked and drunk as much as she pleased.

Bette Davis is the wife and Mary Astor the mother of the child. George Brent essays the role of the father. Supporting them are Lucile Watson, Hattie McDaniel, Grant Mitchell, Jerome Cowan, Charles Trowbridge, Thurston Hall, Russell Hicks, Virginia Brissac, Olin Howland, J. Farrell MacDonald, Addison Richards and Sam McDaniel.

Edmund Goulding directed from an adaptation of Polan Banks' novel. Henry Blanke was the associate producer.

The various story elements make the film a piece of merchandise likely to be of widespread interest to women. It has little appeal for masculine audiences.

Previewed at Warners' Beverly Theatre, Beverly Hills, to a press audience.—V. K.

Produced and distributed by Warners. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Edmund Goulding. From a novel by Polan Banks. Photographed by Tony Gaudio. Edited by Ralph Dawson. P. C. A. Certificate No. 6865. Running time, when seen in Beverly Hills, 110 minutes. Release date. April 2, 1941. Adult audience classification.

CAST

Maggie ..... Bette Davis
Pete ..... George Brent
Sandra ..... Mary Astor
Aunt Ada ..... Lucile Watson
Violet ..... Hattie McDaniel
Joshua Mason ..... Grant Mitchell
Jock Thompson ..... Jerome Cowan
Senator Greenfield ..... Charles Trowbridge
Worthington James ..... Thurston Hall
Colonel Harrison ..... Russell Hicks
Sadie ..... Virginia Brissac
Ed ..... Olin Howland
Dr. Ferguson ..... J. Farrell Macdonald
Mr. Talbot ..... Addison Richard
Jefferson ..... Sam McDaniel

Reaching for the Sun

(Paramount)

Drama

"Reaching for the Sun" is a dramatic story of a young man from the backwoods who becomes involved in the intricate mechanism of a large industrial city and manages to find final happiness through taking the best of his adventures in the city to the wilds whence he came. The contrasting locales are the Michigan woods and Detroit, the background is the automobile industry. One of the scenes which will draw most audience comment is a fight, with their machines, between the operators of a 40 ton crane and a 50 ton manipulator used in carrying hot metal about to be die stamped from the heating furnaces.

Joel McCrea, Ellen Drew and Eddie Bracken are given star billing in the picture, the first time for the latter two. Others in the cast are Albert Dekker, Billy Gilbert, Bodil Ann Rosing, James Burke, Charles D. Brown, Michael Duggan, Regis Toomey, Hobart Cavanaugh, Charles Williams, Nella Walker, Warren Hymer and Billy Fletcher.

Wessel Smitter's novel "F. O. B. Detroit" forms the basis for the story, but it has been radically changed from the connection of Social Significance which marked the book. Credits acknowledge the cooperation of Packard Motor Company and A. Finkl and Sons Co., Chicago Foundry, whose plants were used for locations.

William A. Wellman whose most recent pictures were "Men With Wings," "Beau Geste" and "The Light That Failed" produced and directed this.

Finding himself in love with a Polish girl in Detroit "Russ" marries her, becomes a father and is enmeshed in the struggle to survive in a large city, all the while holding his dream of returning to his clam digging in the Michigan backwoods. His longing to return is the cause of a quarrel with his wife, and a reconciliation is effected after he loses a leg in the battle of the behemoth-like machines.

Much comedy is attached to the consummation of the marriage and the pregnancy period of the wife, thus putting the film in the adult audience classification.

Previewed at the Alexander Theatre, Glendale, where the public and the press were enthusiastic in their recepton.—V. K.

Produced and distributed by Paramount Pictures. Producer and director, William A. Wellman. Based on a story by Wessel Smitter. Soundman, Harry Mills. Film editor, Thomas Scott. Art directors, Hans Dreier and Earl Hedrick. Cameraman, William Meller. P.C.A. Certificate No. 6802. Release date, May 2, 1941. Running time, 89 minutes. Adult audience classification.

CAST

Russ Elliott ..... Joel McCrea
Rita ..... Ellen Drew
Benny Morgan ..... Eddie Bracken
Herman ..... Albert Dekker
Amos ..... Billy Gilbert
Jerry ..... George Chandler
Rita's Mother ..... Bodil Ann Rosing
Johnson ..... Charles D. Brown
Norm ..... James Burke
Landlady ..... Eily Malyon

The Lone Wolf Takes a Chance

(Columbia)

"Lone Wolf" Melodrama

Michael Lanyard, alias "The Lone Wolf", continues his adventures in the field of crime detection, this time more to save himself from the police than to right wrongs against innocent victims. Based upon the characters created by Louis Joseph Vance and directed by Sidney Salkow this picture of the series is on a par with its predecessors.

"The Lone Wolf" is suspected when a bullet-ridden corpse is found outside his hotel window. Anxious to clear his name he learns that some valuable currency plates are being shipped in a burglar-proof baggage car and the inventor of the car, the only one who knows the combination, has been kidnapped by counterfeiters intent upon stealing the plates. Many adventures follow on the train carrying the plates and in an eerie, ghost-ridden house in an outlying district, before "Lanyard" is able to prove his innocence and rescue the victim of the plot.

June Storey, who for some time has been appearing opposite Gene Autry in his western productions, is seen in this picture as the movie actress who becomes involved in the case, while Eric Blore continues in the series as the faithful butler and, with Fred Kelsey as the dumb cop, lending the comedy to the picture.

Ralph Cohen produced the picture for Columbia release.

Reviewed at the Rialto theatre in New York at an early afternoon screening where an audience of men, watched with interest the "Lone Wolf's" method of tracking down the gang.—GEORGE SPIRES.

Produced by Ralph Cohen for Columbia release. Directed by Sidney Salkow. Based on a work by Louis Joseph Vance. Assistant directors, Norman Deming and Bud Brill. Photographer, John Stumar, A.S.C. Film editor, Viola Lawrence. Art director, Lionel Banks. Musical director, M. W. Stoloff. Sound engineer Lodge Cunningham. Running time, 76 minutes. Release Date, March 6, 1941. P.C.A. Certificate Number, 7046. General audience classification.

CAST

Michael Lanyard ..... Warren William
Gloria Foster ..... June Storey
Frank Jordan ..... Henry Wilcoxon
Jamison ..... Eric Blore
Inspector Crane ..... Thurston Hall
Sheriff Haggerty ..... Don Beddoe
Evelyn Jordan ..... Evalyn Knapp
Dickens ..... Fred Kelsey
Vic Hilton ..... William Forrest
Dr. Turman ..... Walter Kingsford
Johnny Baker ..... Lloyd Bridges

The Devil and Miss Jones

(RKO Radio)

Sociological Whimsey

This first picture made by the production team of Frank Ross and Norman Krasna is a fast-moving light comedy centering around department store activity.

As the "richest man in the world," Charles Coburn discovers to his horror that employees of a department store which he didn't even know he owned have hanged him in effigy. Determined to get to the root of the trouble himself, he poses as a shoe salesman, is befriended by the troublemakers he had come to throw out of the place.

Complications of both a humorous and a fantastic nature occur, ranging from the employees' belief that he is really a private detective to a strike called over the public address system of the store. Such sequences as those depicting a day at Coney Island, the "salesman's" attempt to sell shoes to the daughter of his housemaid, his discovery that his dyspepsia does not prevent eating improbable mixtures for lunch, kept a preview night audience in hilarious mood.

As the star of the picture, Jean Arthur has never been seen to better advantage. Her role is that of the "Miss Jones" of the title, a salesperson in the same department for which the owner elects to work, a salesperson much in love with the young labor organizer portrayed by Robert Cummings. While the picture evokes sympathy for the would-be strikers, paints management as both dull and detrimental to the common weal, it is done with a tongue-in-cheek attitude throughout, a note sounded at the very beginning of the film.

In the leader appears a title card reading: "Dear richest men in the world: We made up this character in the story out of our own heads. It's nobody really. The whole thing is make believe. We'd feel awful if anyone was offended. Thank you. The author, director and producer."

This is followed by another card which flashes: "P.S. Nobody sue," and in turn by a third with "P.P.S. Please."

In the other principal roles are Edmund Gwenn as the tyrannical section manager, Spring Byington as the warm-hearted saleslady with whom the richest man finds romance, S. Z. Sakall as the latter's butler. Direction by Sam Wood and production design by William Cameron Menzies are on a plane with their work in previous assignments.

Previewed at the Academy Theatre, Inglewood, to a professional and lay audience which evinced tremendous liking for the picture.—WALTER SELDEN.

Produced by Frank Ross-Norman Krasna. Distributed by RKO Radio. Produced by Frank Ross. Directed by Sam Wood. Production designed by William Cameron Menzie. Photographed by Harry Stradling. Edited by Sherman Todd. P.C.A. No. 6964. Release date, April 11, 1941. Running time, when seen in Inglewood, 90 minutes. General audience classification.

CAST

Mary ..... Jean Arthur
Joe ..... Robert Cummings
Merrick ..... Charles Coburn
Hooper ..... Edmund Gwenn
Elizabeth ..... Spring Byington
George ..... S. Z. Sakall
First Detective ..... William Demarest
Allison ..... Walter Kingsford
Harrison ..... Montagu Love
Oliver ..... Richard Carle
Needles ..... Charles Waldron

Kipps

(Twentieth Century-Fox)

Edwardian Character Romance

It is a long way from the 1941 air raid shelter to Folkestone Promenade in 1905—and from the viewpoint of escapist entertainment—the longer the better. That distance is immediately one of the boxoffice assets of this superbly made screen version of H. G. Wells' character study. Add to the theme the intensely human story, the brilliant performance by Redgrave, and the assurance of rare production excellence, and all seems set for a showman's dream. The essentially native quality of the film—it is a moving

(Continued on page 40)

THE BIG TOUCH-AND-GO



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"This is Lubitsch—bottled in bond, 100 proof Lubitsch—all Lubitsch and utterly delighful. It should prove a solid audience hit."—*Hollywood Reporter*

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is ZYZZOGETON... *but*
The Last Word in Great Comedy
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THAT UNCERTAIN FEELING

with BURGESS MEREDITH

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Produced and directed by ERNST LUBITSCH

Screenplay by Donald Ogden Stewart • Adaptation by Walter Reisch • Released thru United Artists

Next Attraction

RADIO CITY MUSIC HALL

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 37)

and graphic cameo of English life in the Edwardian era—should commend it no less to American audiences, this despite the fact that it is grand entertainment irrespective of its origin.

Reed, one of Britain's few directors, and his producers have done an excellent job. The cameo is correct in atmosphere and detail and the story is told with wit, imagination, and sympathy. The cast to a character make the picture live. Settings, costumes, camerawork and screenplay are of eminently polished standard. Appealing equally to the emotions and the intelligence the film will make a hit with lowbrow and highbrow alike.

Well's story is of "a simple soul" who after a life as a draper's shop assistant comes into a fortune and is cultivated by the society toadies who yesterday snubbed him. The gilded halls of the Upper Ten nearly claim him but he saves himself just in time and marries his servant girl sweetheart.

Michael Redgrave whose physique is far from that of Well's frail hero, puts up a delightful and moving performance as the boy, one of those loveable lads the women will warm to. From the imaginatively chosen cast it would be unfair to select especial credits, but Diana Wynyard is gracefully patrician as the girl he does not marry, Phyllis Calvert is natural as the plebeian he does, Max Adrian suavely registers as a psalm quoting uplifter, and Arthur Riscoe steals every scene in which he appears as the voluble, whisky-swilling Chitterlow.

The quiet streets of an English seaside town, the band playing in the breeze, the ill cut jackets, the clangorous slavery of the drapery stores have all been recaptured in the film, and have the invigorating effect of dramatic ozone.

A small trade audience packed 20th-Fox's preview theatre in London and came away paying tribute to the picture's jewel-like quality.—AUBREY FLANAGAN.

A Twentieth Century Production. Distributed by 20th Century-Fox. Directed by Carol Reed. Produced by Edward Black. Maurice Ostrer in charge of production. Screen play by Sidney Gilliat. Photography by Arthur Crabtreet. Editing, R. E. Dearing. Cutting, Alfred Roone. Art director, Vetchinsky. Sound supervisor, B. C. Sewell. Recording, S. Wiles. Musical director, Louis Levy. Costumes, Cecil Beaton. Running time, 112 minutes. General audience classification.

CAST

Kipps	Michael Redgrave
Helen Walshingham	Diana Wynyard
Chitterlow	Arthur Riscoe
Anna Pornick	Phyllis Calvert
Chester Coote	Max Adrian
Mrs. Walshingham	Helen Haye
Ronnie Walshingham	Michael Wilding
Shalford	Lloyd Pearson
Buggins	Edward Rigby
Pearce	Mackenzie Ward
Miss Mergle	Hermione Baddeley
Flo Bates	Betty Ann Davies
Carshot	Arthur Denton
(Doris) Freckled Girl	Betty Jardine

Manon Lescaut

(Esperia Film Distributing Co.)

Libretto of the Opera

Opera goers viewing this Italian importation will find the emphasis in the screen treatment is on the story basis for the musical work as it is to be found in the novel by the Abbe Prevost rather than in a rendition of the Puccini operatic masterpiece. The Puccini score is used as musical background for the narration and there is some offstage singing by Beniamino Gagli and Maria Caniglia, but the production treats more emotionally than lyrically with the ill fated love between "Manon" and "des Grieux," telling how they elope to live in sin, become separated for a time by an aristocratic and high bound father-in-law and finally, after "Manon" has been mistress to a rich, old, court libertine, how the couple is exiled from France to Louisiana where "Manon" dies.

The outstanding merit of the offering is the startling blonde beauty of Alida Valli who plays the title role. Another asset is the set mounting and the colorful costuming of the players. Despite its heavy and slow paced direction, the film may be reasonably counted upon to appeal to certain sectors acquainted with the operatic prestige of the Puccini work.

Previewed in New York.—J.F.C.

Distributed in the United States by Esperia Film Distributing Co. A Grandi Film Storici production. Based on the novel "Manon Lescaut" by the Abbe Prevost. Music from the opera "Manon Lescaut" by Giacomo Puccini and directed by Luigi Ricci. Arias from the opera sung by Beniamino Gigli and Maria Caniglia. Director, Carmine Gallone. Scenario and dialogue, Guido Cantini. English title, Armando Macaluso. Cameraman, Anchise Brizzi. Assistant cameraman, Augusto Tiezzi. Art direction, Guido Fiorini. Costumes, Titina Rota. Sound, Vittorio Trentino. No P.C.A. Certificate number. Running time, approximately 96 minutes. Release date, April 12, 1941. Adult audience classification.

CAST

Chevalier des Grieux	Vittorio de Sica
Manon Lescaut	Alida Valli
Marquis De Brienne	Giulio Donadio
Sergeant Lescaut	Dino Di Luca
The Governor of New Orleans	Guglielmo Barnabo

The King of the White Elephant

(Pridi - Allyn Butterfield)

Offering from Thailand

A prefatory apology for this oriental visitor from far off Thailand (Siam) asks that American audiences be indulgent in view of the primitive conditions under which it was produced. Working facilities were extremely limited in the distant Far East and a daily temperature of 120 degrees within the studio is reported an example of the difficulties under which the film was made. The native cast underwent six months of rehearsal in order to speak the story's lines in English dialogue.

In spite of allowing the film all possible leniency, it is to be feared that screenings of the picture in this country will be limited to houses exhibiting novelty fare. The delivery of the English dialogue is done so woodenly in a style reminiscent of a dated melodramatic piece and the acting is so amateurish that whatever charm and unusualness the work possesses is vitiated by aping of studio practices beyond the capacity and facility of the East Indian workers.

When the story steps out of the Hollywood channels and goes native with court dances, elephant safaris or tribal battles, it becomes passably interesting and entertaining. Although the time of the story is placed back in the sixteenth century, the dialogue depicting the struggle between a peace-loving ruler and a neighboring potentate with an itch for expansion, is undertoned with double-meaning diplomatic parlance of today in the mentioning of mutual assistance pacts and non-aggression alliances.

Seen at an afternoon performance at the Belmont Theatre in New York where an audience, too small to register any apparent reaction, witnessed the presentation.—J.F.C.

Produced by Pridi-King of the White Elephant. American presentation arranged by Allyn Butterfield. Story and production supervision, Pridi Bonomyong. Cameraman, Prasart Sukhum. Director, Sunh Vasudhara. Sound, Charn Bunnag. Art direction, M. C. Yachai Chitrabongse. Special music, Phra Chen Duriyang. No P.C.A. Certificate number. Release date, April 5, 1941. Running time, 66 minutes. General audience classification.

CAST

King Chakra	Renu Kritayakorn
Lord Chamberlain of Ayodaya	Suvat Nilsen
Renoo, his daughter	Pairin Nilsen
War Minister of Ayodaya	Luang Srisurang

Billy the Kid's Fightlng Pals

(Producers)

Bob Steele Western

Although "Billy the Kid" (or Bob Steele) is still in tiptop fighting and shooting shape, the followers of this western series will agree with the picture's title in awarding the lad's mustang companions, Al St. John and Carleton Young, equal billing and honor in the fabrication of generally acceptable action opus. St. John in particular can be credited with much of the film's entertainment results for the script allows him ample opportunity to display his keystone Cop comic talents in an impersonation of a fake marshal of a godless cowtown where a representative of law and order is lucky to live beyond sundown.

"Billy" and his pals, while running out on a locale that has grown too hot for the welfare of the trio, come to a town which is being victimized by a local banker, a sagebrush dictator, as he pursues a career for power and runs on the side a private line of smuggling. "The Kid" and company see their collective duty and do it through the assistance of their active fists and ready firearms. The villains are corralled and peace comes to the district.

Previewed in New York.—J. F. C.

Distributed by Producers Releasing Corporation. Produced by Sigmund Neufeld. Director, Sherman Scott. Cameraman, Jack Greenhalgh. Settings, Ernest Graber. Film editor, Holbrook N. Todd. Sound engineer, Hans Weeren. Assistant director, Melville De Lay. Musical director, Dave Chudnow. Production manager, Bert Sternbach. P.C.A. Certificate No. 6968. Release date, April 18, 1941. Running time, 62 minutes. General audience classification.

CAST

Billy the Kid	Bob Steele
Fuzzy	Al (Fuzzy) St. John
Ann	Phyllis Adair
Jeff	Carleton Young
Badger	Charles King
Burke	Curley Dresden
Hardy	Edward Peil, Sr.

Pirates of the Seven Seas

(Film Alliance of the U.S.)

Sea Melodrama

Piracy and mutiny and other major crimes of the sea are the themes of this nautical melodrama starring John Lodge. With a locale of the Crina Seas and an abundance of action, the film, nevertheless, lacks the acting and directorial qualities to put it above out-of-the-ordinary melodramas.

Lodge is captain of a tramp steamer engaged in the precarious business of smuggling pearls across the China Seas. This state of affairs brings him into contact with a mutiny aboard. His crew mutinies to get the pearls and both crew and passengers are captured by a sea raider. Through subterfuge, and with the aid of a woman passenger with whom the captain is in love, he outwits the pirate and is successful in saving the pearls, his passengers and crew.

Supporting John Lodge are Judy Kelly, Kenneth Kent, Louis Borell and Bertha Belmore portraying the never disturbed English woman. Harold Schuster directed the picture.

Reviewed at the New York theatre on Broadway.—GEORGE SPIRES.

Released in the United States by Film Alliance of the United States. Directed by Harold Schuster. No. P.C.A. Certificate Number. Release date April 3, 1941. Running time, 62 minutes. General audience classification.

CAST

Captain Harley	John Lodge
Ann Warren	Judy Kelly
Cabini	Keneth Kent
Benson	Louis Borell
Henrietta Travers	Bertha Belmore
Rev. James Travers	Wylie Watson
Lt. Stocken	Geoffrey Toone
Slops	Jerry Verno

In Old Cheyenne

(Republic)

Roy Rogers Romp

Roy Rogers and George "Gabby" Hayes team up again in another of their superior western offerings. In fact, this current vehicle can be counted among the partnership's most successful bronco collaborations. The plot is nothing too new for boots and saddle narration but the conventionalized story routine is rigged out with such an abundance of action ingredients that the spectator will be too busy watching the gun and fist contests to notice the stereotyped scenario.

Roy is cast as an eastern newspaper man who goes west to investigate dirty work in the wide open spaces, where he takes to the stirrup and the six shooters as if to the manner born. The story is not too hectic to prevent Roy from offering in his shy style a couple of prairie song pieces. In addition to Hayes, who continues to offer quaint and comic assistance to the lead, exceptional supporting assistance is rendered by J. Farrell MacDonald as the local paper editor, Joan Woodbury, who brings to her part a talent and a grade of looks not usually associated with the superfluous feminine angle in western films, and Sally Payne as a tomboyish cowgirl with an adolescent crush on Rogers.

Previewed in Republic's New York projection room.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer-director, Joseph Kane. Production manager, Al Wilson. Cameraman, William Nobles. Film editor, Charles Craft. Musical director, Cy Feuer. P.C.A. Certificate No. 7123. Running time, 53 minutes. Release date, March 28, 1941. General audience classification.

CAST

Steve Blane ..... Roy Rogers
Arapahoe Brown ..... George "Gabby" Hayes
Dolores Casino ..... Joan Woodbury
Tim Casey ..... J. Farrell MacDonald
Squeak ..... Sally Payne
Sam Drummond ..... George Rosener
Davidge ..... William Haade
Pete ..... Hal Taliaferro

Power Dive

(Paramount - Producers Corp.)

Aviation Action

"Power Dive," first picture to be produced by William Pine and William Thomas' Producers Corporation of America for Paramount release, is a fast moving aviation action picture which tells its story so well that no apologies are needed for its modest budget.

It is crammed full of exciting incidents which depict test piloting and airplane building, and stars Richard Arlen who is to appear in two more aviation pictures for the same company. Others in the cast are Jean Parker, Helen Mack, Roger Pryor, Don Castle, Cliff Edwards, Billy Lee, Thomas Ross and Louis Jean Heydt.

James Hogan directed under Thomas, as executive producer, and John Rogers, as his associate.

The hero, a test pilot, attempts to keep his younger brother from flying and taking the risks he does. A conflict arises over a girl and the brothers, in a misunderstanding, are at odds. The climax of the story occurs when "Brad," having forced his brother to take to his parachute, brings down a new plane by cutting the control wires and wrapping them around his hands.

It is the type of picture which will please any audience seeking action and thrills.

Previewed at Paramount studio.—V. K.

Produced by Producers Corp. of America for Paramount release. Produced by William C. Thomas. Associate producer, John Rogers. Directed by James Hogan. Based on an original story. Photographed by John Alton. Edited by Robert Crandall. Art direction by F. Pau Sylos. P. C. A. Certificate 7143. Running time, when seen in Hollywood, 65 minutes. Release date, April 25, 1941. General audience classification.

CAST

Brad Farrell ..... Richard Arlen
Carol Blake ..... Jean Parker
Mrs. Coles ..... Helen Mack
Dan McMasters ..... Roger Pryor
Doug Farrell ..... Don Castle
Squid Watkins ..... Cliff Edwards

SHORT PRODUCT PLAYING BROADWAY

Week of April 5

CAPITOL

Memory Tricks ..... MGM
Soak the Old ..... MGM
The Prospecting Bear ..... MGM
Feature: The Bad Man ..... MGM

CRITERION

Mad About Moonshine ..... RKO Radio
Rodeo Dough ..... MGM
United States Naval Academy ..... Columbia
Feature: Free and Easy ..... MGM

MUSIC HALL

Timber ..... RKO Radio
Feature: That Hamilton Woman! ..... United Artists

PARAMOUNT

Speaking of Animals—Down on the Farm ..... Paramount
Feature: Nice Girl? ..... Universal

RIALTO

Nova-Baer Fight Film ..... Jack Dietz
Batting Around the American League ..... American League
Feature: The Lone Wolf Takes a Chance ..... Columbia

RIVOLI

The Tortoise Beats the Hare ..... Vitaphone
Feature: Meet John Doe ... Warner Bros.

ROXY

Miracle of Hydro ..... 20th Cent.-Fox
When Knights Were Bold .. 20th Cent.-Fox
Feature: Pot o' Gold ..... United Artists

STRAND

March On, Marines ..... Vitaphone
Sky Sailing ..... Vitaphone
Sniffle Bells the Cat ..... Vitaphone
Feature: The Sea Wolf ..... Warner Bros.

Scotland Yard

(Twentieth Century-Fox)

Problem of Identity

Against a background of present-day London, "Scotland Yard" unreels the story of a gentleman bank robber who joins the colors, is injured at Dunkirk, and re-emerges with the face of a bank director as the result of plastic surgery.

Cause of the mistake is a stolen brooch found on the robber, bearing the images of the director and his wife. Returning to the wife of the other man, he finds they are in love, and goes out to help win the war as the best solution to the problem.

Henry Wilcoxon is the reformed robber, Nancy Kelly the wife, and John Loder the husband, whose treatment of his wife may best be described as unfriendly. Edmund Gwenn is a Scotland Yard inspector who helps solve the problem, and Melville Cooper is a psychiatrist.

Sol Wurtzel was executive producer and Norman Foster directed in a manner utilizing suspense and thrills derived from pursuit of the robber and scenes of London being bombed.

Previewed in studio projection room.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol Wurtzel. Directed by Norman Foster. Based on the play by Deniston Clift. Photographed by Virgil Miller. Film editor, Al De Gaetano. P.C.A. No. 6978. Release date, April 4, 1941. Running time, when seen in Westwood, 68 minutes. General audience classification.

CAST

Lady Sandra Lasher ..... Nancy Kelly
Inspector Cork ..... Edmund Gwenn
Sir John Lasher ..... John Loder
Dakin Barrolles ..... Henry Wilcoxon
Dr. Crownfield ..... Melville Cooper
Sir Clive Heathcote ..... Gilbert Emery
Lady Heathcote ..... Norma Varden
Henderson ..... Leyland Hodgson

Men of the F. B. I.—1941

(March of Time - RKO)

G-Men in Action

March of Time presents another in the series of subjects revealing how the American people and government are preparing to defend themselves against any internal or external situation that might arise. In "Men of the F.B.I.—1941" the new work of the Federal Bureau of Investigation in tracking down saboteurs and espionage agents and the training necessary for the 2,000 G-Men now in the field to find and capture the subversive groups is depicted. To show more clearly to the audience March of Time presents a dramatization of the "Stuart Case"—a typical recent instance of espionage involving murder and burglary in a factory working on defense orders. The sequence illustrates the painstaking methods used by the Bureau in assembling, analyzing and piecing together the bits of evidence necessary to find and convict the nation's internal army of foreign spies.—Running time, 19 minutes.

This Is England

(Columbia)

England Today

Following such subjects as "London Can Take It" and "Christmas Under Fire," Columbia presents "This Is London," produced in England by the Crown Film Unit and narrated by Ed Murrow, European director of the Columbia Broadcasting System. In "This Is England," the peoples of the various sections of the country are seen at work, preparing to further defend themselves from the totalitarian tentacles of the enemy, voluntary war duty, finding momentary recluse and freedom of war worries in churches and music halls, and enjoying the music of the Halle Orchestra playing Beethoven's Fifth and the Huddersfield Choir singing the Messiah. All in all, the film shows that England still has her "thumbs-up."—Running time, 10 minutes.

The Seeing Eye

(Vitaphone)

Broadway Brevity

The work of the Seeing Eye Institute of Morristown, N. J., in training shepherd dogs to be the "eyes" of the blind is depicted in this two-reel Broadway Brevity short subject produced by Jerome Hill for Warner Brothers. Herein is shown the painstaking care necessary for the complete training of the animals and the persons they are to lead. The animal, upon completion of the fundamental drills is assigned to a sightless individual. From there and under the guidance of an instructor both the dog and master learn to cooperate until both have acquired confidence in each other. Excellently produced and directed the Institute is cooperating with Warners in publicizing the film, while the motion picture company has assigned some of its feature film publicists to the subject.—Running time, 20 minutes.

Highways of New England

(Emerson Yorke)

Travel Tour

Another in the travel films produced and distributed by Emerson Yorke, this, through the medium of the camera takes the audience on a tour through northern New England. Opening with scenes of the more ancient methods of transportation the subject then visits the places of historical interest and emphasizes the importance of the bridges, roads and highways. Presented by the State Highway Departments of Vermont and New Hampshire and narrated by Alois Havrilla, the subject, produced in color, is an interesting and revealing subject.—Running time, 20 minutes.

Postpone Golf

The Philadelphia Variety Club has postponed the date of its annual golf tournament from June 18th to September 19th.

PRODUCERS BUY 110 STORIES IN TWO MONTHS FOR 1941-42 FILM SCHEDULES

Paramount Purchases "Lady in the Dark" for $285,000; 30-Word Idea Brings $10,000; Five Plays Acquired in March

Further continuing their survey for possible screen material to complete company programs for this year and building their story vaults for next season, Hollywood producers purchased during February 55 properties. Of these 36 were original stories, eight were stage productions of the past and current season, and 11 were books including three published magazine stories and one newspaper comic strip.

Highlight of the February acquisitions was the purchase by Paramount of the current Broadway stage production of a psychological drama starring Gertrude Lawrence, "Lady In the Dark." The company first announced they had paid substantially more than $275,000 for the play and the figure since the first announcement has been authoritatively set at $285,000. Paramount also paid somewhere in the neighborhood of $300,000 for "Abie's Irish Rose," in 1928, and Metro Goldwyn Mayer paid nearly a half-million dollars for "Ben Hur" in 1926. Paramount, nevertheless, holds the all-time high and undisputed record for a novel. The company paid $150,000 to Ernest Hemingway in October for his latest "For Whom the Bell Tolls."

Same Number in March

In March the same number, 55 stories, was acquired, including 31 original stories, five stage productions and 19 books which also includes two magazine stories, one film and one newspaper and radio serial.

During March, Bruce Manning, a producer, purchased from Jack Rubin, an exploitation agent, and Oscar Rodney, a radio idea man, an idea for a screen romance to star Charles Boyer. The two authors presented a 30-word verbal outline of a possible screen story. Producer Manning immediately paid a sum of $10,000 to produce a film incorporating their idea.

February's purchases with all available credits, follow:

AIR RAID, an original story concerning the current dangers that threaten the modern cities of today purchased by Clarence Brown.

ARIZONA CYCLONE, an original story acquired for production by Universal.

CIMARRON, the Edna Ferber novel which RKO produced as a motion picture some years ago with Richard Dix in the starring role. The screen rights have been purchased from that company by MGM.

CITY WITHOUT MEN, an original story purchased from Columbia by Samuel Goldwyn.

CUPID WITH A BEARD, an original story purchased by Paramount.

DAM, THE, an original story bought by MGM. The story is about the construction of a flood control project in the southwest.

ENEMY WITHIN, an original story purchased by MGM. Charles Winninger has been assigned a leading role in the film version.

HELL ON WINGS, an original story of the air purchased for production by Republic.

HERO WITOUT A HALO, an original story acquired by Universal.

H. M. PULHAM, ESQ., a recently published novel by John P. Marquand purchased by MGM.

GAY SISTERS, THE, a forthcoming novel by Stephen Longstreet purchased by Warner Brothers as a co-starring vehicle for Bette Davis and Mary Astor.

HOW TO KEEP YOUR HUSBAND FROM GETTING AHEAD, a magazine story by Clara Belle Thompson and Margaret Lukes Wise published in *Woman's Day* and purchased by MGM.

HURRICANE SMITH, an original story concerning a metropolitan fugitive, acquired by Republic as a vehicle for John Wayne.

IF WINTER COMES, an original story purchased by MGM from David O. Selznick, who previously owned the screen rights. The picture was filmed in 1923 with Percy Marmont.

I GIVE MY LIFE, an original story acquired for production by E. B. Derr.

IS THIS OUR LIFE, a novel by Ellen Glasgow purchased by Warner Brothers as a possible vehicle for Errol Flynn and Olivia de Havilland. The story concerns several distinguished Virginia families.

JOAN OF PARIS, an original story concerning a modern "Joan of Arc," in modern Paris. The story will be used as a vehicle for Michele Morgan, French actress who recently came to this country, and was purchased for the star by RKO.

JOHNNY EAGER, an original story acquired by MGM concerning the Chicago underworld.

JOURNEY INTO FEAR, a novel by Eric Ambler acquired by RKO as a starring picture for Michele Morgan.

LADIES IN RETIREMENT, the Broadway stage play of last season by Edward Percy and Reginald Denham purchased by Columbia for production by Gilbert Miller and Lester Cowan.

LADY CAME TO STAY, THE, an original story purchased for production by Paramount.

LADY IN THE DARK, the current Broadway stage play starring Gertrude Lawrence purchased by Paramount at a reported price of $285,000.

LAW AND ORDER, an original story acquired by Fox.

LOUISIANA PURCHASE, the Broadway stage production of the past season produced by Buddy G. de Sylva and acquired by Paramount for $150,000.

MAN KILLER, a magazine story by Raoul Whitefield which appeared as "Hot Nocturne." Warners have purchased the story as a possible vehicle for James Cagney and Olivia de Havilland.

MEN FROM THE CITY, an original story concerning a wanted man hiding out in a small town. The property has been acquired by MGM and Robert Sinclair will direct.

MEN OF THE MOUNTED, an original story acquired for production by Universal.

MEN OF THE TIMBERLINE, also an original story, acquired by Universal.

MR. BUG GOES TO TOWN, an original story purchased by Max Fleischer and to be produced as a full-length feature cartoon.

MOB TOWN, an original story purchased for film production by Universal.

MURDER BY PROXY, an original story purchased by Sam Katzman for production at Monogram.

Stage Comedy Required

MY SISTER EILEEN, the Broadway comedy stage play produced by Max Gordon and based on the stories by Ruth McKenny. The property has been acquired by Columbia.

NEWSPAPER MEN ARE HUMAN, an original story purchased for production by Republic.

ODOR OF VIOLETS, a mystery novel by Raynard Kendrich acquired by MGM as a vehicle for Edward Arnold, who will portray a blind detective solving crimes with the aid of a seeing-eye dog.

OVERLAND MAIL, an original story acquired for film production by Universal.

PALACE OF A THOUSAND LIES, an original spy story purchased by Paramount as a possible vehicle for Claudette Colbert.

PAL JOEY, the current Broadway musical comedy based on the stories by John O'Hara acquired by Columbia. George Abbott will produce the film version.

PLAY'S THE THING, THE, Ferenc Molnar's play which was produced on Broadway in 1926 and later purchased by Paramount. The property has been acquired by RKO as a starring vehicle for Charles Laughton.

PRIVATE CONFUSION, a play by Hardie Albring and Austen Parker purchased by Fox.

QUARTETTE, an original story purchased by Herb Polesi for independent production.

RADIO REVELS OF 1942, an original story acquired for production by Universal.

RAWHIDE RANGERS, an original story also acquired by Universal.

(*Continued on page* 44)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
April, 1940	38	27(a)	4	69
May	21	18(b)	4	43
June	12	7(c)	1	20
July	27	17	9	53
August	40	7(d)	5	52
September	19	9(e)	4	32
October	29	11(f)	5	45
November	20	8	5	33
December	35	16(g)	9	60
January, 1941	30	14(h)	7	51
February	36	11(i)	8	55
March	31	19(j)	5	55
TOTALS FOR 12 MONTHS	338	164(k)	66	568

(a) Including 4 published magazine stories and 1 film.
(b) Including 2 published magazine stories, 3 newspaper comic strips and 1 film.
(c) Including 1 published magazine story, 1 radio script and 1 film.
(d) Including 1 published magazine story, 3 films and 1 poem.
(e) Including 1 newspaper comic strip and 1 musical composition.
(f) Including 1 newspaper comic strip, 1 musical composition and 1 film.
(g) Including 4 published magazine stories and 2 radio scripts.
(h) Including 5 published magazine stories and 1 newspaper serial.
(i) Including 3 published magazine stories and 1 newspaper comic strip.
(j) Including 2 published magazine stories, 1 film and 1 newspaper comic strip.
(k) Including 22 published magazine stories, 3 radio scripts, 8 films, 1 poem, 2 musical compositions and 1 newspaper serial.

Columbia Tells 60,000,000 Readers

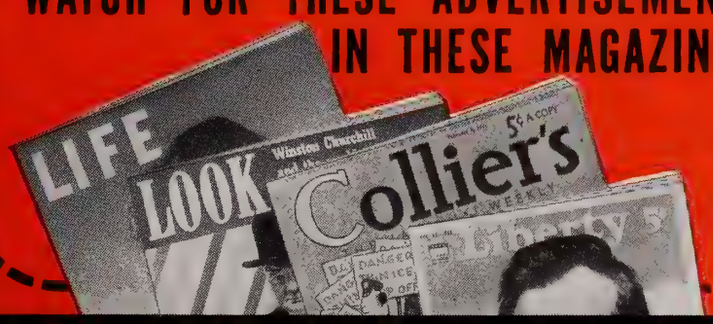
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13 STAGE PRODUCTIONS BOUGHT

(*Continued from page 42*)

RIDE 'EM COWBOY, an original story of the west acquired by Universal.

RIO RITA, a musical stage production of some years ago which RKO produced as a film. MGM has acquired the screen rights to the play.

ROAD AWAY FROM HOME, THE, an original story dealing with Arizona in 1865 acquired by MGM.

SING A SONG OF HOMICIDE, an original story acquired for film production by Paramount.

SOUTH AMERICAN TOUR, an original story acquired for production by George Weeks.

SOUTH OF PANAMA, an original story purchased by Producers Releasing Corporation.

STAR MADNESS, an original story acquired by Banner pictures and scheduled to go into production this month.

Comic Strip Purchased

TILLIE THE TOILER, a newspaper comic strip acquired by Columbia and to feature Kay Harris in the title role.

TOUGH AS THEY COME, an original story purchased by Universal.

WAR TOWN, an original story of a civilian conscription camp purchased by Paramount. Fred MacMurray, Dorothy Lamour and Brian Donlevy have been tentatively cast in the picture.

WE'RE IN THE NAVY, an original story purchased for production by Universal.

WE GO FAST, a *Saturday Evening Post* story by Doug Welch acquired by Fox.

WHIFF OF HELIOTROPE, A, a novel by Richard Washburn Child acquired by Edward Small from Paramount. The book was filmed in 1920 as "Heliotrope" and in 1936 as "Forgotten Faces."

The stories acquired by producers during the month of March are as follows:

ALL THROUGH THE NIGHT, an original gangster comedy purchased by Warners for a reported price of $25,000, as a vehicle for James Cagney.

AMATEUR ADMIRAL, an original story purchased by Paramount to follow "I Wanted Wings" and concerns the Navy's V-7 plan to train college students as reserve officers. William Holden and Stirling Hayden are scheduled for feature roles.

$10,000 Idea

APPOINTMENT FOR LOVE, an original story idea purchased by Bruce Manning for $10,000 for a vehicle for Charles Boyer.

BACKDOOR TO HEAVEN, an original story purchased by Republic for production as a musical to star Bob Crosby.

BACKGROUND OF DANGER, a novel by Eric Ambler purchased by Warner Brothers.

BELLS, THE, a published short story by Leopold Lewis, acquired by Warner Brothers to be produced as a two-reel short subject.

BENJAMIN BLAKE, a novel by Edison Marshall bought by Fox for Tyrone Power.

BURNING DAYLIGHT, Jack London's novel, first filmed in 1927 with Milton Sills to be again produced by Warner Brothers.

CLAUDIA, a current Broadway stage play based on a series of magazine stories by Rose Franken acquired for film production by David O. Selznick.

COFFIN FOR DMITRIOS, a mystery novel by Eric Ambler purchased by Warner Brothers.

DANGEROUS CURVES, an original story purchased by Columbia to be produced as a musical.

DUBARRY WAS A LADY, the Buddy G. De Sylva stage play of the current Broadway season acquired by MGM for $80,000.

FORTUNES OF MAMIE Q, THE, an original story purchased by Warners as a possible screen play for Barbara Stanwyck.

GAY FALCON, an original story purchased by RKO as the first of a new series of "Saint" films to star George Sanders and Wendy Barrie.

GETAWAY DAY, on original story purchased by Paramount to be produced as "Santa Anita" with the race track as a background.

G-MEN VS. SCOTLAND YARD, an original property based on the work of saboteurs in the plane production industry, purchased by Edward Small for production with Ilona Massey.

I WAKE UP SCREAMING, a mystery novel by Steve Fisher with a Hollywood background purchased by Fox for a reported $15,000.

JACKASS MAIL, an original story bought by MGM as a vehicle for Wallace Beery.

JUST ANOTHER DAME, an original story purchased for screen production by Columbia.

KING AND QUEEN OF THE JUNGLE, an original story combining a circus and jungle background purchased by Paramount as a vehicle for Dorothy Lamour.

KING RUBBER, an original story of the rubber industry in South America purchased by Warners.

LADY IN PURSUIT, THE, an original story acquired by Paramount as a vehicle for Bob Hope and Madeleine Carroll.

Wilde Play Acquired

LADY WINDERMERE'S FAN, a play by Oscar Wilde which was produced as a film by Triangle in 1919 and again in 1925 by Warners. The company has again negotiated to produce the film.

LA VIDA Y MILAGROS, an original story of the Spanish bull-ring purchased by Fox as a possible squel to "Blood and Sand" starring Tyrone Power.

LONE RANGER, THE, based on the newspaper comic strip and radio program by Frank Strike purchased by Edward Gross for a series of western productions for Columbia release.

MAN WHO CAME TO LIFE, THE, on original short story acquired for production by Columbia.

MAN WHO LIVED ALONE, THE, an original screen comedy dealing with the adventures of a girl reporter in New York. The property has been purchased as a vehicle for Margaret Sullavan by Universal for production by Joe Pasternak.

MAYOR OF FORTY-FOURTH STREET, THE, a Collier's magazine story concerning a live character, named Schnitz, who organized New York jitterbugs. The story has been purchased by RKO for $20,000.

MEDICO OF PAINTED SPRINGS, a novel by James Rubel purchased by William Berke for production at Columbia and to be used for three Charles Starrett westerns.

TWO "JAMES" FEATURES SHOWN AS ONE PICTURE

The two "James" features, "Jesse James" and "The Return of Frank James", reissued by Twentieth Century-Fox, have been shown in Kansas City, St. Louis and Oklahoma City, as a single continuous attraction, the credits of the second feature being deleted along with scenes from the first which are repeated in the second. Ward E. Scott, Midwest district manager for Fox, experimented with the idea in Coffeyville, Kans.

MEET THE PEOPLE, a stage play produced by the Hollywood Theatre Alliance which is at present on Broadway, acquired by MGM.

MERCY ISLAND, a novel of the Florida Keys by Theodore Pratt acquired by Republic for $175,000. John Wayne will star in the film.

MONKEY'S PAW, THE, a published short story by W. W. Jacobs acquired by Warners for production as a two-reel short subject.

MY BROTHER PAUL, a biography of Paul Dreiser written by Theodore Dreiser purchased by Fox for $50,000.

OUTCASTS OF POKER FLATS, a motion picture produced in 1919 with Harry Carey, acquired by Republic as a vehicle for Roy Rogers and George "Gabby" Hayes.

PASSAGE FROM HONGKONG, an original story purchased by Warner Brothers.

PAY TWO DOLLARS, a playlet written by George White and used by him in his "Scandals of 1931" and "The Music Hall Varieties of 1934." The play has been acquired by MGM.

Plan Gershwin Film

RHAPSODY IN BLUE, the life of George Gershwin acquired by Warners. Ira Gershwin, brother of the late composer, will collate the material for the film.

RIVER LADY, a forthcoming novel by Houston Branch acquired by Frank Lloyd for $50,000.

ROAD TO MOSCOW, THE, an original story purchased by Paramount as another in the series of Bob Hope-Bing Crosby films.

SARATOGA TRUNK, Edna Ferber's latest novel currently appearing in the Cosmopolitan magazine purchased by Warners.

SIDE STREETS, an original story about a tabloid editor of the 1920's in New York, purchased by MGM.

SOME MUST WATCH, a novel by Ethel Lind White purchased by David O. Selznick.

STRANGE ADVENTURE, THE, an original story dealing with a sailor, desiring an aducation, who marries a librarian. MGM has purchased the material.

TAKE BACK YOUR DREAMS, an original story acquired for film production by Columbia.

THEY MARRIED FOR MONEY, an original story purchased by RKO.

TIGHT SHOES, an original story by Damon Runyon purchased by Universal. Broderick Crawford will be starred in the picture.

Warners Buy Original

TWO STEPS TO HEAVEN, an original story purchased by Warners. The title will be changed to avoid confusion with "One Foot in Heaven."

UNEXPECTED UNCLE, a Liberty magazine story by Eric Hatch acquired by RKO. Erich Pommer will produce the picture and Tay Garnett will direct.

UNTITLED BIOGRAPHY, the life of George M. Cohan, purchased from the actor by Warner Brothers. James Cagney will star in the production and Mr. Cohan will go to the coast to supervise the making of the film.

UNTITLED DR. KILDARE, an idea purchased from a sound technician on the MGM lot by the company.

UNTITLED ORIGINAL, a story of a radio drama acquired by RKO for Desi Arnaz and Lucille Ball. Alan Dwan will direct and David Hempstead will produce the film.

WASHINGTON CORRESPONDENT, an original story purchased by Republic.

WINGS OF COURAGE, an original story purchased by Paramount from J. G. Rankin, a stunt pilot.

WOMEN IN THE NAVY, an original short story purchased by Columbia.

YOUNG AMERICANS, an original story purchased by MGM.

An Open Letter To EXHIBITORS

WE were glad to get Hugh Quigley's challenge asking "what you do for the exhibitors." In answering it, we are given a chance to use this ad space for something besides the usual congratulatory messages that no one, except the proof-reader, ever reads.

¶ Making pictures is just half our job. The other half is to help in the selling of them. The exhibitors have no easy job, in selling their merchandise, so we have always tried to do our best in aiding in their efforts. We know, and realize perhaps selfishly, that the longer the exhibitors sell our pictures successfully, the longer will we be asked to make the pictures. And we want to continue making pictures.

¶ First, we lend all our co-operative assistance to the studio boys in the matter of advertising, publicity and exploitation. One member of our staff had several years' newspaper reporter, editor and advertising agency experience. This aids and coordinates efforts of the picture and radio studio publicity departments. Definite publicity plans have been followed to capture solid support rather than problematical "gush" story notoriety.

¶ But our efforts to help the exhibitor don't end there. In fact, that's only a minor start in our plans.

¶ We maintain a large staff to supervise our other endeavors, all of which are done in a more intimate manner, a more personalized service that keeps us in constant and favorable touch with Mr. and Mrs. John Public. It is through this method of creating good-will and drawing attention to our pictures, that we do, we believe, accomplish our greatest help to the exhibitors.

¶ Our fan mail, for instance, is a great case in point. We handle that ourselves. Several secretaries and a mail bureau are required, for we feel every fan who is interested enough to write us is worthy of a courteous response. Any advertising expert will agree that direct contact is the best form of exploitation. We fill every request for an autographed picture gratis and we send 8 x 10 prints on good stock, not snapshots at two-bits a copy.

¶ Our correspondence with fans invites criticism and we've received no end of helpful suggestions. This keeps us posted on the public trends and desires and it keeps the public informed, in the exchange of letters, on our forthcoming releases.

¶ Nor is this correspondence restricted to picture fans. It also encompasses the radio and recording listeners and amounts to no small totals.

¶ Our charity efforts, although not designed by any means as a means of exploitation, have created endless good-will. We have always kept this subject and our efforts therein sub-rosa, but with this going to you boys in the trade, rather than to the public, it can be mentioned briefly in passing. Bing has been making a number of golf appearances through the country for war relief, as you doubtless know. Right now, for that matter, he is making such an appearance throughout northern California. Most of our charities are direct donations to organizations of all denominations. One item, for instance, is the donation of all royalties on the recording of "Silent Night" and "Adeste Fidelis". This year this item alone amounted to more than $4,700.00. This charity work has created endless good-will and thus promoted box-office even though it has never been intended for that purpose.

¶ Bing started in radio, and it was his popularity in that field that created the demand for him in pictures. Now, each enhances his value to the other and on every program we attempt to work in plugs, not only for our currently released pictures, but those of the guest stars as well. With more than 20,000,000 listeners being told of these facts, this has proven to be beneficial to exhibitors at the box-office.

¶ Decca sold 485,000 of Bing's records during January. Among these demonstrators going right into the homes of your clients, were the tunes from the pictures you are playing. Not just our pictures, but any pictures containing good tunes which Bing can handle.

¶ In our case, song effort dovetails with radio and recordings in the attempt to whet interest in the products you play. To insure that the effort ***whets*** and does not ***satiate*** we secured an interest in a music publishing firm and we battle the racket to get at least one number, especially if it's the picture title, in top popularity when the picture is released. Songs must be heard a few times to be appreciated. When we control publishing of the scores, we can guarantee the songs will be popular but not stale when you play the picture. But it takes "hit" songs, and to guarantee them we first secured our own song-writing teams. They haven't missed in a single picture to date.

¶ These are among the principal things we attempt to do for exhibitors. We are open to criticisms and suggestions. Let's hear from you.

9028 Sunset Boulevard
Hollywood

Larry Crosby

PUBLIC RELATIONS FOR BING CROSBY

MAJORS' REALIGNMENTS OF FIELD FORCES CONTINUE FOR DECREE SALES

RKO, U.A., Paramount Shift Districts and Personnel in Policy Moves; UA Regional Meetings To Start on April 28th

Realignment of distribution forces for selling under the consent decree continued this week with RKO creating a new sales district in the Rocky Mountain area and shifting personnel, United Artists naming a new district head and other companies announcing plans and policies for the 1941-42 season as well as activities of sales drives which must be completed on the current product before the various organizations are ready for blocks of five selling as required by the consent decree.

Paramount and MGM were among the first to realign field sales staffs in preparation for decree selling, as previously reported. Paramount completed western reorganization Wednesday.

United Artists this week announced that its 1941-42 sales convention would again be held regionally, but that instead of starting on April 14th, previous tentative date, they would commence on Monday, April 28th, in New York, spreading immediately thereafter to New Orleans, Cleveland, Chicago and San Francisco. The two-weeks' postponement was taken, the management said in New York, Tuesday night, "because of newly-formulated plans that will expand the releasing program for the coming season." Arthur Kelly, vice-president in charge of sales, will preside at the five meetings, assisted by Harry L. Gold and Haskell M. Masters, eastern and western sales managers, respectively.

United Artists has advanced the start of its 1941-42 selling season to May to begin immediately after the regional meetings.

RKO Sets New Sales District

Ned E. Depinet, vice-president of RKO Radio, has announced the establishment of a new sales district including the Denver and Salt Lake City branch offices a number of other personnel shifts in preparations for operations under the consent decree selling system.

Harold C. Fuller, former manager of the Salt Lake City exchange, has been named district manager for the Rocky Mountain district. He joined the company in 1931, starting as a salesman in the Salt Lake City office. Headquarters for the new district will be Denver.

B. G. Kranze, former Albany manager, has been promoted to the Cleveland branch succeeding George Lefko who resigned. He joined the company in 1931 as a salesman in New York.

Other changes announced by Mr. Deninet were as follows:

Max Westebbe, until the war, Holland manager for RKO, was appointed Albany manager, succeeding Mr. Kranze.

B. J. McCarthy, salesman in Buffalo, was named manager of the Denver branch, succeeding J. H. Ashby, resigned.

L. S. Gruenberg, St. Louis salesman, was promoted to the managership of the Salt Lake City Office, succeeding Mr. Fuller.

Clarence B. Wilson, booker at the Dallas office, was promoted to salesman in the same office, filling the vacancy caused by the recent death of J. E. Huey.

Ed. J. Smith, Sr., salesman in Des Moines, was transferred to Buffalo as a salesman to succeed B. J. McCarthy.

The billings in the Ned Depinet Drive for its first 10 weeks show a substantial increase over a similar period for the 1940 campaign, Leo Devaney, captain of the drive forces, said this week on his return from a tour of the company's exchanges in the United States and Canada, along with Harry Michalson, short subjects sales manager. The tour began on February 25th. Mr. Devaney said defense money was being spent generously around the country and that theatre grosses were definitely on the uptrend.

Andy Smith, sales manager of RKO, will be honored in the last two weeks of the Ned Depinet Drive, the dates being from April 26th to May 9th. Sales heads pledging a record in honor of Mr. Smith include Bob Mochrie, Eastern division sales manager; Cresson E. Smith, Western division sales manager; Gus Schaefer, Northeastern district manager; Nat Levy, Eastern district manager; C. Boasberg, Eastern central district manager; David Prince, Southeastern district manager; W. E. Branson, Midwestern district manager; L. E. Goldhammer, Prairie District manager; J. H. MacIntyre, Western district manager. Leo Devaney, the drive captain, is Canadian division sales manager.

New United Artists District Head Named

Harry L. Gold, vice-president and Eastern general sales manager of United Artists, announced this week that John J. Dervin had been named district manager of the Southern district which includes the Dallas, New Orleans, Atlanta and Charlotte exchange territories. Mr. Dervin was formerly manager of the United Artists branch in Boston.

A. I. Weiner, manager of the Pittsburgh branch, will succeed Mr. Dervin in Boston and Nat Beier, sales supervisor in New York, will head the Pittsburgh office.

Maurice Silverstone, chief of operations for United Artists, went to Hollywood this week for studio conferences. Arthur Kelly, vice-president in charge of sales, also has been on the West Coast.

David O. Selznick will produce two films for United Artists release during 1941-42. The titles have not been announced yet.

The complete United Artists schedule is expected to include from 20 to 22 pictures for the new season, with Alexander Korda producing four. James Roosevelt will not produce for the company on the 1941-42 schedule, it was reported.

Negotiations have continued on the purchase of the one-fifth ownership of the company held by the estate of Douglas Fairbanks, it was reported from Hollywood. Differences of opinion on the value of the stock were said to be the chief obstacle to the sale.

Paramount Completes Western Reorganization

Reorganization of Paramount's western sales staff was completed this week with the announcement by George A. Smith, western division sales manager, of several promotions and transfers.

C. L. Weaver, formerly sales manager at Dallas, has been appointed branch manager at Oklahoma City. Charles L. Dees, whom Mr. Weaver succeeded, has been transferred to Dallas as branch manager.

L. W. McClintock, present manager at Dallas, will become manager at the Memphis exchange on April 14th. Mr. McClintock will succeed W. F. Bugie at Memphis, who joins the sales staff at Dallas. Succeeding Mr. Weaver as Dallas is A. F. Larned, who returns to that office after seven months in Memphis.

Columbia has announced that for the first time in its history it will co-star outdoor players in two series of eight films each. Charles Starrett and Russell Hayden, "Lucky" in the "Hopalong Cassidy" films, will be teamed in one series and Bill Elliott, "Wild Bill Hickok," and Tex Ritter in another.

Columbia has set a record in new accounts with approximately 1,000 more contracts on its books for the 1940-41 season than was listed last year, it was announced this week, as the "Columbia Exhibitors Good Will Campaign" completed its fifth week in the drive that will end May 30th. It was further reported that Columbia also would establish a new all-time record in billings for the current fiscal year.

A special conference and press showing will be held in New York on "Penny Serenade," it was reported. Exploitation men will confer with David Lipton, advertising and publicity director.

The annual convention of Monogram franchise holders, which was held at the Hotel Roosevelt, Hollywood, ended last Sunday after W. Ray Johnston, president, and other Monogram officials announced that the company would deliver its entire schedule this year and was prepared for a boom year under the consent decree for the 1941-42 season.

Only seven Monogram productions remain to be delivered on the current schedule, it was announced by Trem Carr, director, at the convention. Two of the group will go into immediate production, "Black Beauty" by Anna Sewall, starting on April 15, to be followed by "Army Hostess," one of the company's specials on May 1st.

Steve Broidy, general sales manager, said that the record of accomplishment in delivering 100 per cent of its promised features for the current season will be maintained in 1941-42.

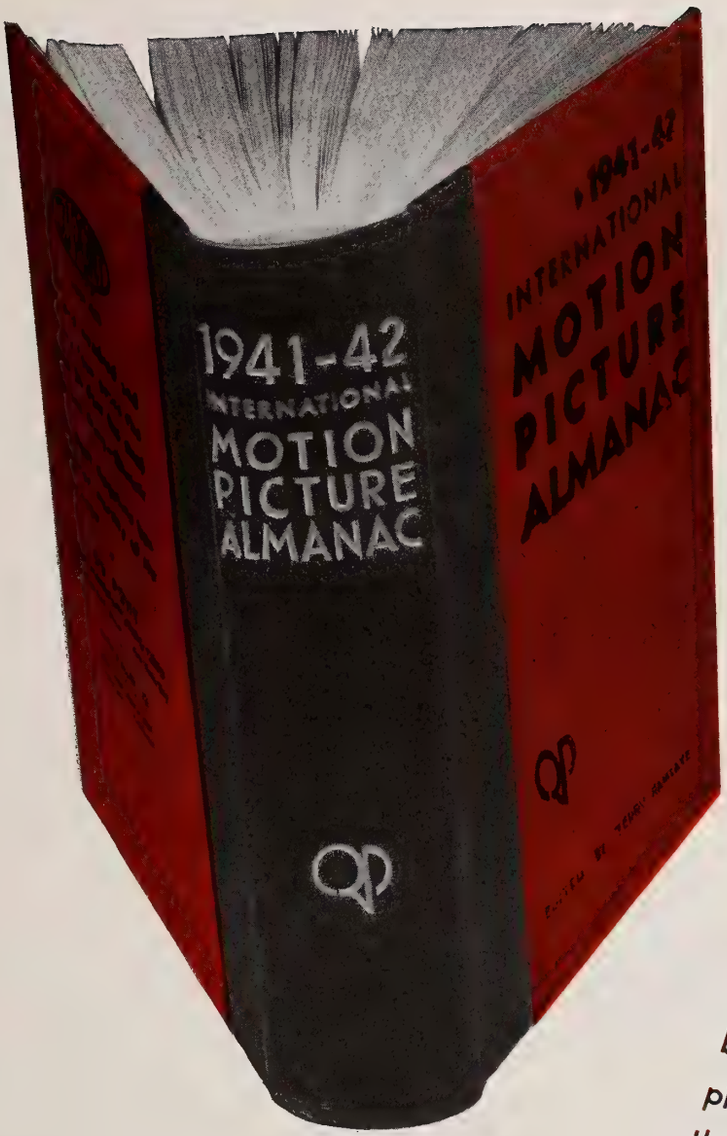
Mr. Johnston said that each Monogram branch head will be permitted to evolve selling

(*Continued on page* 48, *column* 3)

5,027 WORKING IN WARNER STUDIOS

With an "all-out" on production schedules Warner Brothers celebrated a red letter period last week. It was announced that the studio had 5,027 workers engaged in shooting eight films and preparing 11 more for the cameras, breaking the previous record of 4,874. The breakdown revealed 4,300 employes on general and mechanical staffs, 88 stars and feature players under contract at work, 24 outside players on one-picture deals, 465 extras, and 150 players and workers on location at the San Diego Naval Base for "Dive Bomber."

Operation for the next three months is scheduled to continue at the same pace, with a full program of short subject production planned. The studio commissary is operating on four luncheon shifts.



Edited by
TERRY RAMSAYE

The 1941-42 International Motion Picture Almanac will be out when the new show year begins . . . the book of facts about the motion picture industry . . . a summary of the "picture year" of 1940-41 . . . full information about the season of 1941-42. Now in preparation.

INTERNATIONAL MOTION PICTURE ALMANAC

RESERVE YOUR COPY NOW

N. Y. Legislature Adjourns Ending Regulation Threat

Exhibition as well as distribution escaped the legislator's scythe in at least one legislature this year. The New York session ended Thursday, April 3rd, without enacting the many measures of regulation proposed.

Apart from this exhibitors this week watched passage of an anti-theatre proposal in the Iowa law chamber (allowing use of public school buildings for public purposes): a bill in the Wisconsin Senate taxing distributors 50 cents per 1,000 feet of film; a 10 per cent admissions tax in the South Carolina Senate; and an anti-ASCAP proposal in the Ohio House.

Bills passed by New York legislative session, which attracted exhibitor interest, were the following:

The Davidson measure, prohibiting theatre owners (excepting owners of film theatres) from excluding persons of more than 21 years who are not breaching the peace; the Ehrlich bill, giving local education boards the sole right to grant written permission to act, to juveniles; the Janes-Manning bill, permitting the head of a community to authorize child acting, if it is for a non-profit making unit; the Andrews andti-discrimination bill, penalizing discrimination by any firm or individual; the Coudert bill, giving ticket broker's the right to redeem or resell for more than 75 cents tickets not previously sold.

Other Bills Voted Down

Quashed by the same body were the following: the Burrows anti-discrimination bill; a tax on chain theatres; a bill providing that plans of buildings, including theatres, be first submitted to the state Industrial Commissioner; a three per cent sale tax; legalization of Bingo; and legalization of lotteries.

The state's legislature also defeated the Bewley bill, which was only introduced March 28th, and which would have taxed 16 mm films twice the amount 35 mm films are taxed, in order, its proponent claimed, to equalize the reviewing work of the state's film division. The tax would have been $6 per 1,000 feet on original film, $4 per same on copies.

The Iowa proposal to open public school buildings for public purposes was opposed by the Allied units of that state and Nebraska, who foresee competition when the buildings are used by community groups, for entertainment. When Representative C. F. Shimanek of Elkader attempted to amend the bill so that groups using school films would be prohibited from charging admission, the amendment was voted down.

The Governor's signature was awaited this week.

The same legislature last week rejected the Murray daylight saving bill, permitting local option. It was the fifth attempt to have the bill passed. Theatre operators, labor representatives, and farmers opposed it.

The new general appropriation bill, this week being given a second reading in the South Carolina Senate, would levy a flat ten per cent tax on admissions, and a surtax of from three to ten per cent on gross admission receipts, with population of cities in which theatres are located governing the rate.

The Ohio House bill, opposing monopoly in performance rights of instrumental and vocal music, and called an anti-ASCAP measure, is expected to die in subcommittee.

Illinois theatre sign men are opposing a House bill, taxing each advertising sign along a public highway, $1, and requiring them to be 35 feet from the road.

CINCINNATI OWNERS WANT TAX CUT

The substantial reduction in theatre license fees is asked by the Greater Cincinnati Independent Exhibitors Association in a resolution presented to J. C. Brennan, Clerk of the City Council, by Saul Greenberg, legal counsel for the exhibitors.

Mr. Greenberg pointed out that theatres in Columbus and Cleveland were not charged license fees, and that the fee in Youngstown ranged only between $40 and $100, according to the size of the house, whereas Cincinnati theatres were charged $100 annually for houses with less than 300 seating capacity, while houses seating more than 300 pay $100 for the first 100 seats, and $50 for each additional 100 seats or fraction thereof. He requested that Cincinnati exhibitors be given an opportunity to appear before City Council and discuss the issue in detail.

Schenck Tax Case Continues

Testimony and cross-examination of witnesses in behalf of Joseph H. Moskowitz and Joseph M. Schenck, Twentieth Century-Fox executives, on trial in New York on Federal income tax charges, neared its third week this weekend as chief defense counsel Harold H. Corbin called more accountants, character witnesses, film executives and the defendants themselves to the stand.

The trial is before Federal Judge Grover M. Moscowitz and a jury in U. S. District Court at Foley Square, New York. United States Attorney Mathias F. Correa is representing the Government.

Myron A. Finke, tax accountant, testified that his examination of the Schenck tax returns showed an overpayment of $55,442. Carol F. Hall, also an accountant, substantiated the claim, and said Mr. Schenck applied for a refund on his 1937 tax payment.

Character witnesses included James A. Farley, former Postmaster General; Dr. A. H. Giannini, retired head of the Bank of America, Robert F. Kane and Martin Quigley.

Mr. Moskowitz took the stand in his own behalf to recite the story of his rise from office boy to Eastern representative of Mr. Schenck. He explained his procedure in making out the Schenck tax returns, said Government tax agents had approved his methods of computation, and denied entering fraudulent or unverified business deductions. On Monday he told the court that Mr. Schenck merely signed the returns made out from his personal and business ledgers.

Mr. Schenck, chairman of the board of Twentieth Century-Fox film corporation was to be called to the stand by Harold H. Corbin, defense counsel, following Mr. Moskowitz.

Sales Personnel Shifted to Meet Selling Changes

(*Continued from page 46*)

policies best suited to the particular territory. He also remarked that the consent decree offers the greatest opportunities ever presented to Monogram and the company expects to take full advantage of the situation.

Pictures shown to delegates were "Roar of the Press," Scott R. Dunlap production, featuring Wallace Ford, Jean Parker and Jed Prouty; "The Invisible Ghost," Bela Lugosi, produced by Sam Katzman, and "Break the News," Rene Clair musical with words and music by Cole Porter, starring Maurice Chevalier, Jack Buchanan and June Knight. Filming of "Red Head," I. E. Chadwick production with June Lang, Johnny Downs and Eric Blore, and "King of the Zombies," Lindsley Parsons, was witnessed by those attending the meeting.

Sussman Honored in 20th Century-Fox Drive

William Sussman, eastern division manager for Twentieth Century-Fox, will be honored in a sales drive from May 4 to June 7 in observance of his fifth year in that position. Mr. Sussman joined 20th-Fox as assistant to the late William Clark, then general sales manager. In 1936 he succeeded E. C. Grainger, now head of the Shea circuit, as Eastern sales manager.

The drive will be backed by Edgar Moss, Atlantic district manager; Thomas H. Bailey, Northeast district manager; George A. Roberts, mid-eastern district manager, and Harry H. Buxbaum, New York district manager. Ten exchanges will participate in what is said to be the first drive of the company in honor of a division manager.

Universal has announced that L. J. McGinley, manager of the Seattle branch, has been transferred in the same capacity to Indianapolis, following the death of H. H. Hull.

Foster Blake, a salesman in the Los Angeles branch, has been promoted to manager of the Seattle exchange.

Nate J. Blumberg, president of Universal, and J. H. Seidelman, vice-president and foreign manager, were scheduled to return next Sunday from Panama where they attended the company's Latin American sales meeting. Mr. Blumberg plans to leave immediately for the Coast for an extended studio visit. J. Cheever Cowdin, chairman of the board, flew to Panama to attend the Latin American sales meeting.

The last four weeks of the William Scully Drive will be known in Philadelphia as the George Schwartz Appreciation Month in honor of the local branch manager.

Warner home office executives, Gradwell Sears, Sam Schneider, Carl Leserman and Mort Blumenstock return to New York Tuesday from Burbank, where they conferred with Harry M. Warner, J. L. Warner, Hal Wallis and Charlie Einfeld on plans for forthcoming product. They were away two weeks.

Fifty executives, branch and district managers and supervisors of Ross Federal Service, Inc., met last week in Chicago to discuss plans for the Spring and Summer. Present were representatives from the South and Central sections of the country. The home office delegation was headed by Harry A. Ross, president; others were: Densmore A. Ross, general manager; Clifford B. Ross; Frank X. Miske; Fred Magee; B. E. Jolley; Ben Spurling; W. J. Shine.

Producers Releasing Corporation has finished and delivered 21 of the 38 pictures on the 1940-41 schedule and six go before the cameras this month and six more in May, it was announced this week.

Youngman RKO General Counsel, Others Changed

The resignation, last week, of William Mallard as general counsel and secretary of Radio-Keith-Orpheum Corporation, in New York, has resulted in a series of corporate personnel changes, topped by the appointment of Gordon E. Youngman as company counsel and J. Miller Walker as secretary.

Mr. Mallard left the corporation to enter private law practice, relinquishing, also, his posts of vice-president, secretary and general counsel and director of Radio-Keith-Orpheum's subsidiary, RKO Radio Pictures Corporation, and causing election or reelection of the following slate of RKO Radio officers:

Chairman of the board and president, George J. Schaefer; vice-president, Ned E. Depinet; vice-president, W. J. Merrill; vice-president, Phil Reisman; vice-president and general counsel, Gordon E. Youngman; vice-president, J. R. McDonough; treasurer, W. H. Clark; secretary, J. Miller Walker; assistant treasurer, George Muchnic; assistant treasurer, G. B. Howe; assistant secretary, J. J. Nolan; assistant secretary, George Muchnic.

Mr. Mallard's private law practice will be in New York, where he has served in various legal posts at RKO and its subsidiaries for 10 years. He was previously associated with the New York law firm of Cravath, de Gersdorff, Swaine and Wood. He was elevated to the post of general counsel from assistant secretary and member of the RKO legal staff. (Picture on page 10.)

Mr. Walker becomes company secretary from the position of assistant secretary. J. J. Nolan, vice-president in charge of production, becomes assistant secretary.

RKO Radio directors now include Ned E. Depinet, James G. Harbord, J. R. McDonough, John E. Parsons, Richard C. Patterson, Jr., N. Peter Rathvon, George J. Schaefer, Lunsford P. Yandell and Gordon Youngman.

The board of Radio-Keith-Orpheum on Friday, April 4th, declared a dividend of $2 per share on its cumulative six per cent preferred stock, payable on May 1, 1941, to stockholders of record on April 21, 1941. Payment of this dividend will leave accrued and unpaid preferred dividends as of May 2, 1941, of $5.50 per share.

It was announced that the payment authorized was not necessarily to be deemed the inauguration of regular dividends on the preferred stock. It was said to be the opinion of the directors that substantially improved results in the first quarter justified the payment now authorized, but that the board recognized that impaired foreign markets and other uncertainties which impelled the withholding of dividends during 1940 still continue and may affect dividend policy during the remaining year.

Frederick Ullman, Jr., RKO producer has been recalled to his former post of operating head of RKO Pathe News to succeed Frank R. Donovan who has submitted his resignation.

Before going to the Coast Studio Mr. Ullman was in charge of the RKO Pathe newsreel as well as the short subject production handled by the company. For some years he was in charge of the commercial department. Mr. Donovan, who has resigned, in addition to beng operating head of the newsreel, actively directed the Information Please series and other shorts.

General Theatres Income Is Up

Consolidated net profit of General Theatres Equipment Corporation for 1940, after all charges, including Federal income and excess profits taxes, amounted to $849,820, compared with $696,062 for 1939, according to the annual report released Tuesday. The 1940 earnings were equivalent to $1.45 per share on 586,087 shares of capital stock outstanding at the year-end compared with $1.17 per share earned on 592,887 shares in the preceding year.

Earle E. Hines, president of the corporation, said in his letter to the stockholders that "the outlook for 1941 is for capacity production by the manufacturing facilities of the subsidiaries and a somewhat better than normal business in the sale of motion picture theatre equipment and supplies."

Commenting on the company's part in the defense program, Mr. Hines said that International Projector Corporation, a subsidiary, was now manufacturing under license marine instruments known as depth finders. Contracts for these instruments have been received from the United States Government and deliveries were begun in the last half of 1940. International Projector has also acquired all the stock of Bludworth, Inc., manufacturers of radio direction finders also used on marine vessels. This corporation and another subsidiary, Cine-Simplex Corporation, have been increasingly engaged in the manufacture of parts and subassemblies of aviation instruments of importance in the defense efforts undertaken by the Government.

Provision for Federal income and excess profits taxes for 1940 amounted to $259,300 compared with $104,600 provided for Federal income tax in 1930.



POLICE RAID COOKING SCHOOLS AS LOTTERIES

Philadelphia Circuit Promotion Halted Because of Door Prize; Two Theatre Games Allowed

As the courts in Philadelphia ruled theatre chance games were games of skill, the city police were raiding a cooking show at a theatre on the charge that it was an illegal lottery because of a door prize feature.

"Quizzo" and "Lucky 13," successors to "Bingo" in the city's neighborhood movie houses, were officially pronounced games of skill by Quarter Sessions Court Judge Eugene V. Alessandroni, in a test suit. His ruling carried a "but" which is big enough to warrant police action if operators yield to temptation to turn the games into lotteries. Police, however, permitted the cooking schools conducted in Warner houses by the Philadelphia *Record* to continue on Wednesday after the paper agreed to award prizes for a quiz contest rather than for door-stub numbers.

"The conduct of this game was apparently legal," said the court. "We cannot help but feel that since control over not only the choice of the question but also over its composition and the answer thereto considered to be correct, is vested exclusively in the management, unscrupulous manipulation of these factors can readily change this from what appears to be a game of skill into one of chance." It was pointed out that this possibility left final supervision of the conduct of the game to police authorites.

Police Raid Theatre

Also last Thursday, police raided the Sedgewick Theatre, a Warner Brothers house, where more than 700 women were attending a kitchen and cooking show prior to the matinee. Entry was made after ten door prizes had been awarded with 20 additional lucky numbers to be selected for as many additional prizes.

The cooking sessions were sponsored by the Philadelphia *Record* in co-operation with the Electrical Association of Philadelphia and conducted on Tuesdays and Thursdays, rotating at 21 neighborhood Warner theatres in the city. Police action at this time came as a surprise since the cooking schools have been in session for two years, this being the third time around the circuit.

Police contended that the award of door prizes was akin to Bank Night, every admission ticket being numbered with the wininng numbers drawn as for a Bank Night. Value of the prizes for the entire series of 21 sessions was set at $25,000 with a grand prize of a 1941 Ford De Luxe Tudor Sedan. The sessions were an advertising promotion on part of the newspaper, merchants buying space to exploit the school and contributing the prizes as well.

No Legal Issue Expected

It is not expected that the newspaper will make a legal issue of the matter. Attorneys for the *Record* are meeting with city authorities on the matter and it is expected that a different system for the distribution of prizes will be devised.

In Massachusetts a petition was introduced in the legislature to permit Bingo and Beano games. Under its terms the theatres would be given a state license to operate the games and a certain percentage of the profits would be given to the state. The petition provides that no prizes in excess of $100 shall be given in any one game and a special license fee of $100 would be charged against exhibitors. The old age fund would benefit if the bill becomes a law.

In Chicago, Screeno, which a short time ago was reinstated in a number of independent theatres, ended abruptly when police officers visited the various theatres and told the exhibitors that the game was a violation of the law and would have to cease. The exhibitors immediately complied with the police order.

In an effort to end games run for commercial purposes under the guise of charity, Providence, R. I., police have put into effect a new set of rules governing the chance games. Hereafter, under the state law passed three years ago, games must be conducted in the quarters of the organization.

Theatre bills that would license distributors and regulate Bank Nights were virtually killed in the House of the Iowa legislature through recommendations that they be postponed. Both of the bills have been opposed by the Allied Theatre Owners of Iowa and Nebraska.

Cincinnati reports a total attendance of 279,358 at 259 city-licensed chance game parties in that city during February, at which the gross was $206,505.68, with prizes totaling $49,803.80, leaving a net of $156,701.88 to sponsoring organizations, it was disclosed in a report of Police Chief Eugene T. Weatherly to City Manager C. O. Sherrill, who issues the playing permits. The average net cost per player was 55.1 cents. The January figures were 249 parties with attendance of 301,942; gross, $216,161.80; prizes, $52,474.74, and net, $163,687.06. The net cost per player during the month of January was 54.2 cents.

Aside from churches and charitable institutions, which are tax exempt, all Ohio institutions where chance games are played are required to take out an amusement license, and, like theatres, must pay the state a three per cent tax based on the gross receipts, which is comparable to the three per cent retail sales tax which the public pays in other lines.

Suit Brought in Ohio

In Troy, Ohio, Andrew Attenweiler, who, as a taxpayer, brought suit nearly two years ago against the Troy Amusement Co., seeking $500 exemplary damages and $10 as refund of admissions to the Mayflower, at which house he also sought to stop games on the ground of violation of the Ohio lottery law, has filed suit in the common pleas court, against the same defendants for $1,410.72 as principal, surety on bonds and attorney fees in the original action. He claims to have suffered damages totaling $487.50 and incurred liability to his counsel, Michael F. Morris, for $923.22.

Judge Alfred P. Dobson of the circuit court of Portland, Ore., has sustained the demurrer of James R. Bain, district attorney, and Martin T. Pratt, sheriff, to the complaint of the Rainier Theatres Corp. in its suit to enjoin the public officials from interfering with Quiz contests conducted weekly at the Oriental and Hollywood theatres in that city. The theatres corporation some time ago obtained a temporary injunction.

Judge Dobson held that Quiz contests in which the participants through a drawing gain an opportunity to win an award by answering questions constituted a lottery even though some degree of skill, knowledge and ability was required to answer the questions.

The drive against chance games in theatres has been relaxed by the Better Business Bureau in Pittsburgh, pending developments, according to George Dennison, Bureau manager, although it will be followed through as soon as the board of directors frames a program of official action. An informal meeting of Mr. Dennison, Executive Vice-President James Green of the Chamber of Commerce, Chamber President Frank Duggan, and representatives of the Harris Amusement Co. failed to reach any conclusion with the bureau officials contending that the continuance of games in motion picture houses was encouraging gambling as well as being the wrong kind of merchandising for theatres, and the Harris spokesman pointing out that games are maintained partly because of competition from other organizations that sponsor games from radio programs and offer prize money.

Although two letters were sent by the Bureau to more than 100 exhibitors, no replies promising support of the ban were forthcoming. Mr. Dennison bases his campaign on the court decision outlawing theatre games as the result of a plea in the Aliquippa case.

The Kiwanis Club recently issued a statement against theatre games. Next day an exhibitor retorted with the information that "the Kiwanis Club uses a door prize raffle as bait to keep up attendance at meetings."

Bingo and games of chance have been banned from all Roman Catholic parishes in the Scranton, Pa., diocese during Lent and on all Sundays during the year, according to the Lenten regulations announced by Bishop William J. Hafey. The ban on Bingo applies to Catholics as individuals as well as to the affairs conducted under church sponsorship.

Hinting that some court action would be taken soon, Mayor Walter Scott of Jackson, Miss., has warned that he would never permit Bank Nights to be operated in that community irrespective of a ruling by the state supreme court which said recently that Bank Night was "not a public nuisance."

Bingo bills seeking to substitute cash for merchandise prizes for church and organization games, and a bill to legalize horse-racing and pari-mutuel betting in Connecticut were rejected by the Judiciary Committee. Exhibitors who already find organization large-scale Bingo keen competition, were pleased not to have further privileges granted to these privileged games players, although no organized stand was taken at Hartford.

IN NEWSREELS

MOVIETONE NEWS—No. 60, Vol. 23.—Strike causes Milwaukee plant closing....British occupy Bengazi ....Army demonstrates streamlined division.... Nurses put on fashion show....Chicago dog show ....Sports.

MOVIETONE NEWS—No. 61, Vol. 23.—Washington, and New York Army Day parades....FDR, Jr., reports as ensign....German plane in U. S.....Russian freighter wrecked by seas....King and Queen in Bombed area....Palestine troops parade....Yogoslav Minister speaks to U. S.....Greek Ambassador vows Greece will fight to win....Army tank demonstrated ....Sports.

NEWS OF THE DAY—No. 258, Vol. 12.—Strife on labor fronts....U. S. tests mechanized forces.... British in Africa....Fashions....Sports.

NEWS OF THE DAY—No. 259, Vol. 12.—British aid Yugoslavia....Air-base pact signed....Nazi freighter burns....Soviet ship battered by storm....Strikes continue....Plane crash in Florida....Sports.

PARAMOUNT NEWS—No. 64.—Spring skiing....Airliner crashes in Florida....Ensign Roosevelt reports ....Hull asks Italian attache to leave....National Defense....Army Day demonstration.

PARAMOUNT NEWS—No. 64.—Skiing in Oregon.... New York youngsters play baseball....Ensign Roosevelt reports....Italian attache asked to leave.... Axis ship sabotaged....Tank production rushed.... British Colombia air field for Canada and U. S..... German plane studies....Nazi move information.... Army day parade.

RKO PATHE NEWS—No. 64, Vol. 12.—Strike News ....Winant and Churchill sign bases pact....Nazi ship afire....Ensign Roosevelt reports....Army Day parades....Russian ship battered by storm....Plane crash....Washington's five-alarm fire....Sports.

RKO PATHE NEWS—No. 65, Vol. 12.—Strike riots ....President at Ft. Jackson....Defense workers get trailer homes....Matsuoka leaves Japan for Axis tour....British raise meat....Sports.

UNIVERSAL NEWSREEL—No. 968, Vol. 13.—Strike situation...."Blitz" units in war games....Trailers for defense workers....FDR visits Army housing.... Easter fashions....Easter chicks take bow....Sports.

UNIVERSAL NEWSREEL—No. 969, Vol. 13.—Army Day parade....Army tests tank....Alaska airport "chain" begun....Air-base pact signed....Strike front ....Airline crash....Nazi plane here....Coast Guard rescue....Ensign Roosevelt reports....Spring in New York.

Variety Clubs Advance Plans for May Meet

Arrangements for the seventh annual national convention of the Variety Clubs of America to be held at the Hotel Traymore, in Atlantic City on May 15, 16 and 17 approached a final stage this week as national and local committees speeded action on their part in plans for the gathering. John H. Harris, of Pittsburgh, national chief barker and convention chairman, predicted a minimum attendance of 1,500 showmen from all parts of the nation in an address before Tent 13 in Philadelphia last week.

The Hotel Committee headed by Henry Friedman of Philadelphia this week announced reservations would be handled through special committees in each tent and planes would be coordinated so that members from each section can be located together in the Atlantic City hotel. The transportation committee under the chairmanship of Bill Clark of Philadelphia reports that special train sections and cars bound to the convention will be assembled in the Philadelphia yards of the Pennsylvania Railroad to run to Atlantic City as one record size special.

Variety announced Tuesday that J. Edgar Hoover, chief of the Federal Bureau of Investigation, would be an honor guest, along with the Rev. Edward J. Flanagan, of Boys Town, Neb., and Fulton Oursler, editor of *Liberty Magazine,* along with others.

Registration Plans Completed

An honored guest committee has been set up in two sections to invite dignitaries to the meeting. Ned Depinet and Gradwell Sears will handle eastern arrangements while Walter Wanger, Bob O'Donnell and Paul Short will invite western guests. The Registration committee announces that registry procedure will be simplified and members will receive all badges and admission tickets on arrival at Philadelphia.

The five newsreels will cover the event.

Atlanta, Ga., Tent 21, this week claimed honors as the first Variety group to raise funds for the attendance of its entire membership at the national convention. Members are now arranging for time off from work for the trip to Atlantic City. Other cities also indicate that they will send record delegations. Mr. Harris reports that a top number of industry executives will be on hand. First executive registrations came from Neil Agnew, Sam Dembow, Leonard Goldenson and Claude Lee of Paramount.

United Artists will be host at a convention cocktail party at the Traymore on Saturday afternoon, May 17th, following the boardwalk parade, Arthur W. Kelly announced this week. Working on plans for the United Artists reception are Murray Silverstone, Harry Gold, Haskell Masters and Monroe Greenthal.

The annual Variety golf tournament will be played on the course of the Northfield Country Club at Atlantic City on Saturday morning, May 17th. Burt King of Dallas is chairman of the golf committee assisted by Sam Galanty of Washington and Johnny Howard, defending champion, from Detroit. Each tent is donating prizes valued at $25 each for individual and team winners in the golf tourney.

Presentation of the annual Variety Humanitarian Award and proceedings at the banquet on May 17th will be broadcast over nationwide radio hookups Dr. Leon Levy, chairman of the radio committee and chief barker of the Philadelphia tent reported this week.

The St. Louis Variety club this week reported that its first show for the benefit of infantile paralysis victims raised $3,000. Harry C. Arthur, Jr., is the local chief barker.

In Milwaukee the Variety Club has launched a drive to take over the city's free milk fund from the Junior Chamber of Commerce. The Variety men seek to raise $5,000 by September 1st. If they succeed the Junior Chamber of Commerce will surrender milk fund administration to the Variety club.

A Showmen's Club of Maryland has been organized at Baltimore with approximately 100 members enlisted in its charity and social program. Initial officers include: Robert Marhenke, president; Edward Silver, recording secretary; Michael Robert, financial secretary; and Jack Bock, sergeant-at-arms.

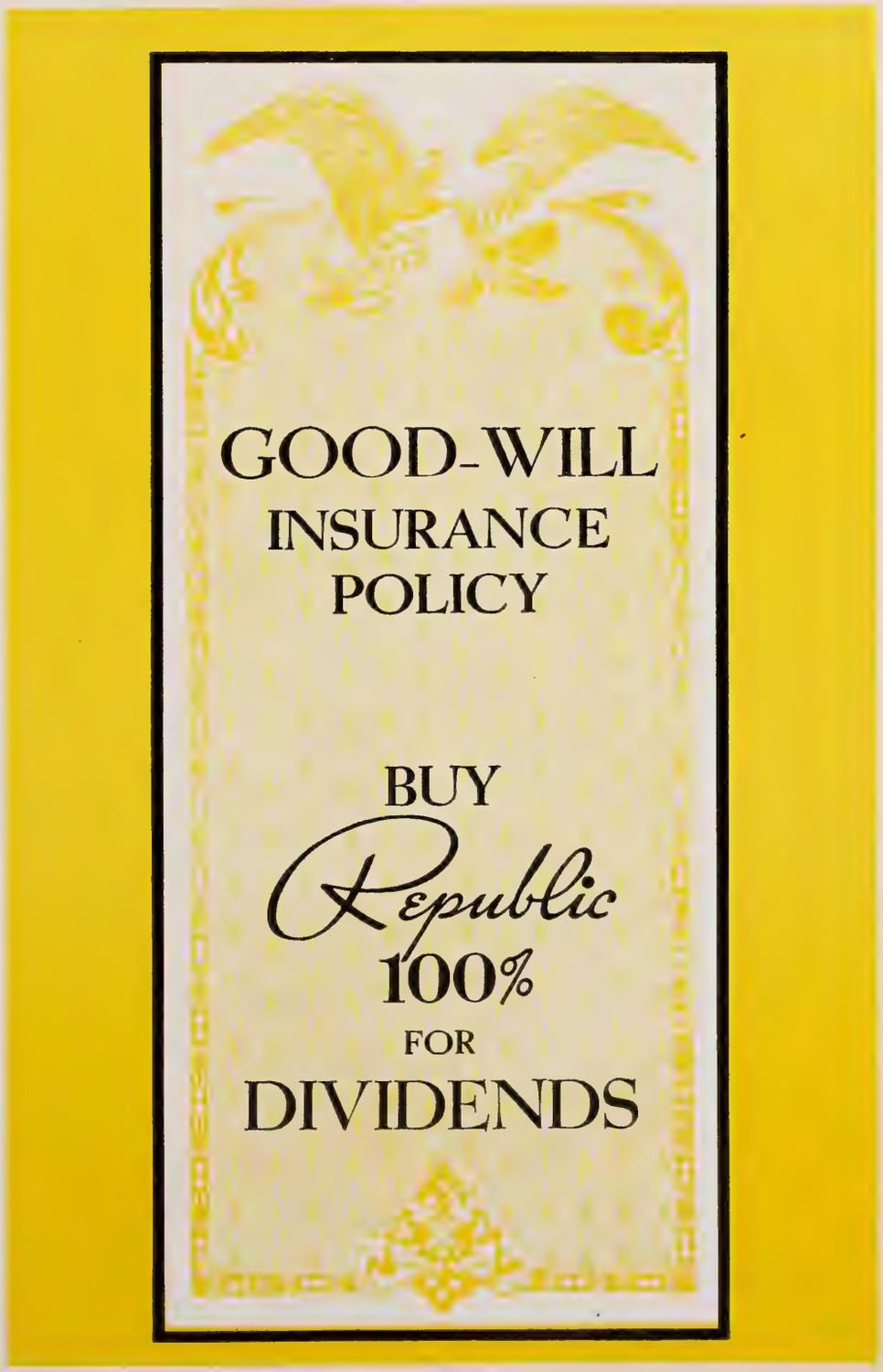
Darryl Zanuck Begins New Executive Term

Darryl Zanuck has begun his tenure of office under the contract given him last fall under the terms of which he will remain vice-president in charge of production for Twentieth Century-Fox until April, 1947.

Upon starting his new term of office he began production on "A Yank in the R.A.F." as the first picture scheduled for 1941-42 release.

Solomon in Chicago

Ed Solomon of the Twentieth Century-Fox publicity staff is on assignment in Chicago. George Frasor of the department is working in Kansas City.



WHAT THE PICTURE DID FOR ME

Columbia

LADY IN QUESTION, THE: Rita Hayworth, Brian Aherne—Very good. Did a little above average business. Won't stand on your best date, although should be played by all means. Very pleasing. Played February 18.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MEET BOSTON BLACKIE: Chester Morris, Rochelle Hudson—Very good picture from Columbia. It seems to have everything, action, comedy and suspense. Good business when doubled with "A Dangerous Game." Running time, 60 minutes. Played March 27-29.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

THIS THING CALLED LOVE: Melvyn Douglas, Rosalind Russell—Had a tie-up with an annual festival concerned with the college. Plenty of people came in their own right. In other words, it was a dandy show and they all seemed to like it a lot. No complaints at all! The extra advertising helped some here. It always does. Columbia knows how to turn out good comedies. Running time, 96 minutes. Played March 20.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WILDCAT OF TUCSON: Bill Elliott, Evelyn Young, Stanley Brown—Here Bill Elliott is at his best. Crammed full of action, comedy and romance. Should see more of the fellow that co-starred. A promising new star. Did average Saturday business. Played February 15.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

First National

LETTER, THE: Bette Davis, Herbert Marshall—This is a very good story, but I was disappointed as this was too heavy for a small town audience. No doubt a wonderful performance by all the cast, but could not recommend this. Did not make expenses. In a situation like mine, don't play it. Running time, 123 minutes. Played March 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Kathryn Grayson—No wonder he's the tops; America's No. 1 entertainer at his funniest. "Andy" passed through many trying and at times embarrassing situations, but always found a way out of any and all difficulties that he encountered. And while some of 'em seemed to have an ignoble end, he triumphantly emerged a real hero. Kathryn Grayson as private secretary and Ann Rutherford, his fiancee, had many rounds in a prize fight for "Andy's" love, but Ann came out as victor in the end. Plenty of wholesome laughs and comic situations enlivened the picture and helped to make it the outstanding "Hardy" picture to date. The whole family, both old and young, married and single, will immensely enjoy seeing "Andy Hardy's Private Secretary," who is new to the screen but who has the making of both a great actress and also a great prima donna. She has rare singing qualifications, whose sweet notes will thrill you as seldom before. Running time, 100 minutes. Played March 26-April 1.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Excellent picture in every respect. Stewart should win another award on this one. Everyone in cast excellent and the story seemed to please. Business extra good on this one. Running time, 85 minutes. Played March 15-17.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

COMRADE X: Clark Gable, Hedy Lamarr—Here is surely a problem picture. We liked it very well, but our patrons thought it bad. Business very poor. Our patrons didn't seem to get the sense of the story. In fact, they said there was no sense to it. It's rather a burlesque on communism, but the customers thought it stupid. Played March 16-17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

COMRADE X: Clark Gable, Hedy Lamarr—This was well liked here, especially by the students. The tank chase at the end climaxed it in good style. The humor is subtle but not difficult to get. It drew well when combined with "Four Mothers." Running time, 89 minutes. Played March 21-22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—Any exhibitor should be proud to play such a picture. The air scenes are thrilling and it is a wonderful tribute to the air corps. Get this and it will really help you. Worthy anybody's money and time. Running time, 113 minutes. Played March 24-25.—B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

GALLANT SONS: Jackie Cooper, Gene Reynolds—A very good picture for the family and if you sell the picture with this angle you can make it. Advertise and hope for the best. Played March 21-22.—B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

KEEPING COMPANY: John Shelton, Ann Rutherford—The best little picture from this company in months. It pleased our Bank Night crowd and many asked about a coming picture with same stars. Running time, 87 minutes. Played March 18.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MAISIE WAS A LADY: Ann Sothern, Lew Ayres, Maureen O'Sullivan—Just fair. A little more action helps this series. Pleases the adolescents. Less than average business. Played March 14-15.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

PHILADELPHIA STORY, THE: James Stewart, Katharine Hepburn, Cary Grant, Roland Young, Ruth Hussey, John Howard, Virginia Weidler—A big picture that played to just average business. The entire cast could not be improved on, although we thought it was not quite as funny as it should have been. This is fault of story. Running time, 112 minutes. Played March 22.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Marjorie Main—Everything that will entertain a small town audience. Action, comedy and a very satisfied crowd. Can recommend this for any spot. Play it and help pay the taxes. Running time, 89 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Miscellaneous

LET GEORGE DO IT!: George Formby, Phyllis Calvert—These Formby pictures are really cleaning up everywhere. Did real business.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Monogram

PHANTOM OF CHINATOWN: Kaye Luke, Grant Withers—A fair program picture. I do not think much of this series if the balance are no better.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RAINBOW OVER THE RANGE: Tex Ritter, Slim Andrews—Average western. Slim Andrews very good in this series. Why haven't we seen Lew Childre, "the boy from Alabama," or "the Delmore Bros." in the movies? Almost every other hill-billy band and popular entertainers have been seen and why not the above?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Paramount

CHEROKEE STRIP: Richard Dix, Florence Rice—Another Harry "Pop" Sherman production that should receive top honors. Well received here. Did average business. Should have been played on week-end date. Played February 25-26.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

DOOMED CARAVAN: William Boyd, Russell Hayden, Andy Clyde—Our patrons said they did not like this "Hopalong Cassidy" feature and neither did we. Thought it the poorest we had shown of this series. Seemed to go round and round and get no place. Double billed with "Ride, Kelly, Ride" and it made a rather poor program. Played March 21-22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell—A dandy show, liked by all, but no business at all. I guess the title kept them away. Running time, 92 minutes. Played March 26-27.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

LOVE THY NEIGHBOR: Fred Allen, Jack Benny, Mary Martin, Eddie "Rochester" Anderson—Personally I thought Benny was never meant for the screen, but I guess I'm wrong because we did best week-end business in some time both nights.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson—This was good in spots, crazy in spots and in spots it was plain bad. At the box office it laid an egg. Everyone stayed home to hear Allen. Running time, 82 minutes. Played March 19-20.—B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston—Nice business, nice picture, excellent color. You can always expect something outstanding from DeMille. Paulette Goddard almost steals the show away from the color scenes of the redcoats. This ought to do business anywhere (unless you don't run it). Running time, 126 minutes. Played March 26-27.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Burgess Meredith—Astaire can't act to our way of thinking, and on checking our box office the second night we had 25 adults, so what do you think?—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—This fine picture in the great Northwest, with its varied color scenes, was greatly appreciated by our audience. Ray Milland and Patricia Morison fitted their parts into their parts and right into the hearts of each and everyone. Played with Betty Boop cartoon, "Rhythm on the Reservation" and Pathe News. Running time, 83 minutes. Played March 29-30.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

Republic

BACK IN THE SADDLE: Gene Autry, Smiley Burnette—Good picture and good business. Autry and Burnette always please here. Running time, 73 minutes. Played March 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CARSON CITY KID, THE: Roy Rogers, George "Gabby" Hayes, Bob Steele, Pauline Moore—Good action, historical, western, musical drama. Comedy end furnished by "Gabby" Hayes. Did about average Saturday biz. Played February 22.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris,

(*Continued from opposite page*)

Jane Wyatt, Charles Bickford—Very much enjoyed by my patrons. Would recommend this independent picture. Business above average. Running time, 75 minutes. Played March 21-22.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

LONE STAR RAIDERS: Three Mesquiteers (Robert Livingston, Bob Steele, Rufe Davis), June Johnson—Very good western. Wild horses sure fire treat for rural patronage. Doubled with "Dark Streets of Cairo." Good business. Running time, 58 minutes. Played March 20-22.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MAN BETRAYED, A: John Wayne, Frances Dee, Edward Ellis—Fair picture and fair business. Some way this just missed being a big picture. Running time, 80 minutes. Played March 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

LADDIE: Tim Holt, Virginia Gilmore, Joan Carroll—Played this on the week-end to below average business. Feel I should have double billed it. Everyone liked it. Had no star power.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

LITTLE MEN: Kay Francis, Jack Oakie, George Bancroft, Ann Gillis—A good enough picture, with good scene-stealing by Jack Oakie. However, we took in only four dollars at the door. College was closed and there was competition, but we have never hit a low like that before. I guess they just did not want to see it. Running time, 85 minutes. Played March 29.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOU'LL FIND OUT: Kay Kyser and His Orchestra, Peter Lorre, Boris Karloff, Bela Lugosi—Full of mystery, necromancy, designs to commit murder frustrated, a scheme to steal the fortune also frustrated, an almost human dog, weird and fearsome but intensely interesting. Played March 23-25.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

YOU'LL FIND OUT: Kay Kyser and Orchestra, Peter Lorre, Boris Karloff, Bela Lugosi—Fairly good picture. Had our patrons rolling in the aisles. Fair business. Everyone well pleased. Running time, 97 minutes. Played March 23-25.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Twentieth Century-Fox

GOLDEN HOOFS: Jane Withers, Charles Rogers—Another weak picture for Jane. She used to be one of our best attractions, but poor pictures have hurt her. This was very ordinary and not cared for by our patrons. Business poor. Played March 7-8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho, Small town patronage.

HUDSON'S BAY: Paul Muni, Laird Cregar, Gene Tierney, John Sutton—Very good and we are sure our patrons enjoyed it. An outdoor picture with plenty of action and swell scenery. Would have been grand in color. Muni was good, but Laird Cregar certainly walked off with the honors. Hope we see more of him. Played March 23-24.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

NIGHT TRAIN: Margaret Lockwood, Rex Harrison—This English made picture is only fair entertainment. No kicks, no compliments and only fair business. Running time, 93 minutes. Played March 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF FRANK JAMES: Henry Fonda, Jackie Cooper, Gene Tierney—An excellent portrayal of the life of a notorious man in the early days of this country. Mr. Fonda was superb and the entire picture in color was most entertaining. Played with March of Time "On Foreign News Fronts." Running time, 97 minutes. Played March 7-8.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

RIDE, KELLY, RIDE: Marvin Stephens, Eugene Pallette, Rita Quigley—Double billed this with "Doomed Caravan" and we thought they were both poor. Customers said they liked this better than the "Hopalong" and the youngsters indicated they enjoyed it. Pretty poor fare at the best. Played March 21-22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, John Payne, Jack Oakie—Very good. Just the kind our folks like. Singing, dancing and comedy. Not a propaganda picture in any way, but it will make you want to stand up and cheer. More like this, please. Played March 9-11.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

TOBACCO ROAD: Charley Grapewin, Marjorie Rambeau, Gene Tierney—Those who saw the stage play and said it was too raw, now say the picture is too mild. Business fell off badly the second night. Running time, 84 minutes. Played March 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOBACCO ROAD: Charley Grapewin, Marjorie Rambeau, Gene Tierney—"Tobacco Road" was here on the stage; it was terrible. The picture is here on the screen and terrific. Excellent photography, all of the players were good, very good, and the picture is just splendid and will please all seeing it. Charley Grapewin couldn't be beat for excellent acting and Marjorie Rambeau was equally good. Nothing in the picture that anyone could object to and modesty was the prevailing theme. And the "Lesters" didn't have to go to the poor house, after all, but "Mrs. Jeeter Lester" did want a small can of snuff out of "Jeeter's" gift bill of $10 which was supposed to buy cotton seed for the coming crop. Running time, 84 minutes. Played March 27-April 2.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

YOUTH WILL BE SERVED: Jane Withers—Not as good as her previous pictures. Business fair. Running time, 66 minutese. Played March 23-25.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley—A very good picture with plenty of action, but falls flat at the box office. If you can get them in you can keep them, but gettting them in is different. Played March 17-18.— B. V. Sheffield, Strand Theatre, Poplarville, Miss. Small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Outstanding entertainment, but had worst storms of the year when showing this feature. My patrons, all who came, were 100 per cent satisfied. Running time, 126 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

TOPPER TAKES A TRIP: Roland Young, Constance Bennett, Billie Burke—Although this picture was rather old, it went over very well here. It was secured on request (popular demand, you might say). The art of trick photography was most profusely demonstrated and Roland and Constance fitted into the picture exceptionally well. Played with Pathe News. Running time, 80 minutes. Played March 15-16.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

Universal

BACK STREET: Charles Boyer, Margaret Sullavan, Richard Carlson—A great show for the women, but did the worst business of any picture in many months. Small towns should be careful where they play this. Running time, 89 minutes. Played March 23-25.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

BUCK PRIVATES: Andrews Sisters, Abbott & Costello, Jane Frazee—A sleeper. Don't muff this one. It has what the small towns want and they will come to see it. Business near double Wednesday-Thursday. Running time, 85 minutes. Played March 19-20.—K. A. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

CHARLEY McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," Robert Cummings, Constance Moore—This picture aroused more laughs and evoked much more pleasure than we ever expected. This was the first of "Charlie's" pictures to be shown here and, if possible, we shall schedule more of them. Running time, 77 minutes. Played March 22-23.—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

DANGEROUS GAME, A: Richard Arlen, Andy Devine—Rather weak as far as this series goes, but big crowds turned out and got a lot of healthy laughs, so we are satisfied. Doubled with "Meet Boston Blackie." Running time, 60 minutes. Played March 27-29.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

DARK STREETS OF CAIRO: Sigrid Gurie, Ralph Byrd—Nice little show with plenty of thrills plus comedy to put it over with week-end trade. Doubled with "Lone Star Raiders." Running time, 60 minutes. Played March 20-22.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

INVISIBLE WOMAN, THE: Virginia Bruce, John Barrymore, John Howard, Charles Ruggles—Boy, do they turn out in droves to see this. With proper handling this can be sure fire in any small town. Picture also very good and on the comedy side, which the public is looking for now. Many good compliments. Business very good. Running time, 70 minutes. Played March 30-April 2.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

MA, HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—Just fair. Ran on "Bargain Day." Did average business. Played February 24.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MARGIE: Nan Grey, Tom Brown, Mischa Auer—Only fair. Could have been much better. Andy Devine's "role" was the most unusual I've ever seen in any picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MEET THE WILDCAT: Margaret Lindsay, Ralph Bellamy—Ran this one on a late show. Was well received here. Many favorable comments. Did average business. A mystery comedy thriller. Will Hollywood ever learn that we can do without mystery dramas? Played February 8.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

ONE NIGHT IN THE TROPICS: Allan Jones, Nancy Kelly—Fairly good picture. Lots of comedy; well acted. Above average business. Running time, 83 minutes. Played March 26-27.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SANDY IS A LADY: Baby Sandy, Nan Grey, Tom Brown, Eugene Pallette, Edgar Kennedy—Just fair. Very dull until last reel begins. Last reel is a riot. Should fill second part of a double bill. Business average. Played February 17.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SEVEN SINNERS: Marlene Dietrich, John Wayne, Mischa Auer, Broderick Crawford, Albert Dekker, Oscar Homolka, Anna Lee—Good, but business only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRAIL OF THE VIGILANTES: Franchot Tone, Broderick Crawford, Andy Devine—Very good western in special class. Comedy prevailing to the delight of exceptionally good business. Held up well third and fourth days. Broderick Crawford and Andy Devine take top honors. Running time, 75 minutes. Played March 23-26.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—An excellent production. Good acting by top stars. Plenty of action, daring love, comedy. Did top business. Should please in any situation. Played February 20-21.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

FLIGHT ANGELS: Wayne Morris, Virginia Bruce, Dennis Morgan, Ralph Bellamy, Jane Wyman—An exceedingly interesting story. Full of excitement and romance. A pilot's eyes leave him aground and then right into the United States Army and also into the arms of his recently acquired bride. Running time, 97 minutes. Played March 23-25.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

FOUR MOTHERS: Lane Sisters, Gale Page, Claude Rains, Jeffrey Lynn—More adventures of the "Four Daughters." This should be of interest to those who enjoyed the first two of the series. It drew fairly well when combined with "Comrade X" against a lot of competition. Running time, 86 minutes. Played March 21-22.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HONEYMOON FOR THREE: Ann Sheridan, George Brent, Jane Wyman—This one too silly to be good. Ann Sheridan certainly is not glamorous. Business very poor and those who came did not like it. Running time, 75 minutes. Played March 19-20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Short Features

Columbia

ALL AMERICAN BLONDES: Andy Clyde—Brought this back as second run. Very funny slapstick. Everyone pleased. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

COOKOO CAVALIERS: Three Stooges—A tonic for Saturday business. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

SO YOU WON'T SQUAWK: Buster Keaton—Very funny slapstick comedy with Buster Keaton—Ritz Amusements, Park Theatre, North Vernon, Ind. Small town patronage.

Metro-Goldwyn-Mayer

ABDUL, THE BULBUL AMEER: Cartoons—"Abdul" was a poor fighter, not as good as his opponent. The scene must have been laid in Russia as the different characters appeared to be dressed in Russian costumes. Very funny and pleasing. Running time, eight minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

BABY BLUES: Our Gang Comedies—Average Our Gang Comedy. Running time, 10 minutes.—E. M. Freiburg, Paramount Theatre, Dewey, Okla. Small town patronage.

BABY BLUES: Our Gang Comedies—These have been poor lately and this is the worst one we have shown. In fact, we thought it not worth running.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

(*Continued on following page*)

(Continued from preceding page)

KIDDIE KURE: Our Gang Comedies—Fair comedy. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MEMORY TRICKS: Pete Smith Specialties—Entertaining one-reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

QUIZ BIZ: Pete Smith Specialties—Everyone enjoys these quiz shorts and Pete Smith injects some good humor. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

PENNY TO THE RESCUE: Pete Smith Specialties—Good one-reeler in color. Will please the ladies.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PENNY TO THE RESCUE: Pete Smith Specialties—Pete Smith color subject showing some novel cooking stunts by Prudence Penny. Very appetizing and pleased all. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RODEO DOUGH: Miniatures—A combination of "Screen Snapshots," a comedy and a sport reel. It has some good scenes at moments. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THIRD DIMENSIONAL MURDER: Third dimensional picture on which special glasses are required to get the desired effect. Very good. We wonder why more of these are not made. Running time, nine minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

WHISPERS: Passing Parade—An excellent Passing Parade short dealing with paid gossipers. This series is swell. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Miscellaneous

GUARDS OF THE NORTH: Canada Carries On Series—We're proud to be in the theatres playing these information reels put out by the Canadian government, giving us information about Canada's war effort.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Paramount

BREEZY LITTLE BEARS: Paragraphics—This continuation of the adventures of the three live baby bears is excellent and certainly delighted the audience here. Cuteness and mischief predominate. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DANGEROUS DOLLARS: Paragraphics—Very instructive, telling you how to detect bogus money. Our trouble is to get any.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

PLAYMATES FROM THE WILD: Grantland Rice Sportlights—Excellent one-reeler. All Sportlights are good. Have never seen a bad Grantland Rice short.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

POPULAR SCIENCE: No. 2—Shows how a golden sound film is made. How improved cooking with electric gadgets improves the cooking and many electric inventions that helps mankind to do things better and better. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 6—Exceptionally interesting.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RED, WHITE AND BLUE HAWAII: Paragraphics—Lovely Hawaii, the Islands, very beautiful as also is the scenery. Yet, one of Uncle Sam's bulwarks for defense and safety. The entire program is very thrilling and both a combination of beauty and war and preparation for war. Excellent. Running time, 11 minutes.—William Noble, Midwest Theatre, Oklahoma City, Okla. General patronage.

SNEAK, SNOOK AND SNITCH: Animated Antics—'Tis not funny. Just silly. Running time, eight minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TWINKLETOES GETS THE BIRD: Animated Antics—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WEDDING BELTS: Stone Age Cartoons—Very good. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

THREE CONTRIBUTORS JOIN DEPARTMENT

Three new contributors have sent reports to the What the Picture Did for Me department in recent weeks. They are:

MARIO BATTISTON, Ritz Theatre, Export, Pa.

H. D. FURNICE, Casey Theatre, Casey, Iowa.

B. V. SHEFFIELD, Strand Theatre, Poplarville, Miss.

Two prodigals have resumed sending reports after a lapse of some months. They are:

LEON C. BOLDUC, Majestic Theatre, Conway, N. H.

H. L. CAPERS, New Deal Theatre, Gorman, Texas.

Reports from these and other exhibitors appear in the adjoining columns.

Republic

MEET THE STARS: No. 1—Entertaining one-reeler showing the stars at work and play in Hollywood. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BABY STARS: Meet the Stars, No. 2—Good one-reeler about the Hollywood Stars. Better than the first one. Running time, 10 minutese.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

DRAFTED IN THE DEPOT: Edgar Kennedy Comedies—This should go well in U. S. A. as Kennedy gets caught in the draft when wearing a disguise as a soldier to get away from the wife to go fishing. It's a scream.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

GOLDEN EGGS: Walt Disney Cartoons—First of Disney's new series, this gets them off to a good start. Donald Duck dresses up as a hen and tries to steal eggs from a rooster. Lots of hilarity and typical Disney touches. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GOLDEN EGGS: Walt Disney Cartoons—Walt Disney-Donald Duck that's very funny. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GOOFY AND WILBUR: Walt Disney Cartoons—A grasshopper was an elusive bait and many fish wanted to make a meal out of him, even if only a nibble. And Wilbur still lives to venture into further adventures in the near future. Running time, seven minutes.—William Noble, Rialto Theatre, Oklahoma City, Okla. General patronage.

MARCH OF TIME, NO. 5: Labor and Defense—Very good. All issues of "March of Time" are timely and of great value now. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ON FOREIGN NEWSFRONTS: March of Time—Best of the short subjects. Entertaining and educating. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PICTURE PEOPLE, NO. 6: Confidentially, it does . . .! Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

QUAIL QUEST: Sportscope—Interesting for hunters, but I am on the side of the quail. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

BOWLING FOR STRIKES: Sports Reviews—Another bowling reel that won't bowl you over. However, if your audience can spare the time, it may strike their fancy. Alley-oop! Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HAIRLESS HECTOR: Terry-Toons—Not bad for a black and white cartoon. Running time, seven minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HOME GUARD, THE: Terry-Toons—Fairly good color cartoon. Running time, seven minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WHEN KNIGHTS WERE BOLD: Terry-Toons—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

A-HAUNTING WE WILL GO: Lantz Cartunes—"Eightball" wasn't scared-much!—W. J. Overstreet, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

BAGDAD DADDY: Gertrude Niesen, Fuzzy Knight—Fair musical from Universal. Patrons not so hot for Niesen's first song, but rest of numbers okay. Running time, 18 minutes.—R. F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

CRAZY HOUSE: Color Cartoons—Better than average cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JOLLY LITTLE ELVES (reissue): Color Cartune Classics—Very amusing. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

KNOCK KNOCK: Lantz Colored Cartunes—The best best of the Lantz cartoons to date. Excellent. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RECRUITING DAZE: Lantz Colored Cartunes—Funny. Don't miss this one. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

RECRUITING DAZE: Color Cartoons—Excellent. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

VARSITY VANITIES: Two-Reel Musicals—A very good musical short. Should please. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Vitaphone

CRACKPOT QUAIL, THE: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CRACKPOT QUAIL, THE: Merrie Melodies—The dumb dog of "Of Fox and Hounds" continually bumps into trees while trying to catch a crazy quail. It is good Schlesinger material. The humor in this series hits my college students right on the nose. This series has tremendous adult appeal. Running time, eight minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FLY FISHING: Sports Parade—Not good. Only for casters. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

GOOD NIGHT, ELMER: Merrie Melodies—A dandy. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

LOVE'S INTRIGUE: Mack Sennett Revival—A knockout for slapstick. Bringing back the Mack Sennett stars. Just what the doctor ordered for our Saturday patrons. Running time, 19 minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

MARCH ON MARINES: Technicolor Specials—Another of Vitaphone's patriotic color featurettes. I never fail to marvel at how complete the story is for such a short time. The audience would swear they had seen another feature. Of course, it is good! How could it be otherwise with such a good cast, nice story and excellent color? Running time, 19 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MEET THE FLEET: Technicolor Specials—Very good two-reeler in color. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S SNOOZE REEL: Looney Tunes—Porky's newsreel reeled off many subjects, all of 'em animated and very clever. And that's all. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SKINNAY ENNIS AND HIS ORCHESTRA: Melody Masters—Poor. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

TOM THUMB IN TROUBLE: Merrie Melodies—Very good colored reel. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

CALLING WHOSE KETTLE BLACK?

The recent defense by Arthur Mayer of motion picture advertising is of a forcefulness to make industry apologists restore hats to heads. In tossing the "superlative" into the laps of those who use 'em, the erudite operator of the New York Rialto struck solidly at the advertising gentry prone to pinch nostrils delicately at the mention of movie adjectives.

Outside advertisers' long preoccupation with picture copy is rather a bore. It accomplishes nothing at all toward solving the theatreman's ever-pressing problem of presenting fresh, pulling copy for his frequent changes of program. That the showman does as well as he does is a compliment to his ingenuity, exercised for the most part without the support of box tops or labels upon which rest the reputations of more than a few top-line advertising men in other fields.

△ △ △

BOTH MUST BE SERVED

"Exhibition soon will be neck-high in service pictures, allowing for spectacular tieins with national defense. Judged by returns already reported, these tieins function most effectively when projected as regular theatre exploitation in line with boxoffice results. . . ."

The above, on this page some weeks back, had to do with advices on how the theatreman could best do his part in advancing the nation's military objectives in the normal progress of his operation. Instances of actual campaigns were given. Now come added reports from the field on service tieins that call for a slightly warning finger on fitting the exploitation mood to the picture.

Obviously, service pictures of dramatic intensity, such as "I Wanted Wings", are not to be exploited with the exact approach accompanying the promotions of comedy attractions such as "Buck Privates" or "A Girl, A Guy and A Gob". Yet, a tendency is noted to hook into whatever military tieup may be had regardless of whether or not the tiein sells the mood or tempo of the attraction in question. It is a thing to watch, and very carefully, too, else your campaign goes overboard on the service angle, to the detriment of the boxoffice.

The well-balanced promotion aimed to do a mutually satisfying job for both sides of the tieup must first provide what can be termed "entertainment interest"—but definitely—for both ends of the deal.

Letters

DEAR MR. QUIGLEY:

May I express my gratitude for the many courtesies extended when I was guest of the Quigley Publications in Hollywood.

A-Mike Vogel and every member of your organization made this trip a memorable one and the respect evinced by all the studio executives for the Quigley Awards winners was indeed impressive.

I trust your plan for these Awards to showmen will continue for many years to come, not only because of the encouragement they offer to the man in the field, but because, through these Awards, the men of Hollywood have been brought closer to the exhibitor.—E. C. CALLOW, Warner Theatres, Philadelphia, Pa.

~ ~

DEAR MR. QUIGLEY:

Permit me to take this opportunity to thank you from the very bottom of my heart for the experience of a lifetime made possible by winning the 1940 Bronze Grand Award.

I cannot put into words my feeling of gratefulness to your organization, to Mr. Mike Vogel, to the boys in your Hollywood office, and to everyone else whose efforts made this visit to the coast an event I will never forget.—J. R. WHEELER, Granada Theatre, South Bend, Indiana.

WITH applications for membership received from 20 of the circuit's managers, contributions to these pages from the Cobian Theatres of Puerto Rico will be speeded up, according to Harold Winston, assistant general manager of the circuit. Long-time Round Tabler, Winston is seeing to it that the boys of his operations tell the brothers something of the "what's what" in that sector. It certainly should make interesting reading.

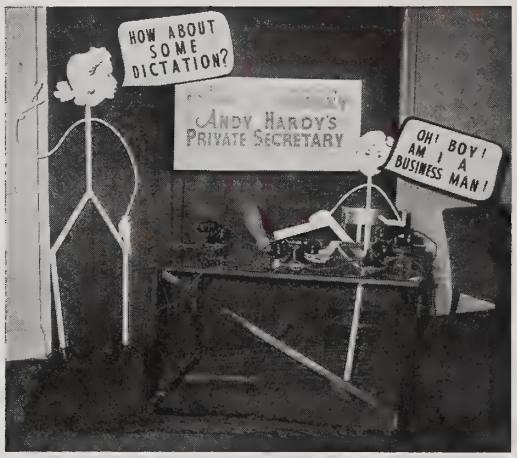
A-Mike Vogel

Round Table In Pictures



Against a black background and standing out in relief was the cutout 24-sheet used by Bill Burke at Schine's Rialto, Amsterdam, N. Y., ahead and during his run of "Tobacco Road".





(Above) Self-explanatory was the lobby display created for "Andy Hardy" by Dick Stoddard at the Capitol, Davenport, Iowa.

(Left) Rubber legs, hose, shoes and chest card with tiein copy proved lobby attractor for Norm Duncan's "Invisible Woman" date at the Strand in Vancouver, B. C.



Young man, dressed in uniform with gag back and chest banners, distributed "laff draft" cards to pedestrians as part of Warren Butler's "Buck Privates" advance exploitation at the Princess in Sioux City, Iowa.



Replica of the Notre Dame Cathedral was constructed by Jorgen S. Jorgensen for "The Hunchback" date at the Metropol in Copenhagen. Further action was supplied by mounted 24-sheet.



(Right) For the opening of "Arizona" at the Wausau Theatre, in Wausau, Wis., Johnny Matis arranged for His Honor the Mayor to address and welcome four Indians from nearby reservation. Box-office was converted into covered wagon for the date and V. F. W. band played out front and gave concert on stage.

Paramount Contest Offers Free Plane

Through a tieup concluded between Paramount and the Piper Aircraft Corp., a Piper Cub plane, and $80,000 worth of flying lessons will be given away in a national contest based on two aviation pictures, the recently released "I Wanted Wings," and the forthcoming "Power Dive."

By the terms of the contest, aviation enthusiasts throughout the country will write fifty-word letters on the value of the private pilot in America's national defense effort. The best letter in the nation will net its writer a Piper Cub plane, while the local winner in each city where the contest is set up will receive free flying lessons.

Local prizes will be awarded by a jury chosen by the Piper dealer in each locality, and the grand prize will be decided by a nationally-known aviation figure to be chosen by the airplane manufacturer. Contest is set to get under way immediately, tying in with the local playdates of the pictures. The competition runs six months.

Paramount, through press book and circular letter, and Piper, by means of mail and personal contact, are priming theatre men and plane dealers on the contest. Special folder telling about the contest will be distributed to the public through the plane agencies and theatres. Two-color one-sheets announcing the competition will be posted by Paramount in localities where the tiein is effected.

"LET'S HEAR FROM YOU"

Merchant Tieup Effected By Pappas for "Foyle"

Highlight of George Pappas' "Kitty Foyle" date at the Rialto, in Beaver Falls, Pa., was tieup with bakery whereby all stores handling their bread distributed heralds carrying cut of Rogers and her measurements. Tieup copy across top read: "For a much better figure tomorrow, eat" etc. etc. Through cooperation of five and dime chain, all employees wore red title discs during run and girl was planted in window tying picture messages.

For "No, No Nanette," Pappas arranged eye-arresting window display consisting of "Tea for Two" display with table, tea set, etc., at which wax models dressed as hostess, guests were seated. Appropriate tiein card was featured.

"LET'S HEAR FROM YOU"

Star's Personal Aids Davis On "Ghost Valley Riders"

Cashing in on the personal appearance of Don "Red Barry" in conjunction with the showing of "Ghost Valley Riders" at the Strand, in Kingsport, Tenn., Sam Davis arranged for plug three weeks ahead over the regular Popeye Club broadcasts, winding up with an interview with the star opening day. Kingsport Times ran a 30 inch ad two days before opening calling attention to the "Red Ryder" comic strip in the paper, and ran a credit line above the strip for two weeks in advance. Circulars were distributed, jumbo cards planted and numerous windows promoted.

HOLDEN TRAILERS TIED TO DEFENSE

In sound, and with the Capitol in Washington as background, Earle Holden, at the L. & J. Capitol, Atlanta, Ga., is using a two-frame trailer, made up especially to tie the theatre in with the National Defense program. Trailer, run at every show, reads:

This Theatre
Is a Member of the
Theatre Division
* * * *
Motion Picture
Committee
Cooperating for
National Defense

This is tied in with the theatre's regular membership card from the Defense Committee placed on the doorman's ticket box and one of the first things patrons see on entering the theatre.

Holden goes further on the national program with added special trailers referring to showings of Army and Navy short subjects. The Round Tabler has contacted the various service branches, offering to run service shorts in publicizing defense. With showings of any of these, the following three-frame trailer is run ahead:

In cooperation with the U. S. Government and its National Defense Plans, your Capitol Theatre will from time to time
* * * *
Present official and authentic short subjects showing activities of the U. S. Army, the U. S. Navy, U. S. Marine Corps and other branches of Government service.
* * * *
We take pleasure at this time in presenting one of these subjects.

Aircraft Lobby Display Aids Kilgore on "Convoy"

Reproductions of the H. M. S. Battleship Hood and the German pocket battleship Deutschland were mounted in the lobby of Loew's Palace, Memphis, as a phase of the "convoy" campaign by Ed Kilgore. Full-size reproduction of an anti-aircraft battery gun built of beaver board was another unit in the attractive display.

Small silk Union Jack mounted in front of an electric fan on the boxoffice attracted much attention. A complete set of British flags was displayed in front of the theatre during the showing.

Ushers and doormen were dressed in British sailor uniforms a week in advance of the playdate and during the engagement. An excellent endorsement by Herbert Harper in his regular news broadcast highlighted the ether promotion.

Truck made to resemble a battleship and with 24's mounted thereon and manned by "British sailors" was the main ballyhoo, and an advance screening was arranged by Kilgore for the British War Relief Society and the faculty of all five high schools in the city.

Warnermen Join To Open Theatre

Activities spotlighting the complete remodelling of Warner's State, in Racine, Wis., which included renaming of the theatre to the "Badger," took in wide territory on the campaign put over by a committee of three local Warner managers and reported here by Stan Lambert of the circuit's Venetian. Working with Lambert were George Cross, at the Rialto and Andrew J. Kenney of the Badger, the boys putting over promotions that stressed a double truck carrying stories and photos of James E. Coston, Warner zone manager and Kenney, the new manager. Congratulatory copy from leading merchants made up the rest of the layout.

For radio purposes, the theatremen promoted man-on-the-street broadcast in front of house over WRJN, the program including interviews with various prominents on hand for the opening, including the Mayor and circuit executives from the Chicago office. Extra spot announcements were also had, including plugs on Lambert's radio program called "Through the Hollywood Lens," a weekly special.

Outside stuff was topped by official opening of the remodeled theatre by the Mayor who cut a ribbon stretched across the foyer. The Warnermen also promoted local drum and bugle corps to parade main streets on their way to the theatre, where a concert was given for waiting crowds. Permission was also received to decorate street poles with special shields calling attention to the date.

"LET'S HEAR FROM YOU"

Strawberry Blonde Search Instituted by Huffman

Bill Huffman, manager of Warners' Astor, Reading, Pa., landed a radio contest a week in advance to find local "Strawberry Blonde." Girl was selected by judges and was employed for the opening night to serve as hostess in the theatre lobby. Girl distributed trick heralds and window cards were also tied in with the contest.

A trailer stunt consisted of getting patrons to sing words to the song in the trailer. Huffman further obtained a tandam-bike, and with two lads outfitted in gay '90 clothes and appropriate copy, paraded through the city streets. A special letter was mailed to all dentists throughout the vicinity and "Strawberry Sundae" sodas were worked out with any number of drugstores and ice-cream parlors around town.

"LET'S HEAR FROM YOU"

Moore's Autry Contest

Carl Moore of the Ohio, in Van Wert, Ohio, got behind the Gene Autry musical, "Back in the Saddle" with a "mysterious cowboy" contest in local dailies. Moore arranged a large co-op ad captioned "Gene Autry Comes to Town in," etc.; copy announced award of gratis tickets to those approaching the "mysterious cowboy" who covered downtown streets and asking "Are you Gene Autry who appears in?"

FORTNIGHTER WINNERS

H. M. ADDISON
Schine's Oneonta, Oneonta, N. Y.

JEROME BAKER
RKO Capitol, Union City, N. J.

G. D. BEAVIS
Royal, North Bay, Ont.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

BILL BURKE
Schine's Rialto, Amsterdam, N. Y.

W. J. BURKE
Brant, Brantford, Ont., Can.

WARREN BUTLER
Princess, Sioux City, Ia.

CHARLES CARDEN
Hollywood, Fort Worth, Tex.

E. V. CALLOW
Warners, Philadelphia, Pa.

JACK CAMPBELL
Capitol, Brampton, Ont., Can.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

JULES CURLEY
Strand, Albany, N. Y.

E. V. DINERMAN
RKO, Cincinnati, Ohio

MAURICE DRUCKER
Loew's State, Cleveland, Ohio

MICHAEL EDELSTEIN
RKO Tilyou, Brooklyn, N. Y.

BILL ELDER
Loew's, Harrisburg, Pa.

JAMES H. FEULNER
DesPlaines, DesPlaines, Ill.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

THEODORE J. FRIEDMAN
Strand, Suffern, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

JOE GOLDBERG
RKO Shore Road, Brooklyn, N. Y.

LOU HART
Schine's Hipp, Gloversville, N. Y.

W. D. HARWELL
Ohio, Mansfield, Ohio

ROY S. HELSON
Jefferson, Goshen, Ind.

FRANK HOWARD
RKO Dyker, Brooklyn, N. Y.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

LEON KELMER
RKO Kenmore, Brooklyn, N. Y.

STAN LAMBERT
Venetian, Racine, Wis.

BERT LEIGHTON
Grand, Lancaster, Pa.

DAVE MARTIN
BILL ERICKSON
Fox Granada, Inglewood, Calif.

ERNEST MOULE
Capitol, Brantford, Ont., Can.

PAT NOTARO
Columbia, Sharon, Pa.

JAMES O'DONNELL
RKO 23rd Street, New York City

CARMON PHILLIPS
Onate, Belen, N. Mex.

ORVILLE RENNIE
Fort, Rock Island, Ill.

HARRY ROSE
Bridgeport, Conn.

M. H. ROSENBLUTH
Warners' Colney, Philadelphia, Pa.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE RUDDICK
Gillioz, Springfield, Mo.

J. A. SANDERS
Junction, Junction City, Kans.

DWIGHT SEYMOUR
Erie, Hugo, Okla.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Whitehall, Pittsburgh, Pa.

CASS SMITH
BILL HENDRICKS
Annex, Detroit, Mich.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN TERRELL
Loew's, Washington, D. C.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

CHICK TOMPKINS
Elco, Elkhart, Ind.

DICK WALSH
Lafayette, Buffalo, N. Y.

ANSEL WEINSTEIN
RKO 58th Street, New York City

Psychometer Used by Rosy Ahead of "Road Show" Date

Ahead of "Road Show" at the Loew Poli Majestic, in Bridgeport, Morris Rosenthal planted a psychometer in leading roadhouse ahead of opening. Machine was later moved into lobby of theatre with girl in cap and gown acting as hostess. Stunt was good for newspaper story and photo. Also in connection with the opening, Rosy landed a laugh writing contest in local daily, with guest tickets to those submitting best accounts of comedy experiences. Girl was also used for telephone stunt, calling telephone subscribers and giving spiel about the picture's opening.

Graver Issues Hard Ticket On "Night at Earl Carroll's"

"Pop" Graver, manager of Warners' Grove Theatre, Willow Grove, Pa., duplicated a $3.30 theatre ticket for "A Night At Earl Carroll's," using special copy on the picture to create an impression of the importance of the picture. Front cover of press books were used as window cards and tie-ups were arranged with local bands to plug the song hits from the film.

For "You'll Find Out," Graver had three young men outfitted in cap and gown bally-ing the picture around town with appropriate copy.

Portrait Unveiled On 'Hamilton' Date

Highlight of the campaign on "That Hamilton Woman" at the Radio City Music Hall was the unveiling in the lobby of the original Gainsborough painting of Lord Nelson, day before picture opened, by Gertrude Lawrence, famous stage star. Columnists and critics were on hand for the event, which netted art and feature stories.

Fashion windows tied to the Vivien Leigh costumes were obtained in leading Fifth Avenue women's stores and a special tiein with Postal Telegraph allowed posters in windows of the branch offices. At the Hearst art exhibit at Gimbel's department store, 40 by 60 lobby board was displayed in the Hamilton room containing antiques representative of the period.

"LET'S HEAR FROM YOU"

Orchestra Leaders Tied To "Pot o' Gold" at Roxy

For the date on "Pot o' Gold" at the New York Roxy, ad head Homer Harman with the United Artists publicity department tied into the Tums "Treasure Chest" and "Pot o' Gold" coast-to-coast broadcast, premiere receiving prominent mention. Special radio transcription was also played on additional local stations.

Orchestra leaders at numerous hotels featured hit tunes from the picture, while music recordings with full picture credits were played on popular recording programs on local stations. Tiein with Western Union brought special imprinted jumbo wires in windows throughout the city and novelty match boxes with one side devoted to picture credit were distributed by Tums. Two large size co-op pages were landed in metropolitan dailies through Lester Pianos, these supplemented by special window display. In addition, numerous music stores were promoted for windows as were other organizations who have tied in with "Pot o' Gold."

"LET'S HEAR FROM YOU"

Mayor Proclaims Safety Week For Sklar's Kiddie Club

To further promote his kiddie club, which is sponsored by a local milk company, Wilford Sklar, at the Roxy, in Clearfield, Pa., secured cooperation of Mayor Rosenberry to proclaim a Safety Week, with the theatre, the terminal for the climax of the activities. Special show was held, which opened with the national anthem and followed with acts including magician, tap dancers, etc. Feature event was talk by State Policeman Schieb on the subject, "Safety on the Streets and Highways." Motor Club furnished safety film for the showing and program closed with "God Bless America."

For his third anniversary campaign, Sklar promoted baker and coffee company for distribution of doughnuts and beverage, merchants plugging the tieup in their ads. Full page of co-op ads was promoted by the theatreman with contest angle involved. Here ducats were offered to those submitting correct list of merchants' names in whose ads letters spelling out "Roxy Third Anniversary" were scattered.

NEWSPAPER PROMOTIONS SPOTLIGHT COAST "DOE" PREMIERE CAMPAIGN

L. J. Halper Warnermen Effect Smash Tieins with Dailies on Los Angeles-Hollywood Dates; Radio Coverage Emphatic

All-embracing, to point up the double-premiere of Frank Capra's "Meet John Doe" at Warners' Hollywood and Downtown, Los Angeles, the campaign waged under the supervision of L. J. Halper, Warner Pacific Coast theatres division head, called immediate and consistent attention over a wide area to the two openings.

The local papers were tied in spectacularly, the *Herald-Express* cooperating on a contest to find Los Angeles' John Doe, the promotion breaking a week ahead and given heavy advance publicity. Winner and wife were guests at the premiere, other entertainments preceding, including lunch and trip through the Warner studios, dinner at the Brown Derby and supper, after the premiere, at the famed Cocoanut Grove. An added ad break on the contest was secured with a full-page co-op spread taken by the prominent May Company department store, where under a banner head reading, "Mr. and Mrs. John Doe thrill to the May Co.'s Anniversary Sale," the couple and their two children were pictured touring the store's various departments and commenting on the merchandise.

Also outstanding, was the double-truck promotion planted in the *News,* headed "Meet John Doe and his newspaper," a circulation house ad in two colors, and spotlighted with a giant head cut of Gary Cooper, who endorsed the daily under his signature (see cut).

Radio Programs Comprehensive

The radio campaign covering all stations started three weeks ahead, some 300 spot announcements being made. KFWB, the Warner station, conducted a special campaign on station announcements for two weeks in advance, saying "This is KFWB in Hollywood, Mr. John Doe's station." The same station offered guest premiere tickets on a contest tied to popular racetrack broadcast, and on another program starring James Gleason, who appears in the picture, Gleason spoke of the picture and the premiere date. Also effective was an opening night program, which developed as a tribute to Frank Capra, featuring the transcribed voices of Gary Cooper, Walter Brennan, of the cast, and other prominent stars. The premiere was broadcast from the lobby by Knox Manning, outstanding CBS news commentator, who also put on a special radio campaign for three nights preceding the opening.

As to be expected, publicity was vast, especially among the columnists and in the society sections, before and after the premiere. Co-op ads were plentiful and for decorations, two blocks, each side of the theatre on Hollywood Boulevard were covered with lines of flags and title banners across the avenue. Featured bakery tieup called for insertion of throwaways in 100,000 loaves of bread.



LOS ANGELES "JOHN DOE" DOUBLE TRUCK NEWSPAPER PROMOTION

Smith Lands Announcements Over 30-Day Track Meet

Reported by city manager Clyde Smith, at the Paramount, in Hot Springs, Ark., is the tieup effected for the Malco Theatres there, whereby they sponsored a 15-minute Paddock Broadcast over KTHS, of the daily feature race at Oaklawn Park, during the recent 30-day race meet at Hot Springs. Radio movie commentator during feature announcements broke in with picture plugs on showings at all the Malco theatres, publicity divided into four commercials.

Another activity engaged in by Smith and emanating from the theatre stage is a "dollars-to-doughnuts" quiz contest, sponsored by local automobile agency. Cash awards are presented if questions are answered correctly, with doughnuts and theatre tickets if the question is muffed. Entire stunt is costless to Smith, who also promoted bakery tiein.

Exploitation on "Andy Hardy's Private Secretary" brought a newspaper contest, with guest tickets going to those submitting best set of rules for a good boss to follow. Tickets went here too, contest running for three days. Publicity opening day included eight-column head on front page with art and story in which all the Malco theatres were generously plugged.

"LET'S HEAR FROM YOU"

Notaro's Quiz Contest

With the radio quiz gaining in popularity, Pat Notaro at the Columbia, in Sharon, Pa. promoted local jeweler to sponsor a 15-minute quiz contest on theatre stage every Thursday afternoon with merchandise and guest tickets awarded as prizes. Entire stunt is costless to Notaro, jeweler paying for two column ad which is run weekly. It is reported that numerous plugs have been given the program on the air and in the radio column of newspaper.

"LET'S HEAR FROM YOU"

Rose's "Marvel" Campaign

For his "Adventures of Captain Marvel" at Loew's Globe, in Bridgeport, Manager Harry Rose through cooperation of publishers of "Whiz Comic," which features the strip, promoted distributions of imprinted cards to newsstands, heralds, bookmarks and bannering of fleet of trucks. In addition, Rose planted a coloring contest in local daily and landed a feature story. Trailer was used in advance with special standee in the lobby.

THEATRE STAFF AIDS WAR RELIEF

Learning that the local headquarters of the British War Relief unit in Ilion, N. Y., were without the benefit of a telephone, Ron Failes at the Schine Capitol manned the employees of his staff and all set about to secure sufficient funds for the installation.

Because of the small sum involved, no hardship was worked on any one person. Local newspaper thought sufficient of the goodwill gesture to give it a story.

EXPLOITATION BRIEFS FROM A-FIELD

On "Sky Raiders" at the Schine State, in Tupper Lake, N. Y., Clay Cornell promoted free column in paper plugging club activity, birthday guests, etc. In connection with this a model aeroplane building contest was held with promoted window in five and ten devoted to display of models. Magazine rack of chain drug store featured books on aviation and inexpensive door prizes were distributed to kids at matinee.

▽

Ahead of "Rivers End" at the Royal, in Enid, Okla., Roy T. Shield constructed an entire log front for the date with giant title cutout letters directly under marquee. For "Virginia City," Shield planted a globe with "invisible goldfish" in lobby. A buzzer was rigged up to a small rotating wheel which rang every second to attract attention. Sign overall read: "Each time the fish passes the magic light beam the bell rings." Roy reports there were plenty of folk who were taken in by the stunt.

▽

Ahead of "Tin Pan Alley" at the Orpheum, in Eldorado, Ill., Manager John Falk arranged with city authorities to change the name of the street on which theatre is located to "Tin Pan Alley" for the run. For his front, Falk created title sign from sheets of tin and displayed this two weeks ahead, in addition theatreman distributed tinted heralds carrying picture copy and cuts of the stars.

▽

Tying up with local candy company, Wilford Sklar at the Roxy, in Clearfield, Pa. promoted them to sponsor an Elmer Layden Safety Club. Opening of club was advertised by merchant and on screen, week ahead. At no cost to the theatre, candy, buttons, membership cards and certificates and folders discussing safety rules were promoted for the confectioner.

▽

In connection with the recent Boy Scout week, Sammy Roen, assistant at the Boulevard in Pittsburgh reports on the free show which he left for local troop of scouts and cubs, during which Scout Master awarded Eagle Badges to members on stage. Stunt was good for stories and art in paper.

▽

Contacting local paper which ran the comic strip, Stan Andrews at the Capitol, in Guelph, Ont., for his date on "Blondie Plays Cupid" promoted paper to run line reading "See Blondie at the Capitol" above the comic strip for three consecutive days.

▽

For run on "The Letter" at the Strand, in Trail, B. C., Round Tabler Leslie Campbell distributed specially printed cards in theatre check room instead of ordinary metal coat checks. Copy on each read: "You have just checked your belongings, now check 'The Letter' on your must see list."

▽

As a teaser ahead of "Mark of Zorro" at the Lafayette, in Lafayette, Ala., Manager Mack Jennings distributed paper plates imprinted with copy to the effect that folks should not wait to wash dishes, but to use the paper plates so that they could rush down to see the picture.



Reproduced above is herald originated by Don Meyers, assistant to Julius Lamm for date on "Kitty Foyle" at the Warner Uptown in Cleveland. Dignified and with a minimum of copy, Myers got across the "white collar girl" message.

Ahead of "Kitty Foyle" at the Embassy, in Lewistown, Pa., Harold Cohen promoted a window display in one of the exclusive shops, which featured model seated at typewriter desk with appropriate tiein copy alongside. In addition, a "Kitty Foyle" luncheon was sponsored by restaurant, and druggists featured a title named sundae.

▽

Discovering that an old circus hand was living in his town, George Pappas at the Rialto, in Beaver Falls, Pa., persuaded the man to don his clown outfit and help exploit "Chad Hanna." Promoting stills of Henry Fonda, Pappas had the clown distribute them to outgoing patrons. Giant book was used for walking bally and imitation newspapers with "extra" headlines called attention to the picture's opening, and were distributed by newsies.

▽

Ahead of "Lucky Partners" at the Queen Theatre, in Abilene, Tex., Ted Waggoner distributed lucky number cards bearing picture copy, etc. To those who held numbers corresponding with those listed on lobby easel, guest tickets were awarded.

▽

Tying in with local business university, Dave Dallas at the Kansan, Parsons, Kan. for "Kitty Foyle" arranged for a typing contest among all their stenographers. Winner was awarded a pennant and employed by Dallas to type messages in lobby pertaining to the picture, which were distributed to patrons.

Contests proved the highlight of Bert Ruder's newspaper campaign on "This Thing Called Love" at Schine's State, in Fostoria, Ohio, with guest tickets offered in connection with a wisecrack contest, various scene stills were run and entrants were required to fill in parts of dialogue. Planted on classified ad page, names of localities were scattered throughout ads and those properly identifying themselves received guest tickets.

▽

Tying in with local dress shop, Ed Kidwell at Schine's Kent, in Kent, Ohio, promoted a "Kitty Foyle" popularity contest whereby store presented winner with gown. Cooperating merchant and theatre distributed voting coupons week ahead, which could be secured with each dollar purchase at the shop or ticket purchase. Merchant paid for cost of newspaper ads and coupons.

▽

Three-day contest on "Back Street" was planted in local daily by George Fraser for that date at the Warner Columbia, in Portsmouth, Ohio. Each day a scene still was run together with a list of four questions pertaining to the picture. Guest tickets went to winners. Cooperating merchant paid cost of ads.

▽

Two men dressed as Arabs covered the streets of Binghamton, N. Y., as Tom Hanifin's advance on "Thief of Bagdad" at the Strand, wearing chest banners, men distributed heralds. Giant flag was used over the marquee with spot lights flashing on both sides. Bus cards were used within a 35-mile radius and full page of co-op ads was promoted.

▽

School officials cooperated with W. J. Bryan, Bandbox, Vandergrift, Pa., by permitting students time off from classes to attend showings of "Gone With the Wind" as part of his campaign for the film.

▽

Bumper strips distributed by the local automobile club was one of the features of the "Gone With the Wind" campaign executed by T. Vincent, New Carnegie, Carnegie, Pa.

▽

"Why I Want to See 'Gone With the Wind' was the title of a school contest set by H. Kock, South Hills, Dormont, Pa., as part of his campaign for the film."

▽

A novel bit of newspaper publicity in advance of the "Gone With the Wind" engagement at the Penn, Ambridge, Pa., was a drawing by the local newspaper artist showing John Notopoulous, manager, welcoming "Rhett Butler" back to town. Notopoulous also arranged a newspaper contest asking readers to write about their favorite scenes from the film.

▽

Contacting Val Arms, local artist, known for his caricatures, Lou Cohen at Loew's Poli, Hartford, prevailed upon him to do a sketch of Mickey Rooney, which was used as the base of a window display in advance of "Andy Hardy's Private Secretary." Photo of the caricature was also run in newspaper together with story.

REPRESENTATIVE NEWSPAPER ADS



(Left) To localize the date while playing the picture under the original title at the Utah, Salt Lake City, Charlie Pincus based his copy on "Hard Boiled Canary" on recent personal appearances of Susanna Foster and Dolly Loehr. Integrating circle layout was developed for the two-feature program with copy on dairy tiein at bottom holding ad together. Size: 140 lines on 2 col.

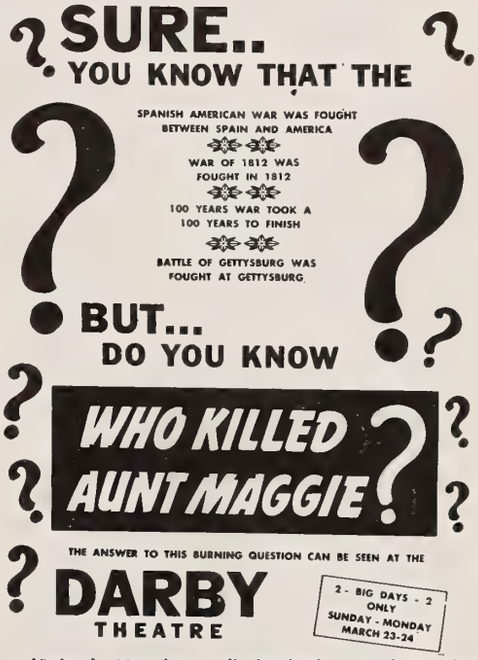
(Right) War questions-and-answers teaser copy, topped by the question asked by the title, was selected by Mel Koff, owner-manager of the Darby, Darby, Pa., to sell Republic's "Who Killed Aunt Maggie?"—the ad framed by question marks to increase interest.

(Below) In the belief that more news about the picture should be sold in advertising to create wider reader interest, Fanchon & Marco, in St. Louis, has launched a new type of advertising, as illustrated by this 145 lines on 2 col. by Les Kaufman, ad head, for "Nice Girl?" at the Ambassador. The new plan streesses intensive selling copy and little art.



(Below) To utilize small space advantageously, Manny Pearlstein devised this colorful 50 lines on 2 col., one of a series, for "now" copy on "Tobacco Road" at Warners' Hippodrome, Cleveland. Campaign was executed by Jack Southe of the Warner Cleveland zone ad department.





(Below) Aimed to sell the high comedy in the star laugh-closeup at top, trick copy and cartoon, Hank Harold, Regent-State ad head, Springfield, Ohio, topped names and title, as illustrated, using L-border and diamond, for quick eye appeal on "Mr. & Mrs. Smith" at the State. Size: 140 lines on 2 col.



IN COURTS

Court Actions by Pizor and Segall

Breach in the theatre operation partnership of Lewen Pizor and Charles Segall, both prominent Philadelphia exhibitors, which had been brewing for several months, reached the breaking point last week with both men resorting to court actions. State Senator Harry Shapiro, on Monday, March 31st, filed a bill in equity in the Philadelphia common pleas court alleging that Mr. Segall had defrauded the theatre partnership and corporations. At the same time Mr. Segall obtained a judgment of $55,124 against Mr. Pizor.

Mr. Segall in a statement issued through his counsel charged that all allegations contained in the bill in equity filed by Mr. Pizor were "false, malicious, libelous and incapable of proof." He said further that an answer would be filed denying all the charges and demanding proof of any of them by Mr. Pizor.

Mr. Pizor's complaint joins as defendants, in addition to Mr. Segall, Louis Segall, his son; Katherine Segall Sablosky, his daughter, and the Eastern Theatres, Inc., and the Boro Theatres, Inc., involving the Chelten, Appollo, Ace and Tioga theatres in Philadelphia. The hearing was set for Monday, April 7th, before Judge Lewis E. Levinthal on the bill's motion for the appointment of a receiver to handle the affairs of the theatres. On Monday the hearing was postponed to Friday.

Philadelphia City Commissioner Morton Wilkin, attorney for Mr. Segall, entered the judgment against Mr. Pizor in the same common pleas court, on the grounds that rental had not been paid for the Apollo theatre for the past four months and the money represented the rentals for the remainder of the life of the lease.

The Apollo theatre is owned by Messrs. Charles and Louis Segall, and they entered judgment as lessors against Messrs. Charles Segall and Lewen Pizor as lessees. Mr. Witkin said that the attachment had been made on Mr. Pizor's real estate holdings, which includes a theatre chain in upstate Pennsylvania, and his bank accounts. Mr. Pizor is also president of the West Philadelphia Savings Bank.

The court actions came as a surprise to the local industry in Philadelphia since it was understood that when both men entered in partnership, it was agreed that neither would resort to the courts in the event that any differences arose.

Trustee Asks $500,000 For Films Lost in Fire

Harry G. Fromberg, bankuptcy trustee of Grand National Pictures, Inc., has brought suit against Twentieth Century-Fox and the De Luxe Laboratories, Inc., for $500,000 damages charging negligence in a fire in a De Luxe warehouse at Little Ferry, N. J., in 1937. It is claimed that negatives and prints of Educational Film Corp., for whom he is assignee, were destroyed.

Defendants have served an answer counterclaiming for work done and claiming the loss had been settled with the plaintiff.

Theatre Appeal Allowed

An appeal to the district court in Lincoln, Neb., was made by Frank R. and Jennie Kimball, landlords of the Variety theatre, which was allowed $88,000 in condemnation proceedings. The house is in the path of a proposed street widening project, and was appraised at $88,000 by an appointed board whose findings were approved in county court.

Broadcaster Wins Plagiarism Suit

Justice Bernard Shientag of the New York Supreme Court on April 2nd directed a verdict for the defendant National Broadcasting Company in a plagiarism trial which court observers declared bore reference to the whole amusement field. Suit was brought by Lodewick Vroom and George W. Butler for $176,000 charging that NBC had used a radio drama idea involving understudies which was first submitted by the plaintiffs in 1937.

Judge Shientag held that as a matter of law Vroom and Butler had not submitted a new, novel or concrete idea to NBC and that although NBC had agreed to pay them $1,000 a broadcast for 26 performances if the idea was used, there had been no contract between the parties. He held that four sustaining shows, "Rising Stars," using actors from the Understudy Club, did not plagiarize the plaintiff's idea.

Casanave Motion Denied

In the Westchester County supreme court on Monday, Justice Mortimer B. Patterson denied the motion of Charles Casanave to consolidate his suit against Herman Robbins, president of National Screen Service, with the pending suit of Mr. Robbins and the National Screen Service against Mr. Casanave in the New York supreme court.

Guild Asks Suit Dismissal

In the New York supreme court on Monday, the Dramatist Guild asked Justice Isidor Wasservogel to dismiss the complaint of the League of New York Theatres for insufficiency in law. The court reserved decision after the Guild argued that individual members of the League alone could claim damages for alleged violations of the anti-trust laws by the Guild.

Roach Denies Charges

Hal Roach in a response filed in Federal Court on Monday denied all allegations in a $500,000 counter suit by Loew's, Inc. and MGM Distributing Corporation that Hal Roach Studios had charged excessive production costs on pictures distributed by MGM. Mr. Roach seeks $1,263,993 damages in a suit charging Loew's and MGM violated distributing contracts.

Lawyer Drops Fee Suit

David Stoneman, attorney, notified the New York Supreme Court last week of a discontinuance of his $250,000 suit to recover fees allegedly due him from Stephen A. Lynch, former director of Paramount Pictures, Inc. The lawyer represented Mr. Lynch during the Paramount reorganization.

Cohan Action Settled

George M. Cohan compromised his suit for $5,000 against Maurice A. Richmond and Max Mayer, trading as the Paull-Pioneer Music Co., during trial before Judge Henry W. Goddard on Monday. The plaintiff had brought suit for an unspecified sum allegedly due for royalties on 49 songs which he had composed.

Dietrich Suit Shifted

The suit of Forrester Parant Productions Against Marlene Dietrich has been transferred for the New York supreme court to the United States district court because of diversity of citizenship. The suit seeks $98,450 damage claiming that the defendant breached a contract to appear in a film in France for the producer.

Agfa Sues Victory

August Sennhouser, an assignee of Agfa Raw Film Corp., has filed suit for $5,538 against Victory Pictures Corp., in the New York supreme court, on a bill for negatives and sound tracks bought in 1938 and 1939 and allegedly unpaid for in part.

OBITUARIES

Hadley H. Hall, "U" Manager

Hadley H. Hull, 49, Universal Branch manager in Indianapolis, died April 2nd from a heart attack, while he was at the Indiana theatre in Bloomington, Ind. Funeral services were held April 5th with burial at Martinsville, Ind., where he resided. He is survived by his wife.

Acting manager for some time, Mr. Hull was appointed branch manager for the company in February. He joined Universal about a year ago, but had worked for the company before. He was also with RKO and Grand National. During the World War he served overseas as a captain in the infantry.

John F. A. Landers, MPPDA Employee

Funeral services for John F. A. Landers, 35, who was killed in an automobile accident on Saturday, April 5th, were held Tuesday morning at St. Monica's Roman Catholic Church in New York. Internment took place in Calvary Cemetery.

For nearly 15 years Mr. Landers had been cashier and assistant auditor of the Motion Picture Producers and Distributors of America. He is survived by his wife and one son.

Henry Burr

Henry Burr, 59, who aided Thomas A. Edison in early recordings and who made many recordings in the early days of the phonograph, died in Chicago, Sunday, April 6th. For the past five years he was on the "National Barn Dance" program on the NBC network.

John Sun

Gus Sun, head of the theatre booking agency at Springfield, Ohio, which bears his name received word of the death of his brother, John, 64, one of the former owners of the Sun Brothers Circus, April 3rd, at Tampa, Fla. Burial was held in Toledo, Ohio. Another brother and two sisters survive.

Clinton J. Seldomridge

Funeral services were held Thursday, April 3rd, in Philadelphia for Clinton J. Seldomridge, 69, for 30 years a theatre owner and manager in that city who died on March 31st in the Philadelphia General Hospital. He operated various theatres in the city and was last associated with the Gem. Three sons and a daughter survive.

Edo Boffino

Edo Boffino, associated with Ned Calvi in the operation of the York, Eagle Rock and Yosemite theatres in Los Angeles, died on March 14th while in selective service training at Camp Ord, Cal. He was 31 years old.

Dr. Jack Holland Young

Dr. Jack Holland Young, 66, owner and operator and four motion picture theatres in Clinton, S. C., and a former mayor of that city, died on April 1st, after a prolonged illness. He is survived by one daughter.

Asks Stock Dissolution

The placing of the Lennox theatre in Los Angeles in the hands of a custodian has come about as the result of a suit in superior court brought by N. E. Rabinoff and I. Malamud, stockholders of the R & R Theatres, Inc., operators of the theatre, asking for dissolution of the corporation. Stock is held jointly by the plaintiffs and David Rector, operating head of the theatre.

THE RELEASE CHART

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And Now Good-Bye....Col
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Back Street....Univ
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Bank Dick, The....Univ
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Beyond the Sacramento....Col
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Billy the Kid's Range War....Producers
Billy the Kid's Fighting Pals....Prod
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New York Town....Para
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Phantom Cowboy, The....Rep
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Phantom Submarine....Col
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Pinto Kid, The....Col
Pioneers, The....Mono
Pirates on Horseback....Para
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Pony Post....Univ
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Shining Victory....WB
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Sing Another Chorus....Univ
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Sis Hopkins....Rep
Six Lessons from Madame Lazonga....Univ
Skylark....Para
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Slightly Tempted....Univ

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

So Ends Our Night.....UA
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Spellbound .....*Foreign*
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Strawberry Blonde .....WB-FN
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They Dare Not Love.....*Col*

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They Met on Skis.....Foreign
Thief of Bagdad.....UA
Thieves Fall Out.....*WB*
This England .....*Foreign*
This Thing Called Love.....Col
Three Men from Texas.....Para
Three Sons O'Guns.....*WB*
Thundering Frontier .....Col
Thunder Over the Ozarks.....*Rep*
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Time Out for Rhythm.....*Col*
Tin Pan Alley.....20th-Fox
Tobacco Road 20th-Fox
Tom, Dick and Harry.....*RKO*
Too Many Blondes.....*Univ*
Too Many Girls.....RKO
Topper Returns .....UA
Trail Blazers .....Rep
Trail of the Silver Spurs.....Mono
Trail of the Vigilantes.....Univ
Trial of Mary Dugan.....MGM

Tugboat Annie Sails Again.....WB-FN
Tumbledown Ranch in Arizona....*Mono*
Two-Gun Sheriff.....Rep
Two Women .....Foreign

UNDER Age .....*Col*
Underground .....*WB*
Unfinished Business .....*Univ*
Uniform, The .....*MGM*

VERY Young Lady, A.....*20th-Fox*
Victory .....Para
Virginia .....Para
Vivacious Lady .....RKO

WAGONS Roll at Night.....*WB-FN*
Washington Melodrama .....*MGM*
Western Union 20th-Fox
West of Pinto Basin.....Mono
West Point Widow.....*Para*
Where Did You Get That Girl?.....Univ
Who Killed Aunt Maggie?.....Rep
Widows of the Press.....*Mono*
Wildcat of Tucson .....Col
Wild Man of Borneo.....MGM
Woman's Face, The.....*MGM*
World in Flames .....Para
World Premiere.....*Para*
Wyoming Wildcat .....Rep

YOU'LL Find Out.....RKO
You're the One.....Para
You're Out of Luck.....Mono
Youth Will Be Served.....20th-Fox
You Will Remember .....*Foreign*

ZIEGFELD Girl, The .....*MGM*

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 105.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 18,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington	*H. Marshall-Virginia Bruce*	*May* 30,'41		
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Betty Co-ed	*Ruby Keeler-Harriet Hilliard-Ozzie Nelson*	*Not Set*		
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Big Boss, The	*Otto Kruger-Gloria Dickson*	*Apr.* 28,'41		
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society	*P. Singleton - A. Lake - L. Simms*	*Not Set*		
Blondie Plays Cupid (G) 2016	P. Singleton-A. Lake-L. Simms	Oct. 31,'40	68	Nov. 2,'40
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsay	Nov. 30,'40	69	Nov. 30,'40
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 18,'41	69	Feb. 15,'41
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 15,'40
Girls Under 21 (G) 2038	Paul Kelly-Rochelle Hudson	Oct. 24,'40	64	Nov. 15,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	
(See Product Digest, page 64)				
Hands Across the Rockies	*Bill Elliott*	*Not Set*		
Her First Beau	*Jane Withers-Jackie Cooper-Edith Fellows*	*May* 8,'41		
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Naval Acadamy	*Jimmy Lydon-Freddie Bartholomew-Joe Brown, Jr.*	*May* 22,'41		
North from the Lone Star 2213	*Bill Elliott*	*Mar.* 31,'41	58	
(See Product Digest, page 87)				
Obituary	*Frank Craven - Eileen O'Hara-Roger Pryor*	*Not Set*		
Officer and the Lady	*Rochelle Hudson-R. Pryor*	*Not Set*		
One Way Street	*Anita Louise-Russell Hayden*	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade	*Irene Dunne-Cary Grant*	*Apr.* 24,'41		
(See Product Digest, page 29)				
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prisoner on Devil's Island	*Sally Eilers-Donald Woods*	*Not Set*		
Return of Daniel Boone	*Bill Elliott*	*Not Set*		
She Knew All the Answers	*Joan Bennett-Franchot Tone*	*May* 15,'41		
Texas	*Wm. Holden-Warren William*	*Not Set*		
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Apr.* 30,'41		
(See Product Digest, page 98)				
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2203	Chas. Starrett - Iris Meredith	Dec. 5,'40	57	Sept. 21,'40
Time Out for Rhythm	*Rudy Vallee-Rosemary Lane-Ann Miller*	*June* 5,'41		
Under Age	*Nan Grey-Alan Baxter-Mary Anderson*	*Apr.* 17,'41		
(See Product Digest, page 86)				
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	58	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*June* 6,'41		
(See Product Digest, page 97)				
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Not Set*		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 13,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 31,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Escape (A) 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40	104	Nov. 2,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70	Nov. 16,'40
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40	77	Oct. 26,'40
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Law and Lucky Wilson, The	*Virginia Weidler-R. Sterling-Marsha Hunt*	*May* 16,'41		
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Love Crazy	*William Powell-Myrna Loy-Fay Bainter*	*May* 9,'41		
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41
Man from the City	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		
Marx Brothers (Untitled)	*Groucho, Harpo and Chico Marx-Tony Martin*	*Not Set*		
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106	Mar. 15,'41
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80	Mar. 15,'41
People vs. Dr. Kildare, The	*Lionel Barrymore-L. Ayres-Laraine Day*	*May* 2,'41		
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
Uniform, The	*Clark Gable-Rosalind Russell*	*Not Set*		
Washington Melodrama 131	*Frank Morgan-Kent Taylor-Ann Rutherford*	*Apr.* 18,'41		
(See Product Digest, page 99)				
Wild Man of Borneo 121	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
(See Product Digest, page 39)				
Woman's Face, A	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*May* 23,'41		
Ziegfeld Girl, The 130	*J. Stewart - J. Garland - H. Lamarr-T. Martin*	*Apr.* 25,'41	131	
(See Product Digest, page 62)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Chamber of Horrors (G)	Leslie Banks-Gina Malo	Dec. 20,'40	79.	Mar. 22,'41
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70	
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Hoosier Schoolboy (G) (re-issue)	*Mickey Rooney-Anne Nagel*	*Apr.* 17,'41	*62.*	*July* 3,'37
Human Ghost, The	*Kenneth Kent-Judy Kelly*	*May* 7,'41		
(See Product Digest, page 98)				
Invisible Ghost, The	*Bela Lugosi-John McGuire-Polly Ann Young*	*Apr.* 25,'41		
Kid's Last Ride, The	Ray Corrigan-John King	Feb. 10,'41	55	
King of the Zombies	*John Archer-Mantan Moreland*	*May* 21,'41		
Ole Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40	78.	Oct. 26,'40
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 19,'40	62.	Nov. 23,'40
Pioneers, The	*Tex Ritter*	*May* 3,'41		
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead	*June Lang-Johnny Downs*	*May* 14,'41		
Roar of the Press	*Jean Parker-Wallace Ford*	*Apr.* 30,'41		
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Tumbledown Ranch in Arizona	*Ray Corrigan-John King*	*Apr.* 20,'41		
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloma of the South Seas	*Dorothy Lamour-Jon Hall*	*Aug.* 8,'41		
Arise My Love (A) 4009	Claudette Colbert-Ray Milland	Nov. 8,'40	113.	Oct. 19,'40
Border Vigilantes (G) 4053	*Wm. Boyd-Russel Hayden-Andy Clyde*	*Apr.* 18,'41	*62.*	*Mar.* 29,'41
Buy Me That Town	*L. Nolan-Constance Moore*	*Not Set*		
Caught in the Draft	*Bob Hope-Dorothy Lamour*	*May* 30,'41		
Christmas In July (G) 4007	Dick Powell-Ellen Drew	Oct. 25,'40	72.	Sept. 21,'40
Dancing on a Dime (G) 4008	Grace MacDonald-Robt. Paige	Nov. 1,'40	75.	Oct. 12,'40
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Forced Landing	*Richard Arlen-Eva Gabor-J. Carrol Naish*	*June* 20,'41		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*		
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A)	*Brian Donlevy-R. Milland-W. Holden*	*Not Set*	*132.*	*Mar.* 29,'41
Kiss the Boys Goodbye	*Mary Martin-Don Ameche*	*July* 4,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda-Chas. Colburn-E. Pallette	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	74.	Jan. 18,'41
Little Miss Muffett	*Ann Shirley-Richard Carlson*	*Not Set*		
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
New York Town	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set*		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Nothing But the Truth	*Bob Hope - P. Goddard-Edward Arnold*	*Not Set*		
One Night in Lisbon	*Madeleine Carroll-Fred MacMurray-Dame May Whitty*	*May* 16,'41		
Parson of Panamint, The	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41		
Pirates on Horseback	*Wm. Boyd-Russell Hayden*	*June* 6,'41		
Power Dive (G)	*Richard Arlen-Jean Parker*	*Apr.* 25,'41	*65.*	*Apr.* 12,'41
Reaching for the Sun (A)	*Joel McCrea-Ellen Drew-E. Bracken-C. Coburn*	*May* 2,'41	*89*	*Apr.* 12,'41
Road to Zanzibar, The (G) 4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard	Jan. 3,'41	83.	Dec. 7,'40
Shepherd of the Hills (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*June* 13,'41		
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
There's Magic in Music (G) 4021	*Allan Jones-Susanna Foster*	*May* 9,'41	*80.*	*Mar.* 1,'41
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow	*Anne Shirley-Rich'd Carlson*	*July* 25,'41		
World in Flames (G) 4010	Documentary	Nov. 15,'40	60.	Oct. 19,'40
World Premiere	*John Barrymore - Frances Farmer-Ricardo Cortez*	*Not Set*		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60	
Billy the Kid's Fighting Pals (G) 161	*Bob Steele*	*Apr.* 18,'41	*62.*	*Apr.* 12,'41
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62	
Devil Bat 105	Bela Lugosi	Dec. 13,'40	68	
Emergency Landing 109	Carol Hughes-Forrest Tucker	*May* 9,'41		
Federal Fugitives 108	Neil Hamilton	Mar. 29,'41		
(See Product Digest, page 75)				
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider Gallops to Glory	*George Houston*	*Not Set*		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	64	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	65.	Dec. 21,'40
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63.	Mar. 1,'41
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 11,'40	59	
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
South of Panama 110	*Roger Pryor-Virginia Vale*	*Apr.* 25,'41		
(See Product Digest, page 99)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	71.	Mar. 15,'41
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
Country Fair	*Lulubelle and Scotty*	*Not Set*		
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Gay Vagabond, The	*Roscoe Karns - Ruth Donnelly -Ernest Truex*	*May* 1,'41		
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford	Oct. 15,'40	88.	Oct. 19,'40
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Lady from Louisiana, The	*John Wayne-Ona Munson-Ray Middleton*	*Apr.* 22,'41		
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Pals of the Pecos 066	Three Mesquiteers	Apr. 8,'41		
(See Product Digest, page 103)				
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrel	Feb. 14,'41	56.	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Rookies on Parade 013	*Bob Crosby-Marie Wilson*	*Apr.* 17,'41		
Sheriff of Tombstone	*Roy Rogers-"Gabby" Hayes*	*May* 7,'41		
Singing Hill, The	*Gene Autry-Smiley Burnette-Mary Lee*	*Not Set*		
Sis Hopkins (G) 002	*Judy Canova-Bob Crosby-Chas. Butterworth*	*Apr.* 12,'41	*98.*	*Apr.* 12,'41
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Thunder Over the Ozarks	*Weaver Brothers & Elviry*	*Not Set*		
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Two-Gun Sheriff 076	Don Barry	Apr. 10,'41		
(See Product Digest, page 99)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Who Killed Aunt Maggie? (G) 086	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40	70.	Nov. 2,'40
Wyoming Wildcat (G) 074	Roy Rogers-Geo. "Gabby" Hayes	Jan. 6,'41	56.	Jan. 11,'41

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64.	Jan. 25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Bring 'Em Back Alive (re-issue)	*Frank Buck*	*May* 16,'41	70.	*June* 4,'32
Bringing Up Baby (re-issue)	*Kath. Hepburn-Cary Grant*	*May* 2,'41	102.	*Feb.* 19,'38
Citizen Kane (AQ 118	*Orson Welles-Dorothy Comingore*	*Not Set*	120.	*Apr.* 12,'41
Convoy (A) 161	Clive Brook-John Clements-Judy Campbell-Edward Chapman	Jan. 3,'41	78.	June 29,'40
Devil and Daniel Webster, The	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90.	Apr. 12,'41
Farge Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63.	Nov. 2,'40
Footlight Fever (G) 119	Alan Mowbray-Donald McBride-Carol Hughes	Mar. 21,'41	69.	Mar. 29,'41
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91.	Mar. 8,'41
Hurry, Charlie, Hurry 129	*Leon Errol-Mildred Coles-Russell Gleason*	*Not Set*		
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80.	*Mar.* 1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108.	Dec. 21,'40
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85.	Dec. 14,'40
Li'l Abner (G) 100	Granville Owen-Mona Ray	Nov. 1,'40	78.	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84.	Dec. 7,'40
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67.	Mar. 8,'41
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76.	Oct. 12,'40
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95.	Jan. 25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No, No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96.	Dec. 28,'40
Parachute Battalion	*Robert Preston-Nancy Kelly-Harry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Mar. 7,'41	75.	Dec. 14,'40
Reluctant Dragon	*Disney Cartoon Feature*	*Not Set*		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66.	Nov. 23,'40
Repent at Leisure	Kent Taylor-Wendy Barrie (See Product Digest, page 87)	Apr. 4,'41		
Robbers of the Range (G) 184	*Tim Holt-Virginia Vale*	*Apr.* 18,'41	61.	*Apr.* 5,'41
Saint in Palm Springs, The (G) 116	George Sanders-Wendy Barrie	Jan. 24,'41	66.	Jan. 4,'41
Saint's Vacation, The (A)	*Hugh Sinclair-Sally Gray*	*May* 9,'41	78.	*Mar.* 22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69.	Feb. 15,'41
Scattergood Pulls the Strings	*Guy Kibbee-Dink Trout*	*May* 23,'41		
Sunny	*Anna Neagle-John Carroll-Ray Bolger*	*May* 30,'41		
They Met in Argentina 128	*Gene Raymond - Maureen O'Hara-Alberto Vila* (See Product Digest, page 86)	*Apr.* 25,'41		
Tom, Dick and Harry 126	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*June* 13,'41		
Too Many Girls (G) 108	Lucille Ball-Richard Carlson	Nov. 8,'40	85.	Oct. 12,'40
Vivacious Lady (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90.	May 7,'38
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97.	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blood and Sand (Color)	*Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova*	*May* 30,'41		
Bride Wore Crutches, The 112	*Lynne Roberts-Ted North* (See Product Digest, page 30)	*July* 4,'41		
Chad Hanna (A) 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee	Dec. 27,'40	88.	Dec. 14,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70.	Nov. 30,'40
Cowboy and the Blonde, The	*George Montgomery - Mary Beth Hughes*	*May* 16,'41		
Dead Men Tell (G) 136	Sidney Toler - Sen Yung - Jean Rogers	Mar. 28,'41	61.	Mar. 29,'41
For Beauty's Sake	*Ted North-Marjorie Weaver*	*June* 27,'41		
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78.	Oct. 12,'40
Girl Must Live, A (A)	*Lilli Palmer-M'g't Lockwood*	*Apr.* 25,'41	92.	*May* 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67.	Feb. 22,'41
Great American Broadcast (See Product Digest, page 99)	*Alice Faye-Jack Oakie-John Payne*	May 9,'41		
Great Commandment, The	*John Beal-Maurice Moscovitch-Albert Dekker*	*May* 23,'41		
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94.	Dec. 28,'40
Inspector Hornleigh Goes To It (G) 139	*Gordon Harker-P. Calvert*	*Apr.* 25,'41	87.	*Mar.* 22,'41
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78.	Dec. 7,'40
Man Hunt	*Walter Pidgeon-Joan Bennett*	*June* 20,'41		
Man with a Shovel, The	*George Montgomery - Osa Massen-J. Carrol Naish*	*Not Set*		
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov. 8,'40	93.	Nov. 9,'40
Miami (Color) ('41-'42 Production)	*Don Ameche-Betty Grable-Robert Cummings*	*Not Set*		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77.	Dec. 28,'40
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67.	Mar. 15,'41
Murder Over New York (G) 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65.	Dec. 7,'40
Night Train (A) 114 (Reviewed under title, "Gestapo")	Marg't Lockwood-Rex Harrison	Oct. 18,'40	93.	June 8,'40
Outlaw, The 135 (See Product Digest, page 85)	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*		
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59.	Feb. 15,'41
Ride On Vaquero (G) 138	*C. Romero-Mary B. Hughes*	*Apr.* 18,'41	64.	*Apr.* 5,'41
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73.	Jan. 4,'41
Scotland Yard (G) 131	Nancy Kelly - John Loder - Edmund Gwenn	Apr. 4,'41	68.	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan - Lynn Bari - Mary Beth Hughes	Mar. 14,'41	74.	Mar. 22,'41
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Sun Valley	*Sonja Henie - John Payne - Glenn Miller*	*Not Set*		
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78.	Jan. 25,'41
That Night in Rio (A) (Color) 137	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90.	Mar. 8,'41
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92.	Nov. 23,'40
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84.	Mar. 1,'41
Very Young Lady, A	*Jane Withers-Nancy Kelly*	*June* 6,'41		
Western Union (G) (Color) 126	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95.	Feb. 8,'41
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80.	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*Not Set*		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95.	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126.	Oct. 19,'40
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter	Nov. 22,'40	105.	Oct. 12,'40
Major Barbara (See Product Digest, page 85)	*Wendy Hiller-Robt. Morley*	*Not Set*		
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87.	Apr. 5,'41
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85.	Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120.	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102.	Dec. 7,'40
That Hamilton Woman! (A)	*Vivien Leigh-L. Olivier*	*Apr.* 18,'41	128.	*Mar.* 22,'41
That Uncertain Feeling (A)	*M. Oberon-Melvyn Douglas-Burgess Meredith*	*Apr.* 25,'41	85.	*Mar.* 22,'41
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109.	Oct. 19,'40
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90.	Mar. 15,'41

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89.	Feb. 8,'41
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73.	Dec. 7,'40
Black Cat, The (See Product Digest, page 98)	*B. Rathbone-Hugh Herbert-Gale Sondergaard*	*May* 2,'41		
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84.	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown	Mar. 21,'41		
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Not Set*		
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Dark Street of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59.	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65.	Nov. 16,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60.	Mar. 15,'41
Flame of New Orleans, The (See Product Digest, page 53)	*Marlene Dietrich-R. Young-Bruce Cabot*	*Apr.* 25,'41		
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Hello, Sucker	*Hugh Herbert-Peggy Moran*	*Not Set*		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hit the Road	*Gladys George-Barton MacLane*	*Not Set*		
Horror Island (G)	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
I'm Nobody's Sweetheart Now (G) 5038	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
In the Navy	*Abbott & Costello*	*May* 30,'41		
Invisible Woman, The (A) 5018.	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne (A)	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Law and Order (G) 5062	Johnny Mack Brown	Oct. 18,'40	57.	Nov. 30,'40
Lucky Devils 5053 (See Product Digest, page 30)	Richard Arlen-Andy Devine	Jan. 3,'41		
Man Made Monster (G)	Lionel Atwill-Lon Chaney, Jr.-Frank Albertson	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The (G)	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Men of the Timberlands	*Richard Arlen-Andy Devine*	*June* 6,'41		
Model Wife (See Product Digest, page 62)	*Joan Blondell-Dick Powell-Charles Ruggles*	*Apr.* 18,'41		
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic 5054	*Richard Arlen-Andy Devine*	*Apr.* 18,'41		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan	Feb. 21,'41	95.	Mar. 1,'41
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly	Nov. 15,'40	82.	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
San Francisco Docks (G) 5027.	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021.	Baby Sandy-Stuart Erwin	Nov. 8,'40	66.	Nov. 16,'40
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*Not Set*		
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Sing Another Chorus	*Johnny Downs-Jane Frazee*	*Not Set*		
Six Lessons from Madame Lazenga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Slightly Tempted G) 5024	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	60.	Aug. 10,'40
Tight Shoes	*B. Crawford-Anne Gwynne*	*June* 13,'41		
Too Many Blondes	*Rudy Vallee-Helen Parrish*	*May* 23,'41		
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75.	Dec. 14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Aug.* 15,'41		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours (See Product Digest, page 97)	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*Not Set*		
Always a Bride [FN] (G) 570.	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Bad Men of Missouri	*Dennis Morgan-Wayne Morris-Jane Wyman*	*Not Set*		
Bride Came C.O.D. (See Product Digest, page 61)	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
Case of the Black Parrot [FN]. (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
Dispatch from Reuter's, A [WB] (G) 511	Edw. G. Robinson-Edna Best	Oct. 19,'40	90.	Sept. 28,'40
Dive Bomber (Color)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Not Set*		
East of the River [FN] (G) 562	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 9,'40	73.	Nov. 2,'40
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Four Mothers [WB] (G) 503.	Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Gentle People, The	*Ida Lupino-Thomas Mitchell-John Garfield*	*Not Set*		
Great Lie, The [WB] (A)	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515 (See "Stuff of Heroes," Product Digest, page 39)	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN] 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Manpower	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Not Set*		
Meet John Doe (G)	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan*	*Not Set*	135.	*Feb.* 15,'41
Miss Wheelwright Discovers America	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*Not Set*		
Navy Blues	*Jack Oakie - Jack Haley - Eddie Albert*	*Not Set*		
Nurse's Secret, The	*Lee Patrick-Regis Toomey*	*Not Set*		
Passage from Hongkong	*Keye Luke-Lucille Fairbanks-Keith Douglas*	*Not Set*		
Santa Fe Trail [FN] (G) 551.	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Wolf, The (WB) (G) 501.	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
Shadows on the Stairs [FN] 573 (See Product Digest, page 75)	Frieda Inescort-Paul Cavanagh	Mar. 1,'41		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
Shining Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		
Shot in the Dark, A [WB]	Ricardo Cortez-Wm. Lundigan-Nan Wynn			
(See Product Digest, page 87)				
Singapore Woman	*Brenda Marshall - David Bruce-Virginia Field*	*Not Set*		
South of Suez [WB] (G) 513.	Geo. Brent-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strange Alibi [FN] (See Product Digest, page 86)	*Arthur Kennedy-Joan Perry*	*Apr.* 19,'41		
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out	*Eddie Albert-Joan Leslie-Alan Hale*	*Not Set*		
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Tugboat Annie Sails Again [FN] (G) 561	Marjorie Rambeau-Alan Hale	Oct. 26,'40	75.	Oct. 26,'40
Underground	*Jeffrey Lynn-Karen Verne*	*Not Set*		
Wagons Roll at Night, The [FN] (See Product Digest, page 29)	*H. Bogert-S. Sidney-E. Albert*	*Apr.* 26,'41		

FOREIGN AND STATE RIGHTS

Title	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65.	Jan. 11,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73.	Apr. 12,'41
City of Missing Girls (G).	H. B. Warner	Select	Mar. 1,'41	72.	Apr. 5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96.	Mar. 1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60.	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83.	*Mar.* 22,'41
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
Heritage (G)	Juanita Montenegro	French Films	Nov. 4,'40	75.	Nov. 16,'40
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	65.	Dec. 14,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89.	Mar. 22,'41
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Merry Wives, The (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92.	*Jan.* 25,'41
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*		*Dec.* 14,'40
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100.	Mar. 29,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89.	Feb. 15,'41
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para.*	*Not Set*	80.	*Feb.* 15,'41
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77.	*Apr.* 5,'41
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82.	*Feb.* 1,'41
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75.	Jan. 11,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*	85.	*Mar.* 8,'41
Two Women (A)	Pierre Blanchar	Paragon	Nov. 1,'40	100.	Nov. 9,'40
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*		*Feb.* 1,'41

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Features Reviewed:

ZIEGFELD GIRL

PENNY SERENADE

MODEL WIFE

THE INVISIBLE GHOST

LOVE ON THE DOLE

THE KID'S LAST RIDE

THE DEVIL BAT

Product Digest

THE LIVING CATALOGUE OF THE INDUSTRY

JAIL TERMS

proposed for salesmen violating Michigan's measure to ban blocks-of-five

INDEPENDENTS

in Pennsylvania say four majors are violating Consent Decree

MEXICO

gets gala expedition from U. S. movieland in big "good neighbor" and film promotion

ARMY

calls for $1,500,000 worth of new film theatres with 37,000 additional seats

LONDON LABOUR

in films demands that Government take over and nationalize industry

F-M RADIO

station applications reach total of 100, among them Howard Hughes

VOL. 143, NO. 3 APRIL 19, 1941

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For instance,
typical Variety headline!

'BAD MAN' GOOD $9,000, BUFF. STRONG

Buffalo, April 8.
This stanza, usually recognized a



DOING SWELL, THANKS!

The reports of engagements from coast-to-coast are in! Again Wallace Beery proves why exhibitors voted him among the First Ten Box-Office Stars in the business in the annual polls. Beery in "Bad Man" is Box-Office. The kind of western comedy-thrill they love him in!



"THE BAD MAN" starring WALLACE BEERY with LIONEL BARRYMORE • Laraine Day Ronald Reagan • Screen Play by Wells Root • Based on the Play by Porter Emerson Browne Presented by William Harris, Jr. Directed by Richard Thorpe Produced by J. Walter Ruben A Metro-Goldwyn-Mayer Picture



ACE REPORTER COVERS THREE FRONTS AT ONCE!







WAR #1 That argument in Europe!

WAR #2 With a brunette bliss-kreig!

WAR #3 With that 'Strawberry Blonde' Bomber!

MERLE OBERON *of 'Wuthering Heights'*

DENNIS MORGAN *of 'Kitty Foyle'*

RITA HAYWORTH *of 'Strawberry Blonde'*

"Affectionately Yours"

with lots of love

WARNER BROS.

a big surprise—like a kiss in a Blackout!

with RALPH BELLAMY • GEORGE TOBIAS • JAMES GLEASON

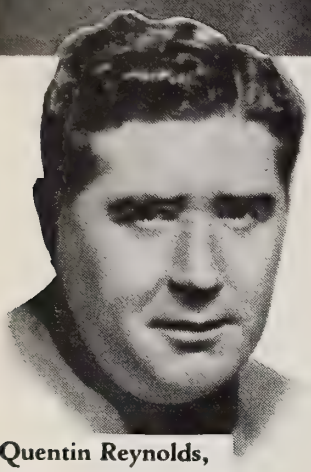
THE GREAT TRUTH *about* *"THE GREAT LIE:"*

Against any and all opposition the major share of Easter receipts is going to the houses playing this new Bette Davis smash of

WARNERS!



MORE VITAL TO YOUR SCREEN... WITH EACH MOMENTOUS DAY!



Quentin Reynolds, internationally famous "action-journalist"

"BATTLE OF THE ATLANTIC"

READY NOW!

The great life-and-death struggle on the high seas!

Described by QUENTIN REYNOLDS

READY NOW!

"WAR IN THE DESERT"

Combat in Africa... the crucial route to Egypt and Suez!

Described by QUENTIN REYNOLDS

READY NOW...FOR IMMEDIATE DATING AND PLAYING! THE FIRST TWO OF 20th's DYNAMIC NEW SERIES OF ONE-REEL PRODUCTIONS FEATURING FAMOUS ACTION-JOURNALISTS WHOSE NAMES ARE BOXOFFICE! Watch for announcement of future releases and their noted commentators in "The World Today" series.

THE WORLD TODAY

20th CENTURY FOX

Produced by Truman Talley • Distributed by 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 3 — April 19, 1941

SEX WHIMPER

ONCE again from out in Hollywood rises the plaintive, injured cry that "Mr. Hays and Mr. Joe Breen are stepping a bit too far. . . . Is it their intention to take all sex out of pictures? . . . "

The backroom grumbles, as well as the page one snorts of the complaining local press, are all based on a letter that it is reported Mr. Breen, as head of the Production Code Administration, wrote to producers about the blatantly obvious accent of attention that has been given in some recent and current productions to the female bosom.

The complainants know better. They can discover no point in the Production Code which requires that the screen shall indicate that women have no breasts. Persons competent to gather information from the printed word can, however, discover that a policy of making breasts into selling points is not encouraged. The Code and the processes of self-regulation to which Hollywood has subscribed do not contemplate that sex on display for sale shall be a dominant ingredient of the art. Decent people do not approve, and Production has set up a bureau to remind it of the mores of America, to keep it out of trouble with American decency.

So, once again, we observe that the Code neither disapproves nor tends to inhibit those manifestations of sex which pertain to dramatic narration in terms of common propriety. It is not contemplated that the screen shall be either a barroom mural or a smoking-room saga.

Sensitive, proud proclaimers of the art and its vast educational influences, its endless contributions to the American standard of living, its patriotism and its glories in the service of the commonweal, all so manifest in annual messages, speeches on the floor of Congress, and the like, might perhaps be at times a little ashamed of every so often being caught drawing pictures on the alley fence. It is rather too bad if the little boy who sings in the choir insists on being told to wash back of the ears.

△ △ △

"LABOUR" AND LABOR

EVER since the red dawn in Russia the American newsreel has been under fire from the Left. The real objection has been that the newsreels have pictured a better life, in better circumstances, in a better land.

Some years ago the leftist cry was that American newsreels preached "war and fascism" because they recorded such picturable events as battleship target practice, Marines on parade, launchings, graduation at West Point—subjects in the newsreel routine from the days of long, long ago before Red Communists, Black Shirts, Brown Shirts, and Bunds were born. The name of Mr. William Randolph Hearst was picketed off the newsreel screen, first because it was Hearst and second because it pictured marching men.

Now, in these preparedness days that play is not discreet, so the attack is in the sacred cause of "Labour". The word is quoted because "Labour" is not Labor. The specimen manifestation is from the Thursday, April 10th, issue of "PM", a curious journalistic manifestation in Manhattan, filled with "social consciousness" of a sort, and underwritten now by Marshall Field money. The attack is headed "Paramount Newsreel Does a Job on Labor". The complaint is that Paramount News has covered the physical and verbal manifestations of a number of the strike situations which are facing the national preparedness effort with acute problems.

"PM" does not approve the coverage. That is supposed to be terrific. It is just possible that The Daily Worker will not approve, either.

It is also just possible that when the causes, purposes, personnel and motivation of some of the strikes is revealed they may lack in broad public appeal. "Labour" is one thing and Labor is another.

MEANWHILE, one is reminded, perhaps whimsically, that the Field dollars back of "PM" come from a Chicago fortune, and that Paramount News is responsible to Mr. Barney Balaban, who also has built a fortune in Chicago. Mr. Balaban worked for his. His only important heritage was a capacity for doing. He knows "the common people" of this democracy rather first hand. Reporting to Mr. Balaban is the head of the Paramount News organization, Mr. Al Richard, who came to these shores from France to work in a Pathe laboratory juggling film racks. He knows about labor, too. Assisting is Mr. William P. Montague, Jr., who has been at work these many years. There has been no evidence, for all the years that there have been newsreels that these persons were engaged in anything but an endeavour to issue a reel presenting what the box office customers might be expected to want to see.

"PM" is edited by Mr. Ralph Ingersoll, publisher, too. If he is around when a certain picture called "Citizen Kane" opens, he ought to see it.

△ △ △

LET'S HEAR–CROSBY

A-THUMBING over last week's issue of Motion Picture Herald, your editor was brought to pause by an astonishing advertisement, entitled "An Open Letter to Exhibitors", signed by Mr. Larry Crosby, brother and public relations advisor to Mr. Bing Crosby.

The advertisement details the many activities of the Crosby organization calculated to keep the player before his public, to keep his song and radio publicity in step with picture releases and picture selling, and the devices that avoid satiating audience interest.

But most interesting of all is the Crosby invitation to exhibitors to write in and say what they think, tell what they observe, ask for what they want. They will be hearing from that.

This marks a move a long way from that old Hollywood position of "we make 'em and you sell 'em".

—Terry Ramsaye

This Week in the News

First Block-of-5

RKO RADIO is the first to announce the first advance trade showing of the first block-of-five, as required under the United States Government's consent decree settlement of its anti-trust suit against the majors. The RKO first block will be shown at the company's sales convention in New York June 16th to 19th, and will be available for licensing soon after that, it was announced Thursday by Ned E. Depinet, vice-president in charge of distribution. The announcement was made at a luncheon of the Associated Motion Picture Advertisers in New York at which Mr. Depinet was guest of honor.

"While the method of selling is a drastic change," Mr. Depinet said, "we do not anticipate any great difficulty nor do we believe we will need a much larger sales staff." He added that the greatest disadvantage would be the enforced trade showings in 32 exchange centers. Under the English sales system, to which he compared the decree provisions, only 10 showings are required. Also, Mr. Depinet pointed out, there is no limit on the number of pictures a British distributor may trade-show and sell.

"It is as logical that exhibitors will build up larger patronage if they screen all pictures before licensing and playing them and really set out to cash in on all the value of each picture and try to milk it dry. The old habit of pulling a picture and grabbing another whenever one doesn't stand on its own feet, without much exhibitor help, will not be so easy. We will have to do business with what we have and add to the efforts of selling them instead of pulling them," Mr. Depinet said.

"There will always be pictures of varying qualities, but the deliberate classification of 'A' and 'B' pictures has been a very bad thing. Their measure is their entertainment value and box office value and more so in the future than in the past, every picture must stand on its own feet and we must combine all forces to get from every picture its utmost in revenue.

"The responsibility of the exhibitor grows greater along with that of the distributor. Intensive showmanship will be the order of the day, and the theatre press agent and the advertising man will be even more vital than in the past."

Mr. Depinet opined on the merits of straightforward versus exaggerated type film advertising, a controversy argued before the AMPA several times. Although commending the "quiet, modest" appeal, he pleaded the "time has not arrived for us to curtly dismiss the old reliable adjectives like 'spectacular', 'stupendous' and 'colossal'. It has always been found advantageous to have some of the big words handy," he added.

JAIL terms seen for salesman violating state law as Michigan independents move to support bill nullifying consent decree selling Page 13

ARMY orders construction of $1,500,000 worth of camp theatres Page 14

FINDINGS OF FACT by arbitrator emphasize reasonable clearance for all parties Page 15

SETTLEMENT without hearing most popular conclusion of arbitration cases Page 17

FOREIGN ENTANGLEMENTS warned against at hearings on copyright, patent revision Page 18

FM RADIO applications pass 100 mark; two licenses sought by Howard Hughes Page 23

"CITIZEN KANE" showings set in New York, Hollywood and Chicago Page 24

SALES POLICY set by UA; RKO renews with Disney Page 25

CONSENT DECREE settlement of Schine anti-trust suit rejected by Government Page 26

EXHIBITORS in Pennsylvania charge four distributors are violating consent decree Page 26

CANADA plans radio promotion series to attract tourists from United States Page 29

BRITISH film labour demands full control of industry by Government and nationalization Page 31

EXPEDITION to Mexico City gives international savor to premiere news Page 41

CASEY sees grave danger in studio union threat of 30-hour-week demand Page 42

SHOWMANSHIP directed at the young idea brings results for Warner theatres in Philadelphia Page 49

A.A.A. advises exhibitors on proper forms in arbitration complaints Page 54

SERVICE DEPARTMENTS

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Hollywood Scene	Page 40	What the Picture Did for Me	Page 58

PRODUCT DIGEST, the living catalogue of industry wares Page 71

The Press Threatens

"MEASURES," unspecified but hinted as effective if not also forceful, were threatened by the Hollywood film critics and columnists on Tuesday, as they continued demands on studio publicity directors for earlier previews of films. The critics are represented by the recently organized Motion Picture Correspondents' Committee and the Tuesday warning was uttered by Douglas Churchill, Hollywood correspondent of the New York *Times* and chairman of the committee in a meeting at the Brown Derby restaurant, and told to John Joseph, Universal, chairman of the studio publicity directors' committee.

Present were the other correspondents, to whom the publicity directors' committee reply had been submitted and by whom it was considered unsatisfactory.

The Coast film viewers have been asking for previews "within a reasonable time" before release; prevention of overlapping previews; and a ban on them in towns other than Hollywood. The writers cited recent instances in which they were not able to perform work properly for their magazines and newspapers. MGM's "The Ziegfeld Girl," opening in Chicago Saturday, was only shown to the press in Hollywood Tuesday. Columbia's "Penny Serenade," trade shown in New York Tuesday morning, was not shown in Hollywood until Wednesday.

Sharing Troubles

WITH the consent and cooperation of the "Big Five" distributors, the American Arbitration Association has placed at the disposal of the National Defense Mediation Board the use of its 31 motion picture arbitration tribunals to aid the government agency in settling labor controversies, to provide the Defense Board with established facilities in key cities where it can conduct hearings and investigations in strikes assigned to it by the U. S. Secretary of Labor.

The AAA pointed out that the offer of the tribunals and their staffs would in no way interfere with film arbitration hearings.

The offer of cooperation with the Defense Board is part of the Association's national campaign to mobilize all the private, voluntary, impartial agencies for the elimination of commercial and industrial strife.

Wall Street Notion

EXECUTIVE sectors of movieland, from Broadway to Wall Street, at mid-week began to hear vibrations of a proposal that James W. Gerard be entered as a nominee for the presidency of the New York Stock Exchange.

Wednesday young William McChesney Martin, Jr., president of the Exchange swept in with the administrative reform wave of 1938, in sequel to the melodramatics of the Richard Whitney debacle, went off to the army. It was expected that Howland S. Davis, executive vice-president of the Exchange, would become the temporary executive head, pending a choice for which there were currently not less than twenty nominations.

Mr. Gerard, of experience in finance and with bench and bar in New York, was Woodrow Wilson's ambassador to Germany, and in sequel wrote the famed "My Four Years in Germany," which came to be a classic of both the screen and motion picture history because of its contribution in film form to the rise of Warner Brothers.

It has been observable that Judge Gerard is on White House invitation lists and bears the aura of acceptability to the Administration. This appears to appeal, with special cogency, to factors of influence which would seek rehabilitation of the status of the Exchange with an atmosphere of some of that conservatism in which buyers of securities and investment in industry would prefer to believe. The former ambassador is, it seems, about to be suggested as a figure of maturity — a showmanship contrast with the "young blood" exploitation of the more recent period.

The dynamic Joseph P. Kennedy, late of the Court of St. James's and one-time motion picture executive, has been discussed for the Exchange post and is reported to have said he would have none of it.

The recommendation of a committee appointed by the Exchange governors will be delivered to a new board of governors of the Exchange on May 12.

1000 "Yes Girls"

THE best way to keep an artist's mind on his work is to give him a pretty girl assignment. MGM gave demonstration this week through the "Ziegfeld Girl" contest sponsored by the Art Students League of New York, drawing hundreds of competitive paintings, all "inspired," they say, by the production of that title—also possibly by a lot of cash prizes. The blue ribbon and $500 goes to Mr. Victor Kalin of Lawrence out in the Kaw valley of Kansas where the big potatoes grow.

This all pertains to what MGM seems to be selling in this "Ziegfeld Girl," described this time as "glamour." It's apparently that same not so elusive something which Mrs. Eleanor Glyn called "It," and what Miss Ann Sheridan radiated for Warner Brothers under the label of "Oomph." Miss Neysa McMein, famed for her magazine covers is quoted as observing that "the outstanding American girl is tall, slender, healthy, preferably dark, good humored and wears clothes well." Miss McMein, however, garbed her entry principally in six feathers and a pair of black gloves—and the girl had her hands up.

All of the thousand entries say "Yes"—and there's not a sweater in the lot of them. But they could use them.

Conflagration

PETE CELLA's barn and carriage house on Whitman Street, Fort Lee, N. J., have burned down. On the night of April 9th, flames razed the old structures which had been one of the moving picture's earliest studios. They were really the outhouses of Pete Cella's hotel. By day the players and directors and cameramen made film plays in the barn. At night they stayed at the Hotel Cella. Among the players were Mary Pickford, William and Dustin Farnum; also Montagu Love, Broncho Billy Anderson and many others who came to film fame. The property is under a tax lien which has been foreclosed. The hotel has not been operated for years. But with the barn, the flames consumed numerous lithographs on lurid one-reelers, and a store of players' photographs authographed to Pete Cella.

'Stop Axis Films'

FOLLOWING threats made several weeks ago, the members of New York's Independent Theatre Owners Association next Wednesday, will adopt a resolution asking the United States Government, by Congressional or executive order, to ban all Italian and German films from this country.

The resolution will remark the continued importation of such films; their propaganda content; their continued influence upon persons who should become "thoroughly American"; their contributions to the Axis cause; their competition with exhibitors who are helping the current arms effort; their privileged position in comparison with the hard time American films have in German-dominated Europe; and their wide distribution here.

The resolution will assert that 45 German and 54 Italian films were shown here in 1940.

Allied of New York, MPTOAa-ffiliated Wednesday "implored" the U. S. to ban pictures from totalitarian countries. Max A. Cohen, president, plans to lead a fight against their exhibition here at the MPTOA national convention June 9th to 12th in Los Angeles.

Showmanship This Week

TYING in with the Southwest's bowling tournament, at Fort Worth, Texas, Lowell T. Bodiford, at the Parkway theatre there, put on his own bowling show, and with it featured several shorts on that sport. Sports pages as well as motion picture columns were utilized ahead to promote the event.

In Cleveland, Dave Bachner at Warner's Hipp, in connection with "Lady from Cheyenne," stressed a contest for a Loretta Young trophy, which was awarded to the city's leading woman bowler.

See Managers' Round Table, page 61.

That Fox Theatre Deal

FOX West Coast Circuit, in Los Angeles, and R. A. McNail, of Golden State and T. and D., Jr. Circuit, in San Francisco, both denied this week the contemplation of any arrangement whereby control of the Golden State and T. and D. theatres would pass to the Fox West Coast-National Theatres interests, controlled by Fox Film and Chase Bank. Fox-National Theatres already has a substantial minority interest in the Golden State-T. and D. properties.

Relief in Hollywood

THE MOTION Picture Relief Fund in Hollywood has benefited by $800,000 from the contributions of guest film stars on the Screen Guild Theatre radio program, broadcast Sunday evenings over the Columbia Broadcasting System, and now rounding out its third season. This was disclosed Tuesday as preparations were made for the final broadcast of this season, Sunday evening, on which Melvyn Douglas and Joan Blondell are to co-star in an adaptation of "Hired Wife."

Guilty on Two

JOSEPH M. SCHENCK, chairman of the board of Twentieth Century-Fox, was convicted early Thursday morning of income tax evasion in 1935 and 1936 and acquitted of similar charges for 1937 and of a charge of conspiracy to defraud the Government. Joseph H. Moskowitz, indicted with Mr. Schenck, was convicted of tax evasion in 1936 and acquitted of charges of evasion in 1935 and '37 and of a conspiracy count. The jury returned the verdicts at 2:31 A. M. Thursday morning in the U. S. district court, New York City, after deliberating for ten hours.

Both men were continued in bail and presiding Judge Grover M. Moscowitz set April 24th for sentencing. Hearing will be held on that date on motions filed by attorneys for the defendants to set aside the verdict.

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THIS WEEK IN PICTURES

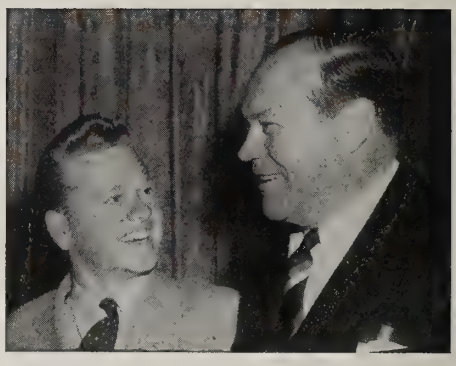


By Metropolitan

MR. AND MRS. Joseph Medill Patterson, at the press preview of "Citizen Kane", the Orson Welles publishers' saga, at the Broadway in New York. Captain Patterson is the publisher-editor of the New York Daily News, America's number one tabloid, and a contemporary of some of the journalistic evolutions recited in Mr. Welles' screen tale. Several newspaper publishers went to see "Citizen Kane".



PARTY. Harry Balaban, James R. Grainger, president of Republic Pictures, and Elmer Balaban at the opening of Republic's new Chicago office and a reception for William Baker, branch manager.



POLITICS. Most of Hollywood attended the Democratic Jackson Day Dinner in Los Angeles, last week. Above: Mickey Rooney, E. J. Mannix.



By Metropolitan

TRADE AND PRESS showing of Columbia's "Penny Serenade" at the Astor in New York Tuesday brought 1,400 exhibitors, executives and critics. The New York independent circuit operators above are: George Reisler; Charles Suozzo, Island Theatres; Jack Hattem, Interboro circuit; Irving Pinsker, Island; Stanley Kolbert, Interboro.



CHARLES PETERSON, above right, owner of the Windsor and Lido, Hampton, Iowa, an exhibitor for 25 years, meets Walter Abel between scenes of "Hold Back the Dawn" at Paramount.

By Staff Photographer



LOUIS DE ROCHEMONT, March of Time producer, left, receives the Patriotic Service Cross from the American Flag Association. The presentation was made at a luncheon in the New York Advertising Club last week. Reading right from Mr. deRochemont are a Boy Scout holding the medal; Lee Eastman, president of Packard Motors, and Col. James A. Moss.

ON FURLOUGH. Mike Weiss, former manager of the Hollis Theatre, Hollis, L. I., and an active member of the Managers' Round Table, visits the Quigley Publications office on leave.



By Staff Photographer



EXHIBITORS at the New Haven screening, last week, of RKO's "The Devil and Miss Jones" are, front row: Barney Pitkin, RKO, New Haven; Joe Borenstein, Embassy, New Britain; A. Leo Ricci, Capitol, Meriden; Manny Kugell, Warner, Bridgeport; Lou Cohen, Poli, Hartford; Guy Barrett, district manager, Warner Theatres. Back row: Lou Brown, Loew's publicity; Matt Saunders, Poli, Bridgeport; Lou Schaefer, Paramount, New Haven; John Hesse, Roger Sherman, New Haven; James J. McCarthy, Strand, Hartford.



RUDY BERGER, above right, newly appointed district manager ot the Washington and Charlotte territories for MGM, was guest of honor at an exhibitors' testimonial in Washington last week. With him here are Ben Rosenwald, MGM Charlotte manager, and Charles Arrington, Cameo, Rocky Mount, N. C., president of the MPTO of North and South Carolina.



By Cosmo-Sileo

COCKTAIL PARTY. A benefit party and fashion show given by the Amusement Industry Division of the Greek Relief fund held at the Stork Club, New York, last week, raised $1,200 for the campaign. Here are Austin Keough, Paramount counsel; Major L. E. Thompson, RKO theatres head; Bernard Campbell, Internal Revenue Department, and Adolph Zukor.



By Staff Photographer

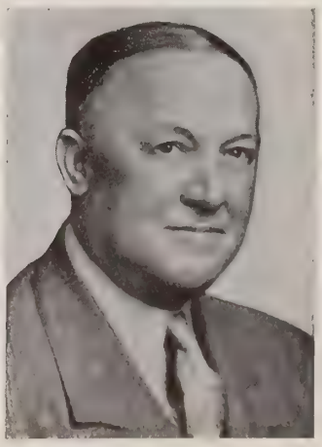
VISITOR. Karl Hoblitzelle of the Interstate circuit, Texas, at the lunch in the New York Advertising Club for Louis de Rochemont.



By Staff Photographer

HARRY C. ARTHUR, Jr., Fanchon & Marco executive, visiting New York, reports the progress of his fight with independents over triples.

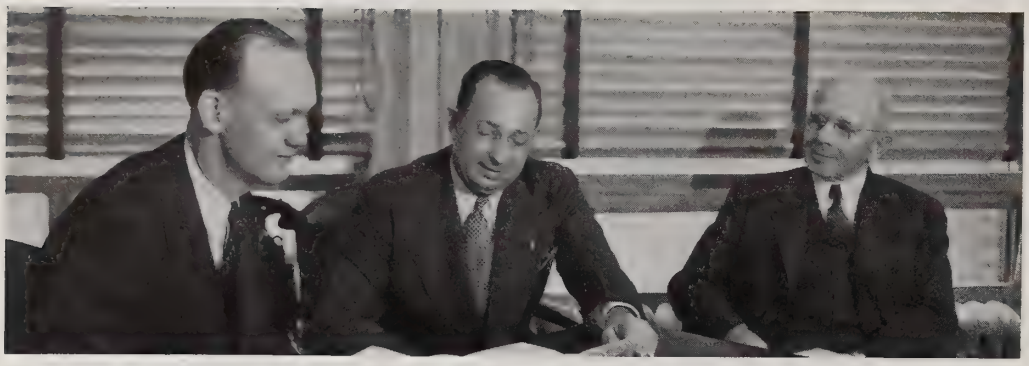
AL HOVELL, below, executive general manager of the Century Circuit, will head the annual dinner of the Anvil Chorus, April 26th.



ARTHUR GREENBLATT marks the calendar on the day he became general sales manager for Producers' Releasing Corporation.

By Staff Photographer





PAUL E. KLINE, center at left, manager of the Panama Canal Zone Movie and Club Houses, discusses plans for three club houses to be added to the 11 now operating with A. E. Meyer, general sales manager of International Projector Corporation, and P. A. McGuire, advertising manager of International. Mr. Kline has been connected with the Government owned club house project for 12 years and has been manager since 1935.



By Staff Photographer

IT'S A DEAL. T. B. Noble, left, general manager of the Westland circuit, with headquarters in Colorado Springs, does business in the United Artists home office in New York.

NATE J. BLUMBERG, below left, president of Universal Pictures, and Joseph Seidelman, vice-president in charge of foreign affairs, with Mrs. Blumberg and Mrs. Seidelman return on the S.S. Kungsholm from Panama.



By Cosmo-Sileo



"I Wonder Who's Kissing Her Now . . . . . "

"THE SILVER SCREEN", reminiscent even as to title, rehearsing the early days of motion pictures with the characters played by the actors who participated, is currently inducing the customers at Billy Rose's Diamond Horseshoe in New York to cry into their beer. The players include Gilda Gray, devotee of the hula, who popularized that gyration in "Aloma of the South Seas"; Lila Lee, whose first film was "Broken Hearts" in 1926; Charles King, matinee idol, who appeared in MGM's first sound picture, "Broadway Melody"; Mae Murray who, as an advertising model for the D., L. & W., was chosen for a part in "The Great Train Robbery", and Carlyle Blackwell, first of the "Bulldog Drummonds".

Photos for Herald by Hale Haberman



Carlyle Blackwell, Gilda Gray.



Mae Murray, George Fontana.



Mr. Blackwell and Nita Naldi.

Lila Lee and Charles King.

JAIL SEEN FOR SALESMEN VIOLATING PROPOSED BAN ON BLOCKS-OF-FIVE

Cooperative of Michigan Supports State Bill to Nullify Decree; Minn. State Senate Gets Measure Backed by Allied

Ninety-nine independent theatres in Michigan, on Monday, threw their combined support behind a State bill to nullify the consent decree's provisions for block-of-five selling, to compel the majors to continue the present system of large-block sales and allow exhibitors the right to 20 per cent cancellation.

Representative Raymond Snow's anti-decree selling bill thus got its first open support from a large group. It came from Cooperative Theatres of Michigan, Inc., the largest independent interests in that state and probably the largest single independent booking combination in the country. Its members, with 99 theatres, operate in 15 towns: Buchanan, Detroit, Dearborn, Farmington, Fenton, Flint, Grand Rapids, Jackson, Lapper, Lincoln Park, Muskegon, Oxford, Petoskey, St. Claire, Trenton and Wyandotte. The largest concentration of attack against the blocks-of-five clause came from the 80 member theatres in Detroit.

In serving notice of their support of Representative Snow's bill, the independents warned that even the distributors' branch managers and salesmen are responsible for strict adherence thereto, pointing out that a violation leaves managers and salesmen subject to a jail term of a year in county prison or a fine of $1,000, for each violation.

Meanwhile, in midweek, a showdown neared on Minnesota's anti-blocks-of-five bill, which last week had received the almost unanimous favorable vote of 103 to 4 of that state's House of Representatives and was ready to go to the floor of the Senate for a vote, following favorable recommendation by a Senate sub-committee. The Senate vote was expected Thursday.

Climaxing its campaign in support of the Minnesota measure and against the blocks-of-five decree provision, Allied States Association of the Northwest sent to Minnesota's Senators, on Monday, a blast against the decree sales stipulation and urging their passage of the small-block repealer.

Michigan Owners Want Product Flow Assurance

Authorization to back the Michigan anti-blocks-of-five measure came from Cooperative's board of directors, meeting at the booking circuit's headquarters in the Fox Building in Detroit. Fred DeLodder is president of Cooperative, B. J. Cohn is vice-president; B. L. Kilbride, treasurer; J. C. Ritter, secretary; Carl Buermele, general manager, and S. H. Barrett, assistant manager. Tom McGuire spoke for the group, as public relations director.

Their statement says that Cooperative's members "feel that the provisions of the Snow bill which would demand that a distributor offer his entire output for the year, together with the 20 per cent cancellation clause the bill provides, gives Michigan exhibitors more assurance of a steady flow of product than the decree permits.

"Further, they feel that if this bill is passed it would grant exhibitors an opportunity they sought in amendments to the Neely Bill in Congress last year for relief from some of these industry ills and later which they hoped the decree would contain before reading the discouraging provisions of the final draft of the decree which 'Froze' for the benefit of the distributors, evils that the independent exhibitors had complained against for years. In addition to the assurance of sufficient product and a cancellation privilege to escape some of the objectionable pictures, this act also would grant relief from 'forcing' of shorts, news-reels, trailers, serials, re-issues, foreigns and westerns.

"While Representative Snow's Bill does not eliminate all the hardships of the Michigan exhibitor," the exhibitors added, "they feel it is much preferable to the 'blocks-of-five' with no cancellation permitted under the decree except for the 'poor excuse' granted in Section VII. That section provides that if the exhibitor complains within 10 days of approval of his contract he can, (if successful in an arbitration case), cancel pictures that are proven generally offensive in the locality served by such theatre on moral, religious or racial grounds.' This relief is negligible and almost unworkable.

"The Michigan bill also contains provisions in its penalty section that bind the local branch manager and his sales staff if they violate the bill's precepts, by any pretense, in the following language, '* * * In the case of a corporation, the violation of this act shall be deemed to be also that of the individual directors, officers or agents of such corporation, who have assisted in such violation, or who have authorized, ordered or done acts or omissions constituting, in whole or in part, such violation. * * *' This provision hits the local Branch Manager and salesman as it leaves them subject to a fine of $1,000 per violation or a year in the County Jail if they violate this law."

P.-T. A. DISCLAIMS ATTACK ON BILL

The attack on the Minnesota anti-consent decree bill by a parent-teachers' group last week was disclaimed by Sidney King on behalf of the Minneapolis central council, Parent-Teacher Associations, in a letter to state senators, sent this week.

Mr. King claimed that last week's letter from Charles B. Johnson protesting against the bill did not speak for the council.

He pointed out that the letter was written on stationery of the "Council of Parent-Teacher Associations of Minneapolis Public Schools", which, King said, was not the name of the "bona-fide" council. The letter, he said, purports to speak for the council and legislative committee in condemning the bill.

"However, such is not the truth," King wrote. "Mr. Johnson is not speaking for the Central Council or its legislative committee because Dean M. Schweickhard, president of the Central Council and member of the legislative committee, said the matter had been before neither organization, and Charles B. Howard, another committee member, said he had never been called to attend a meeting to discuss the legislation."

"I very much resent," King wrote, "Johnson using the authority of his official position to express his personal views."

Northwest Allied Cites Its Position on Blocks

Minnesota's anti-block-of-five bill will not nullify the consent decree but merely supplement it in the provisions where it is weakest, Fred Strom, secretary of Allied Theatre Owners of the Northwest, said in a statement sent Monday to Minnesota Senators.

Mr. Strom timed his blast to coincide with the date the bill is expected to come before the Senate, Thursday.

He cited a MOTION PICTURE HERALD story of November 23rd, quoting Barney Balaban, president of Paramount, as saying that blocks of five would be made available in each state only after preceding blocks had been bought and booked. Since then two other producers have announced the same plan, he said. "This is block booking and block booking with a vengeance," he said.

He also pointed out he had accused Mr. Balaban of violating the spirit and letter of the consent decree, and received a reply in which Mr. Balaban said he could not see how the policy would violate the decree. "On the contrary," Mr. Balaban is quoted, "it would seem to be the one sure, safe course to follow to avoid a violation of the decree."

Mr. Strom also asked: "What would you do with the other five producers who do not come under the decree? They still are perfectly free to shove down the exhibitor's throat their entire output for a season with no elimination privileges—except and unless we get our bill."

He pointed out that under the terms of the block-of-five section of the decree it will, by its own terms become absolutely null and void and the distributors will be at liberty to do just exactly what they have done in the past. He pointed out that Section 12 of the decree reads: "If, prior to June 1, 1942, a decree shall not have been entered against the defendants, United Artists, Universal and Columbia, Section 4 of this decree (relating to the block of five) after said date shall be inoperative and of no binding force." That would become effective, he pointed out, only 10 months after the decree goes into effect (September 1, 1941.)

ARMY CALLS FOR $1,500,000 WORTH OF THEATRES WITH 37,000 SEATS

Orders Issued for Erection of 36 Theatres in 29 Camps Now Without Facilities for Motion Picture Shows

Speeding Governmental facilities in order to make motion picture entertainment available to all of the 1,400,000 regular and drafted army men who will be in service by midsummer, the United States War Department in Washington, this week ordered the immediate erection of an additional 36 movie houses at the 29 remaining posts and camps scattered over the country now without such facilities.

These will be added to the 198 post and camp theatres already operating, furthering the position of the motion picture as the main source of entertainment for Uncle Sam's emergency army as it is building under the shadows of growing international seriousness. The 216 theatres, all showing regular programs of features, shorts and newsreels, will constitute a circuit among the first half-dozen largest in the country.

Some exhibitors consider neighboring army camp theatres to be competition. Words have already been exchanged between the Army and theatre owners on the subject, especially in its relation to solicitations by some Army officers for special clearance privileges over nearby regular theatres. However, distributors have maintained the position that the regular clearance will prevail for their regular customers.

Competition Denied

Clearance for the Army theatres varies, but in most instances runs 30 days behind the local exhibitor. In a few cases clearances up to 90 days have been reported. The Army Service has denied, however, that post theatres compete with the local exhibitor.

In a number of instances, because of the large number of soldiers, it is planned to have two theatres in a single camp. The structures will be of a temporary type, because of the fact that the present five-year army training program is, so far, only temporary. The work nevertheless will cost more than $1,500,000, the War Department disclosed. Another $2,500,000 has been earmarked by the emergency housing program for similar use.

The new theatres will include three distinct types of wooden structure with seating capacities, respectively, of 364, 602 and 1,038 men, and a fourth type, a tent similar to a circus tent, with a capacity of 2,075 men. The tent theatres of which there will be eight, will be located only in the far south where weather conditions will permit the use of canvas throughout the year.

All of the theatres are to be completed in 90 to 100 days and will immediately begin regular showings of films supplied by the Army Motion Picture Service, which now is headed by Colonel Frederick L. Herron, former treasurer of the Hays organization.

The camps at which movie theatres will be constructed include the following:

Fort Devens, Mass., one of 1,038 capacity; Camp Edwards, Mass., two, each of 1,038 capacity; Fort Dix, N. J., one of 1,038 and one of 602 seats; Fort Eustis, Va., one of 364 seats; Indian Gap Military Reservation, Pa., one of 1,038 seats and one of 364 seats; Fort George G. Meade, Md., one of 602 seats and one of 1,038 seats; Camp Blanding, Fla., tent of 2,075 capacity; Fort Jackson, S. C., one of 1,038 seats and tent of 2,075 seats; Camp Forrest, Tenn., one with 1,038 seats; Fort McClellan, Ala., tent of 2,075 capacity, with another tent to be moved from a temporary to a permanent site.

Camp Shelby, Miss., tent of 2,075 capacity; Fort Bragg, N. C., one for 1,038 men; Camp Claiborne, La., tent for 2075 men; Fort Benjamin Harrison, Ind., one of 364 seats; Fort Knox, Ky., one of 1,038 seats; Camp Grant, Ill., one of 364 seats; Camp Robinson, Ark., tent with 2,075 seats; Fort Sam Houston, Tex., one with 1,038 seats; Camp Barkeley, Tex., tent with 2,075 seats; Fort Sill, Okla., one with 1,038 seats; Camp Wallace, Tex., one with 364 seats; Fort Bliss, Tex., two with 1,038 seats each; Fort Lewis, Wash., two with 1,038 seats each; Camp San Luis Obispo, Cal., tent with 2,075 seats; Camp Callan, Cal., one with 364 seats; Fort Rosecrans, Cal., one with 364 seats; Fort MacArthur, Cal., one with 364 seats; Fort Cronkhite, Cal., one with 364 seats; El Campo, Cal., one with 364 seats.

Thomas Martell, civilian chief of the Army Motion Picture Service office in New York arranges with home offices for the booking of films for Army and post theatres. The Service is self-supporting and books films on a flat rental basis. Admissions are sold to soldiers by coupon books, at an average cost of 14c each. Deficits from the smaller posts are made up by the large centers. At present 5,625 films are handled each month by the service. Prints are distributed through regular exchange centers and the Motion Picture Service maintains operations offices in six cities throughout the country. Rental costs run from $10 to $25 a print. Enlisted men operate the post theatres. They receive extra pay from the service.

A 356-seat picture theatre was opened last week at Fort Hayes, suburban to Columbus, Ohio, to play three shows nightly, with matinees on Saturdays and Sundays. Programs will be changed four times weekly. A small admission will be charged, with admittance limited to military personnel.

Equity Demands War Department Showdown on Stage Shows

Actors Equity this week charges the War Department refuses to do business with the organized theatre in placing stage shows on army entertainment programs and demands a showdown on policy for a long range program of "live" entertainment in the draft camps. A lead editorial in the April issue of *Equity* magazine, headed "Why Won't the Army Talk to Equity?", says that for six months the War Department has not seen fit to acknowledge the need for such a program or admit that Equity, as the professional actors' representative, should have a part in it.

Army morale plans so far appear to concentrate on motion pictures as the chief source of entertainment for the million and a half men stationed in its training camps. Approximately $1,500,000 of War Department funds has been earmarked for new theatres, chiefly cinema, and other recreation facilities at training centers.

Equity quotes Robert E. Sherwood, sole theatre representative on the Joint Army and Navy Committee on Welfare and Recreation, as expressing concern at the lack of long range planning to bring professional shows to the Army stages. Many ranking officers and post commanders have admitted the need for a far-reaching amusement program, Equity says, but the War Department at Washington continues to take no action. Bert Lytell, president, expressed his intention of continuing a vociferous demand for Army recognition of Equity's offer of assistance.

Meanwhile, a number of independent producers have gone directly to post commanders and booked bands, vaudeville and girl shows for the camps. H. E. Booker the other night opened the first touring unit with a performance at Camp Upton, L. I., and announced that he had bookings at camps through June. Admissions vary with the contract negotiated between the producer and each commander, but are reported to average 25 cents per soldier. The unit presents two shows nightly and a percentage of the receipts goes to post recreation funds.

Short-Waves Mobilized For National Defense

Mobilization of America's most powerful short-wave broadcasting stations for national defense and the promotion of international goodwill was announced today through the appointment of Stanley P. Richardson, foreign correspondent, as International Broadcasting Coordinator for six leading companies in the field. Mr. Richardson has resigned his post as executive assistant to Chairman Joseph E. Davies, of the President's Committee on War Relief Agencies, to accept the appointment.

The announcement was made by a committee representing the National Broadcasting Company, the Columbia Broadcasting System, the General Electric Company, the Westinghouse Electric and Manufacturing Company, the World Wide Broadcasting Foundation and the Crosley Corporation.

Mr. Richardson will assist the broadcasters in the development of a more effective and comprehensive world coverage by radio. This will be done through coordination of transmission and programs in order that they may be timed to achieve the maximum results.

ARBITRATION SETS THE PRINCIPLE OF REASONABLE CLEARANCE FOR ALL

Written Opinion in Baltimore Case Emphasizes Adjustment for All Parties; Each To Be Considered Separate Topic

From the city of Washington, from the very birthplace of the United States Government's demands for a "new order" in motion picture business conduct, as effected through the consent decree, comes the first written opinion under the decree's arbitration system on the rights of all parties in a clearance dispute. It came, too, in determining the No. 1 arbitration case, filed by the Walbrook Theatre, Baltimore.

The American Arbitration Association's Washington tribunal had made a split award two weeks ago, as reported in MOTION PICTURE HERALD on April 5th, page 16; but the actual, written "findings of fact"—as the AAA calls its documents of opinion; was not written until later.

E. Barret Prettyman, as reported, ordered the elimination of a seven-day clearance in two of the requests made by the Walbrook theatre's Thomas Goldberg; in a third, the Walbrook competitive Durkee theatre was upheld on the clearance prevailing.

The case had been hotly contested, but all sides apparently were satisfied with the outcome.

The "findings of fact" establish the principle that clearance must be reasonable for every theatre covered in the case and not merely for the best.

The findings laid down the tenet that the arbitration provisions of the consent decree require that the clearance position of each theatre be considered separately.

Five Days of Testimony

The arbitrator's 2,000-word decision summarized the developments of five days devoted to a hearing of the complaint of the Walbrook theatre, against the clearance of seven days granted by Twentieth Century-Fox and Vitagraph (Warners) to the Ambassador, Forest and Gwynn theatres, operated by Frank H. Durkee Enterprises, which appeared as intervenor.

In his decision, the arbitrator held that he had authority to make an award, as to the distributors, which would be effective with respect to any contracts made with the interested theatres in the future, but that such an award could not apply to existing contracts.

He held also that the case before him involved only clearance and did not affect "run," and that, in dealing with the questions of area and competition, consideration had to be given the fact that area and competition of a theatre depend upon its run, size and attractiveness of appointments and entertainment.

Mr. Prettyman's summation of the points of law involved and the testimony of the hearing, which led to his award that the Ambassador is entitled to clearance over the Walbrook but that the Forest and Gwynn are not and may only play immediately ahead of that theatre, appears in adjoining columns.

First "Findings of Fact" in Decree's First Arbitration Case

E. B. Prettyman, special film arbitrator in Washington for the American Arbitration Association, last week handed down the first "findings of fact" in the first arbitration case to be filed in the motion picture business under the arbitration system set up in connection with the consent decree settlement. His written findings, clarifying the position of competing theatres in a clearance dispute, were made public a full week following his decision in the case, which was a split decision, as reported in MOTION PICTURE HERALD *on April 5th, in determining the petition for arbitration filed by the Walbrook Theatre, Baltimore.*

Because of the principles established, because of its general guidance value to all exhibitors who now are or will later become arbitration petitioners, and because of its status as the No. 1 written opinion under the "new order" of arbitration in this industry, the "findings of fact" are published in full, as follows, as written by E. Barrett Prettyman, at Washington:

Findings of Fact

The findings preliminary to an award in this case necessarily include not only findings of fact but also some conclusions of law.

First. Counsel for the Intervenor has contended that since the contract between the intervenor and the Twentieth Century-Fox Film Corporation was signed prior to June 6, 1940, the arbitrator has no power to make any award involving that contract, but must, under Section XV of the Consent Decree, dismiss the complaint. After argument it is agreed by all counsel, and the arbitrator concludes, that Section XV must be read in conjunction with that paragraph of Section VIII which provides that no award can affect existing contracts. Any award made by the arbitrator becomes effective only as to contracts made by the distributor after the expiration of existing contracts. Thus the arbitrator has power to make an award both as to Twentieth Century-Fox Film Corporation and as to Vitagraph, Inc., which awards will be effective as to any contract made after the date of the award respecting the Ambassador, Forest, Gwynn and Walbrook Theatres.

Second. No questions of "run" is presented in this proceeding. The complaint is brought under Section VIII of the Decree, which deals exclusively with "clearance," and the allegations in the complaint concern only "clearance." There is an important difference. Run relates to the order in which a distributor may, by contract, arrange for the playing of a given picture in various theaters. There are never enough prints of a picture to supply all theaters simultaneously. One print must serve a number of theatres, and so it is necessary that theatres play a picture first, second, third, etc., in order, which order is called "first run," "second run," etc. Clearance relates to the time which, under a contract, must elapse between the end of a run and the beginning of another theatre's right to play the picture. Thus a contract may provide that Theatre "B" cannot play a picture until seven days after Theatre "A" has completed playing it. In the present proceeding, the arbitrator is not concerned with the rights of the respondents to contract any of the theatres for whatever run may be agreed upon in the contract. The arbitrator is concerned only with the clearance of three theatres over the complainant.

Third. The complaint is that the clearance of seven days granted by the respondents to the Ambassador, Forest or Gwynn Theatres over the Walbroow Theatre is unreasonable. Counsel for the intervenor, which is the owner of the Ambassador, Forest and Gwynn Theatres, has contended that since these three theatres are owned by one concern, the owner may properly contract in respect to his theatres on an "or basis," and that this gives him the right to fix a single clearance applicable to all three theatres in his ownership. An "or basis" means that the owner contracts that the Ambassador, Forest or Gwynn shall have first run in the zone and shall have seven days clearance over the Walbrook. The arbitrator concludes that this position is untenable, and that the three theatres must be treated separately, as theatres. In the first place, the language of Section VIII of the Decree refers to theatres, and contains nothing which would indicate that theatres can be grouped for consideration. In the second place, sub-paragraph (7) of Section VIII specifically directs that the arbitrator "shall disregard the fact that a theatre is affiliated *** with a circuit of theatres." In the third place, it seems to the arbitrator that under the basic concept of the Decree and the situation in the motion picture industry at which the Decree is directed, the owner of a number of theatres of various kinds and degrees of attractiveness and value, should not have the right to lift all of these theatres to the plane of the top theatre of his group, as against an independent exhibitor who might own a theatre rating higher than the lower theatres in the group but not so high as the highest. Nor does it seem to the arbitrator that it should be possible under the Decree for the owner of a number of theatres less desirable than the theatre of an independent exhibitor to erect a new theatre which by itself might be entitled to clearance over the independent theatre, and by that act lift to the plane of the new theatre all of the less desirable and less profitable theatres which he might own. The arbitrator therefore concludes that the proceeding presents three questions, that is, the clearance of the Ambassador over the Walbrook, of the Forest over the Walbrook and of the Gwynn over the Walbrook.

Fourth. Some meaning must be given the word "area" in subparagraph (1) of Section VIII and to the meaning of "competes" in subparagraph (6) of Section VIII. Competition between motion picture theatres must necessarily be a relative term. Thus a first run theatre down town in a large city clearly competes, or

(Continued on following page)

ARBITRATOR'S "FINDINGS OF FACT"

(*Continued from preceding page*)

would compete, with every other theatre in the city. Likewise, a large, attractive, modern theatre in any section of the city competes with theatres over a wide area. The less attractive the theatre, both as to appointments and as to entertainment, the less extensive the area in which it competes. These considerations must be kept in mind in any consideration of area or of competition.

We come now to the findings which are necessary in order to reach an award in accordance with the provisions of the Decree. The question is whether the clearance of seven days granted the Ambassador, the Forest and the Gwynn Theatres over the Walbrook Theatre is reasonable. We must consider the factors specified in the Decree. The first factor is "the historical development of the clearance in the particular area". The evidence on this point is rather clear. Prior to 1933 the Forest and the Walbrook Theatres were the only two in the area, and neither had clearance over the other. The Gwynn Theatre was built in 1933 and was acquired by the Forest Park Theatre Company in 1935. In the same year the Ambassador Theatre was built. For the 1935-1936 season, the Twentieth Century Fox Film Corporation granted the Ambassador clearance over the Walbrook, but did not grant the Forest and Gwynn clearance over the Walbrook. Vitagraph, Inc., in that season granted no clearance of any of these theatres over the others. Beginning in 1936-37, the Ambassador, Forest and Gwynn were given clearance over the Walbrook. Thus, historically the situation is that neither the Forest nor the Gwynn had clearance over the Walbrook until the Ambassador was built and they came into the same ownership as the Ambassador. The Ambassador has had clearance over the Walbrook practically since being built. The second factor in the Decree is the admission prices of the theatres involved, and the evidence on this point is also clear. The admission prices of the Ambassador are higher than those of the other three theatres.

The third factor is "the clearance and location of the theatres involved, including size, type of entertainment, appointments, transit facilities." It is not denied by anybody in the proceeding that the Ambassador is by all odds the best of the theatres, a modern, up-to-date, attractive, spacious theatre, with well-arranged seats, built for sound and with good acoustical qualities. It is also the more valuable property and has the best service. As to the other three theatres, it is difficult to judge one superior to the other. They are about the same over-all size; the ground floor of the Walbrook is about the size of the Gwynn and the Forest is a little smaller. The Walbrook, however, has a balcony with some 200 seats in it. In assessed values the Forest has the highest figure, the Walbrook next and then the Gwynn. On a valuation based on reproduction cost new, less depreciation, the Gwynn is ranked highest, the Forest next and the Walbrook third. As to transit facilities, there appears to be little difference. As to type of entertainment, the Forest and the Walbrook play the same pictures, whereas the Gwynn plays a different type of picture, specializing in westerns.

The fourth factor mentioned in the Decree does not enter into this picture.

The fifth item is the rental terms and license and fees apparently varied from time to time. fees paid and the revenues derived. These terms and among the theatres. Of course the Ambassador was on a higher level than the other theatres in this respect. The respondent companies make the point that the revenues derived by them from the four theatres under the clearance arrangement now in effect are much higher than they would have been if there had been no clearance. They argue that since the gross revenue derived from the theatres in 1935-1936 and since then is greater than the gross revenue from the area in 1934-1935 and prior thereto, therefore the clearance arrangement resulted in an increased revenue. The conclusion does not follow from the premise, however, because in 1935-1936 a large, new, modern theatre was added in the area, and the Gwynn Theatre was first counted in the computations. Thus, of course, the gross revenue was greatly increased by the addition of these two theatres, particularly the large and commodious one, and an argument based solely upon an increase in total gross does not lead to the conclusion suggested by the respondents. There is, in evidence in respondents' Exhibits LXXII to however, evidence which contradicts the contention made by the distributor respondents. There is in evidence in respondents' Exhibits LXXII to LXXVII, the revenues of Vitagraph, Inc., over the period. The figures show the revenues from all four theatres for the year 1935-1936, at which time no clearance was granted any theatres over the others. The clearance arrangement went into effect, as to Vitagraph, Inc., the next season, 1936-1937. These exhibits show that the gross revenue for the season 1935-1936, when there was no clearance arrangement, was less than the gross revenue for two years of the next succeeding four years, but was greater than the revenue for the other two of these four years. Thus it does not appear to the arbitrator that the respondent exhibitors have shown as a matter of fact that their revenues increased over what they would have been if the clearance over the Walbrook had not been in existence.

The sixth factor which we must consider is the extent to which the theatres involved compete with one another for patronage. The Walbrook is located on North Avenue in the western part of Baltimore City. The Forest Theatre is approximately a mile and a quarter northwest of the Walbrook, and is located at the corner of Garrison Boulevard and Liberty Heights Avenue, both boulevard thoroughfares.

The Ambassador and the Gwynn are located across the street from one another, about three-fourths of a mile northwest of the Forest, on Liberty Heights Avenue, and thus about two miles northwest of the Walbrook. The area for some distance south of the Walbrook, and thence north between the Walbrook and the Forest and thence northwest for a considerable distance beyond the Ambassador and the Gwynn, is thickly settled. There are no large undeveloped tracts in this area. In the southern and eastern portion, around the Walbrook, are row brick houses, thickly populated. In the middle and northwest portions there is a detached house development. The area has natural boundaries. On the west is an extended parkway; on the northwest is the open country, and on the east is the Western Maryland Railroad and Druid Hill Park. To the south the area connects directly into the center of the city. In view of the transit facilities, boulevards and the solid development of houses over the area, it seems apparent that the Ambassador Theatre competes with every other theatre throughout the entire area, and perhaps beyond. In other words, the Ambassador would draw patrons from around the Walbrook, while the Walbrook would be attempting to persuade such persons to either see the picture at the Walbrook or wait until the Walbrook should play whatever picture the patron has in mind. As between the Forest and the Walbrook, it seems apparent that these two theatres would compete for the patronage of the persons living in the area between the theatres. Part of this area would be within walking distance of the two theatres. The entire area has easy transit facilities, both street car and bus, to both theatres, and are clearly within easy driving distance by automobile. The competition between the Gwynn and the Walbrook is not so obvious, and it is unnecessary to decide the point, in the view which the arbitrator takes of the entire situation.

The seventh factor which the Decree specifies includes all other business considerations. Although there are numerous such considerations suggested by counsel for the parties, none of them appeal to the arbitrator as of sufficient importance to outweigh the major factors which we have discussed, or to in any way indicate a conclusion different from the one clearly indicated by the other factors.

The arbitrator finds, as a matter of fact, that the clearance of seven days of the Ambassador over the Walbrook is reasonable; that the clearance of seven days of the Forest over the Walbrook is unreasonable, and that the clearance of seven days of the Gwynn over the Walbrook is unreasonable.

1. The clearance granted the Ambassador Theatre by the respondent distributors, of seven days over the Walbrook Theatre is reasonable.

2. The clearance now granted the Forest Theatre by the respondent distributors, of seven days over the Walbrook Theatre is unreasonable.

3. The clearance granted the Gwynn Theatre by the respondent distributors, of seven days over the Walbrook Theatre is unreasonable.

4. The maximum clearance of the Forest and Gwynn Theatres over the Walbrook shall be ahead of the Walbrook; which award means that the Walbrook may play a picture immediately after the conclusion of the run of the picture at the Forest or the Gwynn, at whichever theatre the picture may run.

5. The costs of the proceedings are divided into four parts, and one part will be assessed to the complainant, the intervenor and each of the two respondents, respectively.

A.A.A. TO STUDY DECREE CHANGES

A detailed study of the operation of arbitration machinery set up under the motion picture consent decree, to form the basis for recommendations for changes, got under way this week, as the law committee of the American Arbitration Association began a survey of reports submitted to New York headquarters by the 31 local tribunals. The committee, headed by Professor Wesley Sturges, Yale law professor and member of the film arbitration administrative committee, will examine the motion picture cases with particular attention to arbitrators' decisions and an appraisal of the relief afforded to complainants.

Reports from the continuing study will form the basis of any recommendations which the legal committee may make for changes in the arbitration provisions of the decree at the end of its first year of operation on September 1, 1942. The law committee of the AAA, which operates apart from the Department of Justice, will report whether it finds the arbitration machinery of the decree capable of meeting industry requirements.

SETTLEMENT REMAINS MOST POPULAR SOLUTION OF ARBITRATION CASES

Direct Conferences Between Parties Involved Bring Agreements in Clearance and "Some Run" Cases; 3 Actions Start

The tendency to settle arbitration complaints under the consent decree before they reach hearings in the 31 local motion picture tribunals of the American Arbitration Association appeared still on the ascendant as both distributors and exhibitors reported settlements on some run and clearance disputes by means of direct conference between the involved parties. No decisions were forthcoming up to Wednesday from the arbitrators who have been conducting hearings in Washington, Minneapolis, New Orleans, St. Louis, New York and Cleveland.

Three new cases were started during the week with complaints entered at New York, Buffalo and Cincinnati. Each involved disputes between exhibitors rather than between exhibitor and distributor. Clearance was at issue in all of the cases, and in one, at Cincinnati both clearance and some run are requested.

The AAA offices at New York on Wednesday announced the appointment of arbitrators to hear cases at New Orleans, Minneapolis, and St. Louis. Hearings were continued in New York, New Orleans, Washington, and St. Louis.

Settle with Fox

At Minneapolis case number two filed by David Gillman, operator of the subsequent run Gaiety theatre requesting some run from Twentieth Century-Fox was withdrawn on Monday. Mr. Gillman in withdrawing the complaint reported that he had been offered a "satisfactory deal" by Fox to provide pictures for his double bills. A second complaint filed by Mr. Gillman against Paramount charging the company asks an unfair rental and unreasonable booking stipulations remains on the Minneapolis docket. Phillip Mackay is arbitrator of the Paramount case.

The Chicago arbitration office on Wednesday issued an amended decision in case number one in which E. F. Vanderveer, operator of the State theatre, Morris, Ill. asked some run from Metro-Goldwyn-Mayer. Arbitrator Charles Z. Henkle in a decision on March 28th granted some run to the State. The corrected award states that MGM will supply product but removes stipulations for a definite season's output.

Clear Washington Docket

The Washington office of the AAA cleared it calendar of pending hearings on Tuesday when Sefton Darr, arbitrator for case three, in which the Westway theatre, Baltimore, operated by Lee H. Homand seeks relief from a 14-day clearance granted the Durkee circuit and Edgewood, Alpha and Irving theatres by Loew's, Vitagraph and Twentieth Century-Fox. The case parallels the complaint of the Walbrook theatre, Baltimore, first case in the country to go to arbitration, which was filed on February 7th. In the earlier case Durkee was also named.

Mr. Homand, explained that his Westway was larger and newer than the Alpha and Irving which play immediately after the Edgewood and that present clearance was unreasonable. He testified that refusal of the three distributors to spot book him after 1939 forced him to accept unfair clearance, and caused the house to lose money.

Counsel for the distributors argued that they had the right to select houses they sold to and designate the theatre which should have early run. In this case, they argued, the Edgewood was preferable to the Westway. Mr. Homand said that RKO booked him without enforcing clearance and that he made more money on their pictures.

Hear Minnesota Case

Arnold A. Karlins, Minneapolis attorney was named arbitrator to hear the some run complaint of the White Bear theatre operated at White Bear Lake, Minn., by David Ratner. Warner Brothers, RKO, Twentieth Century-Fox and the State theatre, White Bear Lake, continued as defendants after MGM settled before the hearing, on Monday. In the course of the hearing Mr. Karlin issued a ruling to L. B. Schwartz, counsel for Mr. Ratner that arguments could not concern what price or specific booking the distributors must give to the complainant. Counsel for the distributors argued that White Bear Lake's 3,500 population made it unprofitable for them to give first-run to the Ratner theatre.

At New Orleans Dr. Paul Brosman, dean of the Tulane University law school was selected as arbitrator in case number three in which Charles K. Woolner, operator of Modern Theatres requests some run from Warner Brothers for his drive-in. Hearings were set for April 22nd. The case is one of three filed by Modern against distributors and is the only unheard New Orleans action.

Loew's Settles 7 Cases

Loew's continued to lead the Big Five in settling arbitration complaints before they came before the tribunal, reaching agreements with exhibitors in seven of the 23 complaints in which it has been named, Tyree Dillard, Jr. home office attorney reported this week.

Mr. Dillard stated that it was the company's policy to correct grievances in any case in which they merited relief and indicated that all seven of the settled complaints would have been settled privately had they been referred to the company before filing arbitration complaints. He urged that more exhibitors seek direct relief through conciliation before starting arbitration proceedings.

The cases settled by Loews-MGM prior to arbitration hearings, and the complaints involved were: Boston, case number one, Paulston, Inc., some run; New York, Number one, Hilary, Corp., clearance; number two, Forum theatre, Plainfield, clearance; New Orleans, Modern Theatres, Inc., clearance; Minneapolis, White Bear Theatres, Inc., number one, clearance; New Orleans, Woolner Drive-In, some run.

Dallas Action Dropped

Dallas case number one was dropped on Monday before it reached a hearing when the complainant, Joseph's Drive-In theatre at Austin, Tex., seeking some run reached an agreement with Loew's, 20th Century-Fox, and the Interstate, Underwood and Ezell theatres in Dallas. It was reported that the distributors had made available all the product the complainant could use, ending grounds for arbitration.

Eighth case in the New York area was filed on April 11th when Louis Martin, operator of the Majestic theatre at Paterson, N. J., entered a clearance action against Loew's, Paramount, RKO, Warner Brothers, Twentieth Century-Fox and the State theatre operated by the Brandt circuit. Mr. Martin charges that State has an unfair seven-day clearance over the Majestic and requests day and date booking for his house from the big five.

At Buffalo the third arbitration case, filed on Monday by N. M. Konczakowski, operator of the Marlowe theatre, Buffalo, naming all five of the decree signatories and seeking clearance over the Niagara theatre operated by the Shea circuit. No clearance period is specified but Mr. Konczakowski states in his complaint that the Marlowe is an older and better established house and should have clearance ahead of the Niagara rather than behind it as at present.

First in Cincinnati

First case to be listed with the Cincinnati arbitration tribunal was filed on Tuesday by Willis H. Vance, operator of the State theatre, Newport, Ky., against Paramount, 20th Century-Fox, Vitagraph, Loews and the Hippodrome and Strand theatres at Newport. The complainant seeks "some run" from the distributors and clearance adjustment with the Strand and Hippodrome.

Defer St. Louis Case

The second case filed with the St. Louis arbitration board by the Shirley Theatre Corporation of Cape Girardeau, Mo. against the RKO-Rialto and Fox-Midwest circuit seeking clearance adjustment has been postponed to May 1 at the request of all parties involved. Ethan A. H. Shepley, St. Louis attorney was chosen as arbitrator, Fox Cape Theatres Corp. of Cape Girardeau claiming an operating interest in the Fox-Midwest Broadway and Orpheum theatres has petitioned to intervene.

St. Louis Case number one, filed by Louis M. Sosna of Mexico, Mo., naming all five distributors, has been dropped. The complainant requested that the big five be required to fulfill alleged promises of 208 first run pictures a year. He also named the Liberty and Rex theatres of the Frisina circuit. It was withdrawn when the local tribunal held that the case was not subject to arbitration before September 1st, 1941.

ARBITRATION CASES

The following is a summary of the arbitration cases filed to date:

Filed This Week:

New York—One on Clearance
Cincinnati—One on Some and Clearance
Buffalo—One on Clearance
Total in week 3

Previously Published:

Clearance	25
Some Run	17
Withholding Prints	1
Total to April 16	43

Hearings Held:

Washington Case No. 3
St. Louis Case No. 2
Minneapolis Case No. 1

INDUSTRY WARNS SENATE AGAINST ANY NEW 'FOREIGN ENTANGLEMENTS'

Witnesses at Copyright, Patent Hearings Oppose Changes in Law or International Status Under the Present Conditions

Legislation to freeze royalties due in foreign countries which do not permit the export of royalties owed to American copyright (including films) and patent owners, and adherence of the United States to the Berne copyright convention came in for sharp opposition this week at hearings before House and Senate committees at Washington.

The hearing on the freezing of royalties, before the House Patents Committee, was considered a "flop," with the motion picture industry refusing to send any representatives to testify and the witnesses who did appear condemning the proposed legislation.

Before a second group, the Thomas subcommittee of the Senate Foreign Relations Committee, however, film and radio interests were quite vocal, charging that not only is the present time not appropriate to involve the country in new international entanglements, but that amendment of the domestic copyright laws should precede and not follow adherence to the Berne convention—if, indeed, such adherence was desirable at any time. The hearing adjourned early Wednesday.

The copyright hearing was unexpectedly called to a temporary halt Wednesday morning when the Senate Foreign Relations Committee was rushed into special session to consider the question of convoying American cargo vessels to the Allies in Europe.

Witnesses Scarce

Only a few persons appeared before the House Patent Committee. Of these, Francis M. Shea, assistant attorney general, refused to testify in open session, saying that questions were involved which touched upon national defense, and the committee took under consideration the suggestion for an executive meeting at which to receive the views of the Department of Justice.

Dr. Amos Taylor, chief of the international economic unit of the Department of Commerce, told the committee that in 1937 payments abroad of royalties on patents and copyrights amounted to only $3,000,000, a fraction of our total payments internationally and probably far short of the amount due American patent and copyright owners from foreign users.

Francis Deak, assistant professor of law at Columbia University, attacked the legislation as loosely drawn and ineffective, as did representatives of several interested industries who, with one exception, opposed the bills.

The legislation would require that American users of foreign patents and copyrights owned in countries which refuse foreign exchange for royalties due in the United States, should pay their royalties to the Treasury Department, to be used in satisfying the claims of Americans unable to get money due them from abroad.

The Senate subcommittee had before it the recommendation made by President Roosevelt in Februtary, 1934, for adherence of the United States to the Berne convention.

Significant of the change in thought which has occurred in the past seven years was the stress placed upon the Administration's cultural relations program by State Department and other Government witnesses who at previous hearings had emphasized the desirability of adherence for the protection of authors.

The new thought was expressed both by Wallace McClure, assistant chief of the treaty division of the State Department, and John E. Lockwood, general counsel for the Coordinator of Commercial and Cultural Relations Between the American Republics.

Mr. Lockwood, testifying briefly, said adherence would level one of the barriers to a better understanding with Latin America, where the copyright situation is "very unsatisfactory."

Mr. McClure, testifying at length, declared it was in consonance with Secretary Hull's program for the improvement of cultural relations following the war.

That not all members of the committee were in sympathy with Mr. Hull's program was indicated by Senator Hiram W. Johnson (Rep.) Cal., who told the State Department official that he thought the present "the worst possible time" in which to become involved in new international relations.

"Rather the reverse," Mr. McClure replied. "We are desirous at this time of doing anything that will emphasize law."

Representative Sol Bloom of New York, chairman of the House Foreign Affairs Committee, who was an official delegate to the Rome convention in 1928, agreed with Senator Johnson, and warned the subcommittee that adherence now would be unwise, although he said he was in favor of the convention.

He pointed out that if we entered the convention under a treaty and failed to amend our copyright laws, American authors would be at a great disadvantage.

Senator Elbert D. Thomas of Utah, chairman of the subcommittee, suggested that instead of the year's leeway originally proposed for the amendment of the copyright laws, two or three years might be provided, and authors and publishers present expressed confidence that such legislation could be enacted without difficulty, declaring that the differences in position which had defeated such legislation in the past have practically all been ironed out.

Questioning witnesses on behalf of the film industry, Edwin P. Kilroe, general counsel for Twentieth Century-Fox and chairman of the copyright committee of the MPPDA, brought out that reservations made by several foreign adherents would work to the detriment of the United States.

Mr. Kilroe contended that the Buenos Aires Agreement has been far more effective in Latin America than the Berne convention would be and gave United States interests at least as much protection as would be secured under the latter.

Unless domestic copyright laws are changed before adherence to the Berne convention, "the utmost confusion and chaos will result in the field of copyright," Mr. Kilgore warned. He stressed also the need for changes in provisions of the Berne pact and cited the futility of trying to arrange an international conference on patents or copyright at the present time.

Berne Changes Needed

It will be necessary to change the present Berne regulations to permit changes in an author's work. "The limitation on the right to change the plot, theme, sequence, and description of characters in literary works would bring havoc to the film industry," he said.

The proposals for domestic revision were "startling" so far as the motion picture industry is concerned Mr. Kilroe added. Among the recommendations so characterized are oral copyright; authorship of a film; copyright of the rendition and interpretation of performing artists; right to privacy of voice for mechanical reproduction; right of privacy of voice and likeness in television; right to regulate prices for use of music; right of pursuit by authors and copyright of title.

Views of the film industry were presented by A. J. Brylawski, vice-president of the MPTOA, and the stand of the broadcasters was voiced by Russell P. Place, counsel, and Sydney M. Kaye of the NAB.

Jennings Bailey, Jr., testifying before the House group, also opposed the resolutions, contending that if such a method were used to liquidate foreign debts to Americans it should not be restricted to patents and copyrights.

MOVE WOULD NOT RELEASE ASSETS

Proposed federal legislation to pool patent and copyright payments owed to countries with frozen currencies, in order to reimburse American holders of patents and copyrights used abroad, will do little to relieve the film industry's burden of upwards of $25,000,000 *in blocked foreign revenue, witnesses indicated Tuesday before a Congressional patents committee hearing in Washington. The payment of royalties on copyrights was not involved in the House hearing Tuesday.*

The legislation provides that when foreign countries block monetary exchange for payment for the use of patents or copyrights any funds owed by Americans to their nationals for similar use of patents and copyrights shall be paid to special accounts in the U. S. Treasury. Americans holding claims against patent users abroad, accrued since January 1, 1934, *could file claims on the treasury for payment, to the extent of the special fund credited to the particular country.*

ASC Elects Jackman

The American Society of Cinematographers elected Fred Jackman, head of the Jackman Color and Process Co., to its presidency at the annual meeting in Hollywood on Monday. New members and a new board of governors were installed. Mr. Jackman succeeds John Arnold, chief of the MGM camera department.

Balaban and Katz Report '40 Income

Walter Immerman, vice-president of the Balaban and Katz corporation in Chicago, on Tuesday reported net earnings of $1,526,911 for the fiscal year of 1940, after deduction of taxes and all charges. The figure includes income from the Chicago B. and K. circuit and affiliated Publix Great States theatres in Ohio and Indiana.




GREAT IN TALENT
VALUES...GREAT
20th's BIGGEST M
"THE GREAT AMER



..GREAT IN SHOW

IN BOXOFFICE!

USICAL OF ALL...

CAN BROADCAST"!

THE *Greatest* SHOW OF TALENT EVER PACKED INTO ONE FEATURE PICTURE!

"I'VE GOT A BONE TO PICK WITH Y

Alice **FAYE**

Jack **OAKIE**

John **PAYNE**

Cesar **ROMERO**

"THE GREAT AMERICAN BROADCAST"

"IT'S ALL IN A LIFETIME"

"RUN LITTLE RAINDROP"

THE GREAT AMERICAN BROADCAST

with

MARY BETH HUGHES · JAMES NEWILL
THE FOUR INK SPOTS · NICHOLAS BROTHERS · WIERE BROTHERS

Directed by
Archie Mayo

•

Associate Producer
Kenneth Macgowan

•

Original Screen Play by Don Ettlinger and Edwin Blum, Robert Ellis and Helen Logan · Dances staged by Hermes Pan

Lyrics and music of the smash hit songs by Mack Gordon and Harry Warren

"LONG AGO LAST NIGHT"

"I TAKE TO YOU"

"WHERE YOU ARE"

20th CENTURY FOX

F-M STATION APPLICATIONS REACH 100, AMONG THEM HOWARD HUGHES

Financier - Producer Plans Two Stations on Coast; FCC Gets Six Applications in Week; 4th Commercial License Is Issued

Frequency-modulation took another spurt this week with the filing of six more applications with the Federal Communications Commission for permission to proceed with F-M transmission, sending the application-pending mark over 100, as the FCC issued the fourth license for commercial F-M practice.

Two of this week's station applications were filed by Howard Hughes, multi-millionaire owner of the Hughes Tool Company in Texas, a globe-girdler, airplane builder and speed record holder, one of the biggest owners of airplane transportation lines and, occasionally a motion picture producer. He first looked in on Hollywood in 1927, starting with "Two Arabian Knights" (United Artists), and reached a near-high in film spending with the $4,000,000 he put into "Hell's Angels," in 1930. His agents in New York say he got his money back, plus.

Meanwhile, the Federal Communications Commission continues its curb on newspapers in Frequency-Modulation, pending a hearing, which the publishers, this week, were beginning to anticipate (see box in adjoining columns).

Six Applications in Week

Within seven days six applications for commercial F-M stations have been filed, as well as a single request for an educational, non-commercial transmitter.

This brings to a total of 102 the number of groups that have sought permission to build F-M transmitters for the comparatively new noise-free type of broadcasting. First commercial applications were made last fall, and since November some 44 construction permits have been approved by the FCC.

Three of the new requests came from the far West, where Hughes Productions seeks authorization for F-M stations in both Los Angeles and San Mateo County, California.

The third, proposing an educational transmitter, came from the San Diego (Calif.) Unified School District. San Francisco's Unified School District, incidentally, operates a similar class of non-commercial F-M station.

Other applications requested F-M installations for Boston, St. Louis, Washington, Indianapolis.

Details of the six latest stations sought include:

Boston Edison Company, Boston. Station to cover 6,930 square miles (population, 3,075,927).

Hughes Productions, San Mateo County, Cal. Station to cover 10,790 square miles (population, 1,893,802).

Hughes Productions, Los Angeles. Station to cover 7,315 square miles (population, 2,575,558).

Indianapolis Broadcasting, Inc., Indianapolis. Station to cover 13,640 square miles (population, 1,017,471).

Columbia Broadcasting System, St. Louis. Station to cover 10,950 square miles (population, 1,708,332).

McNary and Chambers, Washington, D. C. Station to cover 2,160 square miles (population, 762,485).

The CBS application is the fifth filed by that network, with two (in New York and Chicago) already granted. Although two experimental transmitters have already been on the air in Washington, the McNary and Chambers request marks the first commercial station sought for the Capitol.

The San Diego application asks a 1,000-watt F-M station on 42.3 megacycles, one of the five channels set aside for educational use, which may be utilized in connection with work of the San Diego schools. Another non-commercial station, co-ordinated with school work, is in regular F-M operation at Cleveland, operated by that city's Board of Education. A number of others are planned.

The total of F-M stations now on a regular commercial footing, employing commercial call letters and channel assignments, increased to four last Sunday when The Yankee Network's sky-high FM transmitter on the summit of Mount Washington, New Hampshire, began operation as W39B.

A 1,000-watt installation is currently being employed, although the power will be increased to 5,000 watts when weather conditions permit higher-power equipment to be brought up the mountainside. W39B is heard throughout New Hampshire, half of Vermont, and southern Maine.

Other commercial F-M stations now on regular schedules are W47NV, Nashville; W71NY, New York; W51C, Chicago. The Milwaukee *Journal's* experimental transmitter (W9XAO) has also been authorized to begin temporary commercial operation, on a 60-day basis, as W55M.

The progress of nearly a dozen other F-M stations that might shortly have started their commercial careers has been indefinitely retarded by a recent action of the Federal Communications Commission which proposes to hold a hearing on the large proportion of newspaper interests among F-M applicants. All construction permits thus far issued to such newspaper-F-M groups have carried the proviso that no construction work may be undertaken until after the hearing.

No date has yet been assigned for the proposed hearing, but it is not expected to take place for at least a month.

Newspaper Publishers to Challenge U. S. Curb on Their F-M Activities

Concerned over the threat of "discrimination" in the recent Federal Communications Commission order curbing newspaper ownership of Frequency Modulation radio stations (Motion Picture Herald, April 12, page 15), a committee of publishers with radio interests will meet in New York Tuesday, on the eve of the American Newspaper Publishers' annual convention, to chart an organized challenge against Government "interference" with their plans for radio operations.

Mark Ethridge, vice-president and general manager of the Louisville (Ky.) Courier-Journal and Times which operates station WHAS, is chairman of the committee which includes 43 publishers owning and operating amplitude modulation stations or with applications for frequency modulation permits. The group will hold a preliminary meeting at the Waldorf Astoria on Sunday to form a steering committee and plan an agenda for their discussion of what appears to be a Government ban on newspaper ownership of FM stations.

The committee is not directly connected with the ANPA, but the Publishers' Association is reported to be watching their action with great interest. Approximately 200 newspapers of the 600 comprising the ANPA membership have radio interests. The FCC recently reported that 27 per cent of the applications filed for FM outlets came from newspaper interests. Approximately 32 per cent of the regular broadcasting stations are owned in whole or part by publishing firms.

Tri-States Circuit Switches Personnel

The Tri-States Theatre Corporation, operating theatres in Iowa, Nebraska and Illinois, has announced changes in managers. W. R. McCulloch, Jr., has been transferred from manager of the Granada theatre to assistant manager at the Paramount in Waterloo, Iowa; Bernard Pollock, treasurer of the Orpheum in Omaha has been transferred to the Granada in Sioux City as manager; Jack Knaggs has been appointed as assistant manager of the Garden theatre, Sioux City, Vergil Considine, has been appointed assistant manager of the Loop theatre in Sioux City with Earle Engstrom who is manager of the Hipp theatre.

Other changes are: Mal Murray named manager of the Rialto; James Morgan, manager at the Iowa theatre; Warren Butler, manages the Princess; Don Shane, manages the Capitol. All theatres are under the supervision of L. E. Davidson, city manager.

Universal Cameraman Wins Two Exhibits

In an exhibition sponsored by the Academy of Motion Picture Arts and Sciences in Hollywood, Ray Jones of Universal won two gold medals for first places. Fifty-nine studio still cameramen had 636 entries entered in the competition. The exhibit will be sent on tour of principal cities throughout the country.

Elmer Fryer of Warners received two certificates of merit for second place. Other first place winners were Emmett Schoenbaum and Jack Woods, both of Twentieth Century-Fox; William Walling, Universal, Errit Sibbald and Ed Cronenweth, both of MGM, and Charles Welbourne, Warners.



Orson Welles as Citizen Kane, publisher, and candidate for the governorship of New York on the campaign platform proclaiming promises to save the common people from grafting bosses, etc.



Dorothy Comingore as Susan Alexander in the panoply of the operatic star that Kane tried to make of her, and did not.



That high point, or low, where Boss Gettys, having trapped Kane at Susan's apartment, on the eve of election, leaves to give the competing papers "caught in love nest" sensation.

'Kane' Dated for N. Y., Chicago and Los Angeles

Hot or cold, "Citizen Kane," the Orson Welles-RKO-and-who-is-it? production is now set down for display, if not release, with a series of premieres, openings and such, thus:

NEW YORK

Palace Theatre, May 1, two-a-day with reserved seats. This is the "gala Broadway world premiere" of what RKO called the "most anticipated picture of years."

CHICAGO

A dual run policy is scheduled to start May 6th at the Woods and Palace Theatres, on a reserved seat policy.

HOLLYWOOD

A promised "elaborate premiere" takes place on the evening of May 8 at the El Capitan Theatre. The following day, barring earthquakes, it will start playing concurrently at the Hillstreet Theatre, also with a reserved seat policy. (No reports were available as to reservations for line parties from San Simeon, Santa Monica and way stations.)

Mr. Welles who left New York the night of the press preview at the Broadway theatre last week, having it officially given out that he was going to a "private sanitarium" for a rest, turned up at Palm Springs on the desert two days later. Palm Springs may be a sanitarium, but it will not be private until some one puts a bull-strong fence around it.

While all the release and premiere arrangements were being made, there was an out-of-the-corner-of-the-eye look in the direction of San Simeon, to which William Randolph Hearst had returned after a slight sojourn in Mexico, accompanied by his entire, entire, baronial entourage.

There were no indications that anything very direct was going to be heard from Mr. Hearst, who if you have not heard, has been told that there were aspects of the tale of "Citizen Kane" the publisher extraordinary, which might be of particular interest to him. A lot of Mr. Hearst's hired hands, including several lawyers, looked the picture over. They seem not to have discovered a cause of action at law.

Indirectly something was heard from Mr. Hearst, or his papers, which are not held to be entirely unconsicious of their editor-in-chief. All of a sudden this week, in both Los Angeles and New York, it was revealed by the Hearst papers that the American Legion did not approve, emphatically, of certain broadcasts of of "radio plays by Orson Welles and his Free Company . . . by the Columbia Broadcasting system." Various Legion Posts and officials, east and west were quoted in demands for inquiry about "un-American programs," etc.

This it was to be observed was marginal attention to participants in the "Citizen Kane" matter. It belonged in the same category with some recent Hearst paper attention in major headlines to a minor lawsuit pertaining to RKO. The Welles-Hearst war appeared destined for a fade-out not unlike the trouble he introduced from Mars, on the radio.

Film for Mayer-Burstyn

A deal for the world distribution rights of "The Forgotten Village," has been concluded by Arthur Mayer and Joseph Burstyn. The picture is based on the forthcoming novel by John Steinbeck which Herbert Klein directed and Burgess Meredith narrated. Negotiations are under way for an opening at a Broadway theatre to coincide with the publication of the book early in May.

Lord Beaverbrook Thanks Warners

Lord Beaverbrook, Minister for Aircraft Production in Britain, has cabled thanks to the Warner Brothers, Harry and Jack L., for the funds derived from showings by Warners in the U. S., of the two British propaganda short subjects, "London Can Take It" and "Christmas Under Fire," and for their cooperation.

"The cooperation," his Lordship said, "renews the gratitude we feel for a demonstration of faith and friendship from which we have already benefited.

"In the desperate war we wage in freedom's name, we are sustained by the resources of the republic, and now our people are deeply touched by the personal sympathy of which your contribution is an expression."

20th-Fox Expands Story Department

Following the acquisition of 11 novels, four stage plays and six short stories since the beginning of the year, Twentieth Century-Fox has expanded its story department, it has been announced by Julian Johnson, story editor for the company.

Additions to the department's staff include David Matthews, who has been signed as associate story editor with Mr. Johnson's assistant, Robert Bassler. James Fisher, formerly story editor for B. P. Schulberg, has been assigned as editorial assistant to producer-director Ernst Lubitsch. Louis Moore and William Tunberg, both in the department, have been promoted to posts as special editorial assistants.

Leonard Gets Contract

Robert Z. Leonard has been signed by MGM to a new long-term contract as a producer and director.

UA SETS SALES POLICY; RKO RENEWS WITH DISNEY; BRISKIN IN NEW POST

Kent Plans Fox Meet for Chicago; Greenblatt is Sales Head for P.R.C.; Monogram Starts '41-'42 Regional Series

United Artists vice-president in charge of sales, Arthur Kelly, returned to New York City this week, from Hollywood, with new sales formulae based upon conferences with the company's producer-partners and producers, but reiterating at the same time's UA's determination to continue to sell each of its films on its own merits.

Twentieth Century-Fox will hold its annual sales convention in Chicago, probably in early Summer, Sidney R. Kent, company president, said in New York Tuesday, after his return from Florida, and during the annual stockholders' meeting, which was adjourned until May 15th. The sales force will be told at the convention, the number of pictures to be on the 1941-42 program, and details about them. Before then, Mr. Kent expects to confer in California with Darryl F. Zanuck, vice-president in charge of production, and other studio officials.

Meanwhile, RKO announced it had signed new long term contracts with the Disney studios, for release of at least four Disney feature cartoons, and the release of numerous short subjects—even as reports spread RKO would also handle general release of Disney's "Fantasia," now on road shows; Samuel Briskin, Columbia's studio chief, was also named Columbia production head; Arthur Greenblatt became sales manager of Producers Releasing Corporation; Monogram was to begin on Saturday the first of its four regional sales meetings; and, from Warner studios, it was reported the company would have all of its 48 scheduled pictures on the 1940-41 program, ready for release by September 1st.

U.A.'s New Formulae for Selling Are Approved

Arthur W. Kelly, United Artists' vice-president in charge of sales, returned to the New York home offices last week, after conferences with the company's chief executive, Maurice Silverstone, and with the producer-partners, on the Coast. He carried with him an agreement of a new sales policy formula to provide each producer with maximum profits, based on box-office returns.

The new policy was unanimously supported, Mr. Kelly said. He remarked that for certain situations, "there will be a sliding scale percentage going up to 50 per cent of the gross, for important pictures."

Plans for the company's five regional sales meetings are completed, Mr. Kelly said. The first begin April 28th, in New York. Details of the 20 pictures on the new season program will be then revealed, he said. The established policy of selling each UA picture on its own merits will be continued, Mr. Kelly assured reporters.

Mr. Kelly, in an interview before leaving Hollywood, did not mention a reported blanket contract plan, based on the schedule of 20 pictures with a schedule of one picture at 40 per cent; seven at 35; six at 30; and six at 25. Reports were that, although cancellation was not mentioned in this plan, several producers, at the Coast conferences, questioned the plan on that score.

Included in the reported plan was arbitration for differences of producers, with a committee as follows: Mary Pickford, Walter Wanger, Mr. Silverstone, Alexander Korda, Edward Small and Mr. Kelly, the latter three being alternates.

In the 20 picture program, there are said to be four from Mr. Korda, three from Mr. Wanger, six from Mr. Small, and one each from David Loew-Albert Lewin, Richard Rowland, Arnold Pressburger, Gabriel Pascal, Gloria Productions, and Sol Lesser.

From Hollywood on Tuesday came a report that the UA program might not total the 20 films originally indicated. It was said Mr. Korda was balking at the blanket contract idea.

The UA product outlook is the best in its history. Mr. Kelly said. The company has advanced its selling season from July to May.

Mr. Silverstone was understood negotiating with John M. Stahl last week, for his production under UA release. He is currently producing for Columbia.

David Selznick was reported having a commitment for two to three films.

Hal Roach is reported ready to make about five comedy featurettes, approximately 50 minutes long, for UA release.

Mr. Roach's plans include "Niagara Falls" and "Tanks a Million" as his first two featurettes. Paul Gerard Smith joined the Roach staff this week as story head. Other additions are Jess Moffat, comedy writer; and Eugene Conrad, radio comedy writer.

The UA sales drive honoring Mr. Kelly is in its final week. Prizes total $20,000. District managers are led in order, by Jack Goldhar, Arthur Silverstone, and Charles Stern. Leaders in A, B, and C groups, respectively, are Detroit, St. Louis, and Salt Lake City.

Disney Releasing Is Extended by RKO Radio

George Schaefer, president of RKO, announced Friday, April 11th, the extension of the RKO-Disney releasing contract to cover four new Disney features, including a Mickey Mouse, and for a long term. The one not a Mickey Mouse will be "Dumbo," an original animated story, with characters announced as new.

The company may also release, generally, "Fantasia," now being roadshown.

The Atlanta exchange this week was still leading the Ned Depinet sales drive. H. M. Lyons is the branch manager there.

Samuel Briskin, general manager of the Columbia studio, has been named production chief there also, by Harry Cohn, Columbia president.

Mr. Briskin has been with the studio since 1938 and previously had been with the company for another period of eight years.

In 1936, he was vice-president of RKO, in charge of production. He resigned in 1937, and then rejoined Columbia.

His earliest associations in the industry were with the Cohn brothers, and with Joe Brandt, in the old C. B. C. Sales Corporation.

He is a native of Russia, was educated in New York City schools.

Appoint Greenblatt P. R. C. Sales Chief

Arthur Greenblatt, former Monogram executive, joined Producers Releasing Corporation, in New York, on Monday, as general sales manager.

Mr. Greenblatt was formerly sales manager for the Gaumont British company, and, after that, for the Alliance Film Corporation.

He said he would leave the New York office next week for a tour of the PRC exchanges, and for a visit to the Coast studios, for conferences with production chief George Batcheller, and Sigmund Neufeld, in charge of production of westerns.

Monogram's Regionals Begin on Saturday

Monogram's four regional sales meetings were to begin Saturday, the first to be in San Francisco, the second to be in Chicago on Sunday. April 27th is the date for the New York, Eastern, meeting. The date for the Southern meeting will be set later.

W. Ray Johnston, president, is to outline product plans at each meeting.

The company closed a five year contract for the distribution of its product in Great Britain by Pathe Pictures, Ltd., with William Gell, Pathe's managing director. The deal provides for distribution of 24 films annually.

All of the 48 pictures on the 1940-41 schedule of Warner Brothers will be delivered by September 1st, reports say. About 20 will be released by then. The studio plans to have five or six films ready for release each month.

Nate J. Blumberg, president of Universal, left New York Monday night for a long stay at the company's studio. On Wednesday, J. Cheever Cowdin, chairman of the board, was also to leave the city for the studio.

Mr. Blumberg and Joseph Seidelman, the company's foreign chief, arrived Sunday afternoon in New York after attendance at the company's Latin-American sales convention, in Panama, April 2nd to 8th.

Oscar A. Morgan, Paramount's general short subjects sales manager, left New York Tuesday for a three week tour of the company's exchanges, and talks with its short subjects sales representatives. He will also visit the studio and confer there with short subjects producers.

Leonard Goldenson, Paramount's newly appointed theatre circuit chieftain, left New York City late Monday night for an extended tour during which he is to visit the company's theatre partners and associates in the Mid and Far West.

New MGM Exchange Opens

The new $50,000 film exchange in Charlotte, N. C., has been opened by Resident Manager Ben H. Rosenwald for Loew's, Inc., distributors of Metro-Goldwyn-Mayer pictures. More than 150 exhibitors from North and South Carolina attended a Dutch buffet luncheon, and Mr. Rosenwald was presented with a lion's head similar to the MGM "Leo" symbol.

RKO HAWAIIAN CIRCUIT DEAL

RKO this week closed a deal with the Consolidated Amusement Company, Ltd., of Hawaii, involving playing time in more than 100 *theatres for the next four years. The circuit operates* 26 *theatres and books for* 87 *additional houses. Esmond Parker and Fred Williams, New York visitors, represented the circuit in the deal, Andy Smith and Harry Michaelson, sales and short subjects sales managers, respectively, for RKO, the distributor.*

NEW TRUST SUIT ASKS 5½ MILLIONS; U. S. REJECTS SCHINE DECREE BID

Peskay Asks Triple Damages for Greenwich, Conn., House; Circuit Proposal for Decree Settlement of Suit Dropped

Consent decree, arbitration, legislation, and the Government's field anti-trust suits in Oklahoma, Buffalo and Nashville notwithstanding—independent exhibitors apparently are keeping up a running fire of anti-trust actions against the majors and circuits. The latest, this week, and one of the largest claims for damages is that filed Saturday, April 12th, by Ed Peskay's Pickwick Theatre, Connecticut, against the majors, asking triple damages of $5,452,575. The action was filed in New Haven Federal Court.

The complaint alleges conspiracy to ruin the business of the theatre, monopoly of product, and restraint of interstate commerce.

Eight Companies Named

Plaintiffs are the Fairfield Holding Corporation, and Grenfield, Inc., owners of the theatre, and Perfect Features, Inc., its 21-year lessee. Defendants are the eight majors and it was said others might be added.

It is alleged by the complaint that the majors had refused to allow pictures into the Pickwick until seven days after Port Chester, in nearby New York State, and until 40 to 120 days after appearance in Stamford, a nearby Connecticut city. The plaintiff further charged that clearance allowed early showings of films every theatre within 50 miles of the Pickwick, except the Pickwick. They asserted in the complaint they had lost in the past eight years, through action of the defendants, $1,817,525, in patronage, rentals, and property value.

The plaintiffs also asserted that from 1930 to 1932 the theatre had no difficulty obtaining film first run. Those years it was operated by RKO. Further, the plaintiffs said the majors had forced the two large independent producers, Monogram and Republic, to withhold films also.

The suit was filed in New Haven Federal Court.

Reject Schine's Bid

A reported bid by the Schine circuit of New York to enter with the Government into a consent decree similar to that obtained by the majors in the Government's New York anti-trust suit, and which would mean a settlement of the Federal action against the Schine's and the three "little" majors in Buffalo, was rejected over the weekend.

The action is said by observers to mean determination by the Department of Justice to "see through" its three field anti-trust cases, of which the Buffalo is one and those against the Crescent Amusement Company in Nashville and the Griffith circuit in Oklahoma City, the others.

It also, in their opinion, ends therefore, all chances of settlement. Rumors of settlement had floated through industry legal air ever since the consent decree in the New York case against the majors last summer.

The Schine offer reportedly was predicated upon the provisions of the decree anent circuit expansion. These provisions in effect restrict parties to the decree from expanding theatre acquisitions generally, for three years; but it does allow them to acquire threatres during that period when necessary to protect investments, meet competition, or carry on normal business. The Department must be informed of all purchases, under the provisions.

It was said that the Government, rejecting the Schine offer, remarked the decree provisions mentioned do not meet the main objectives of the regional suits. The Department is said to feel that restrictions should be imposed without such qualifications; that actual decentralization of circuit operations may be necessary; and that operating methods not mentioned by the decree, must be overhauled.

Though New York observers regarded the Schine bid and rejection, as facts, the Department's officials in Washington this week denied knowledge of such. They added negotiations which might have ended in a settlement by decree, ended some time ago.

Filing of additional papers in federal court Wednesday, by Willard S. McKay, attorney for the Schine interests in the anti-trust action, has been accepted as a forecast of still further delay, perhaps for months, in trial of the suit.

Mr. McKay has signified his intention of requesting the court next Monday morning for an order requiring the United States to file an amended complaint so that pleadings in the case will conform to and be consistent with dismissal of the action as against the "Big Five" on March 17th, and so the remaining defendants will be informed as to the present nature and extent of the various charges against them.

Remaining defendants are the Schine chain, its several affiliates, and the "Little Three," Columbia, United Artists and Universal.

In New York City, Federal Judge John C. Knox on Friday, April 11th, granted to the Hillside Amusement Company, operators of the Mayfair, Hillside, Newark, the right to examine officers of the Motion Picture Producers and Distributors of America, for alleged lobbying.

The testimony sought is in connection with the $900,000 triple damages suit by the company against the majors and the MPPDA. The suit charges a conspiracy by those named, to dominate the film industry.

Norman H. Samuelson, attorney for Hillside, said, in affidavit requesting the examination:

"The particular defendant sought to be examined is directly and specifically accused of lobbying against legislation which would remove the restrictions on industry and would promote normal, fair, and untrammeled competition in the motion picture industry."

Mr. Samuelson noted the alleged appearance of MPPDA officers in Congressional hearings on regulatory measures for the film industry; and also noted the recent report of the Temporary National Economic Committee, in which the film industry is held up as an example of a monopoly.

Though no date has been set for the examinations of the Hays office officials, it was said by Hillside representatives they would probably be held before summer.

The Hillside suit was filed shortly after the consent decree was obtained, and repeats to a great extent the charges of the Government's suit against the majors in New York, which was ended, against five of them, by the decree. It is said by observers to imply that the decree has not ended the evils which the Government suit sought to end.

Pre-trial testimony was taken last week, of William F. Rodgers, MGM general sales manager, and Thomas J. Connors, its Eastern sales manager. That of Abe Montague, Columbia's general sales manager, was expected this week. Counsel for the Lansdowne are attempting to interrogate Neil Agnew and Barney Balaban, sales manager and president of Paramount, respectively. Branch heads of the major companies in Philadelphia are being questioned.

The Towers Theatre, Camden, New Jersey, suit against Twentieth-Century Fox has been settled, at terms unspecified. The suit, alleging inability to obtain product, charged breach of contract, and asked $107,500 in damages. A. Ellis is operator of the theatre.

A Boston arbitration hearing may develop into an anti-trust case, the Garbose brothers, instigators of the hearing and operators in Athol, hinted this week, after defendant distributors had told John Daly, arbitrator, that the case was one of run rather than clearance. George S. Ryan, attorney for the exhibitors, has already subpoenaed contracts and such from the five majors in the decree.

Pennsylvania Independents Charge Four Majors Are Violating Decree

First open accusation that any of the "Big Five" consent decree signatories—Paramount, Loew's, RKO, Warner Brothers and Twentieth Century-Fox—were violating any of the decree's provisions was hurled in Philadelphia this week by Allied Independent Theatre Owners of Eastern Pennsylvania. Charges that four of the five majors were forcing the sales of short subjects and newsreels contrary to the decree and its "unconditioned blocks of five" provision were voiced by the organization. Sidney E. Samuelson, business manager, declined to name the four companies accused of forcing 1940-41 shorts with hints that if they were purchased now the exhibitor would receive preferential treatment when "blocks of five" selling starts this summer. He said letters had been sent to the exchanges involved specifying the forcing charges.

Allied will protect its members, Mr. Samuelson said, announcing a survey of short subjects commitments for the 1940-41 season and a study of offers of shorts for the coming year. It will seek to determine whether "more are being delivered than sold" and whether "any credits are due exhibitors". The meeting also attacked weekly payment plans, contending it was unnecessary under the decree setup and in violation of its spirit.


In one great picture have been fused all the elements of entertainment greatness!



TYRONE POWER

... as the hero who defied death by day—for love in the night!

in

BLOOD and SAND

with

LINDA DARNELL

RITA HAYWORTH

IN TECHNICOLOR

Nazimova • Anthony Quinn • J. Carrol Naish • John Carradine
Lynn Bari • Laird Cregar • Monty Banks • Vicente Gomez

Produced by DARRYL F. ZANUCK • Directed by ROUBEN MAMOULIAN • Associate Producer Robert T. Kane • Screen Play by Jo Swerling • Based on the novel by Vicente Blasco Ibanez

20th CENTURY FOX

PRINTED IN U.S.A.

CANADA USING COMEDIAN SPARKS ON RADIO TO ATTRACT U.S. DOLLARS

Hollywood Comic Goes Home to Produce, Star in Tourist Attraction Show; Canadian Radio Shows Its First Profit

To get more U. S. dollars into Canada, the Dominion Government there will use the radio as a means of enticing more visitors from across the border, for film, entertainment and other spending. Ontario is the first of the provinces to launch the promotion. Beginning April 20th, a series of programs will be broadcast over a chain of more than 50 stations in a half-hour music-and-laugh program over Columbia Broadcasting System.

Ned Sparks, dour-faced comedian of stage, screen and radio, now in his Canadian homeland, will star in the series to be called "The Ned Sparks Show," sponsored by the Travel and Publicity Bureau of the Ontario Government as a means of inviting American holiday makers to travel and enjoy vacations in Ontario. Coincident with the radio series, the Provincial bureau is conducting an extensive newspaper and magazine campaign emphasizing handsome premiums on U. S. funds and vacation features within Ontario.

Appearing with Mr. Sparks, who is producer of the show as well as its star, will be Sair Lee, featured singer, and Luigi Romanelli, Canadian bandleader who will conduct the program's orchestral score. The broadcasts will originate in the Hart House theatre in Queens Park, Toronto.

Radio Business Better

That Canadian Radio Broadcasting has within the past few years, come out of the red, is shown in a survey of Canadian radio activity recently published in *Canadian Business,* an organ issued by the Chamber of Commerce in Montreal.

For the first time since the pioneer Canadian station went on the air in Montreal in 1919 (nearly a year before the United States), Canadian broadcasters have been able to make a profit. The change in fortune is attributed to a variety of reasons. For many, the commercial network instituted by the Canadian Broadcasting Corporation was the turning point. Others went to the right side of the ledger in the wake of an ever increasing interest by national advertisers in the potential values of broadcasting.

Because the industry is still in a state of flux, just emerging from its adolescence, accurate figures on the entire industry are unavailable from any official source. *Canadian Business* estimates that whereas in 1938 total revenue of broadcasting stations from both national and local business amounted to close to $2,500,000; in 1940 the total revenue from commercial programs was in the neighborhood of $4,500,000.

New plants have gone up in the past few years at many points across Canada, from the CBC's four recent 50 kilowatt transmitters in ultra-modern housings, to new 1 kilowatt transmitters in urban areas. No estimate of the value of plant and equipment is available for the entire industry, although for the CBC alone, the latest annual statement shows an investment of $2,066,000 in plant and equipment. But the CBC has only 10 of the 85 stations; 2 are owned by the Manitoba provincial government, and the remaining 73 are privately owned.

Improved financial status of the stations is evidenced too by the increasingly finer quality of programs. The CBC in particular has been at pains to develop adequate sustaining programs to please every section of the population. It spent $1,570,658 on programs in the last fiscal year and drew on all the talent available throughout the Dominion. These sustaining shows originate from coast to coast. It is of interest to note that a number of CBC sustaining programs are broadcast weekly over United States networks as international exchange features.

The immediate future, to most Canadian broadcasters looks good. Business is growing and saleable time is scarce, from the national network to the live announcement on the smaller stations. They will find it more and more difficult to procure new equipment because of war needs, while replacements or new plants are a growing necessity in many cases.

Broadcasting in Canada has come out of the doldrums, and although not yet at the peak of its prosperity, will soon settle down, it is thought, to less rapid growth and keener competition.

F. P. C.'s Profit $1,012,270

The net profits in 1940 of Famous Players Canadian Corp., Ltd., totaled $1,012,270 after all deductions equal to $2.35 a share on common stock. This compared with $889,723 or $2.09 a share outstanding in 1939. The shares totaled 430,524 in 1940 and 425,524 in 1939. The net profit reflecting wartime gains in theatre attendance, was the highest for any year since 1930, despite marked increase in taxes.

Revenue from operations increased to $2,624,246 during the year from $2,145,258. Other profits were added bringing the gross revenue to $2,834,040 compared with $2,208,369. Total charges amounted to $1,784,148 compared with $1,427,148. Taxes were $592,500 compared with $237,647.

Consolidated balance sheet shows current assets of $2,805,368 and current liabilities of $857,389, leaving the net working capital of $1,947,797 compared with $1,753,976 the previous year-end.

Potent aids to increasing sales of War Savings Stamps and Certificates are the special newsreel stories included in Canadian releases from time to time, showing where Canada's war savings are being used. Latest in the series produced by Associated Screen News is a story on the manufacture of parachutes in Canada, stressing the tremendous value of these aero life preservers in saving the lives of many Canadian air crews.

Another special release in support of the current War Savings campaign is being carried on by the Canadian newsreels, and shows scenes in the manufacture of anti-aircraft shells in Canadian munitions plants, as an example of one of the many uses for war savings in the fight for freedom.

Meanwhile, it has been announced that Basil Rathbone, film actor and World War veteran, will journey from Hollywood to Vancouver to be the featured speaker at the annual banquet of the Royal Sons of St. George, to be held there, April 23rd.

Mr. Rathbone, born in South Africa under a British flag, served with the British forces in France during the first World War. He has lived in the United States for many years. The actor's son, Rodion, is now with the Royal Canadian Air Force in Canada, training for service.

Sunday Night Shows

The Strand theatre in Sussex, N. B., has inaugurated a new policy of offering Sunday night shows. So as not to interfere with local church services, the Sunday programs do not get under way until 8:45 P.M. A silver collection is taken up and all the receipts donated to soldier welfare organizations. There is no charge for the theatre by Danson & March, owners, or for the pictures supplied by the St. John, N. B., distribution agencies. Each program comprises one feature and two or three reels of educational and comedy shorts. In the eastern provinces, Sunday night shows are now available, all on the silver collection plan.

Esquire Films, Ltd., Canadian distributors of British films, has appointed special representatives for three territories. Stanley Carscallen has been named sales representative for Ontario; E. A. Whelpley has been placed in charge of Quebec and the Maritime Provinces, and L. Druxerman of Manitoba, Saskatchewan and Alberta.

Arthur A. Lee, American representative for British producers, has closed a deal with Esquire Films, Toronto, for the latter to handle Canadian distribution of the George Formby picture "I See Ice."

The three vacancies on the Film Board of Canada in Montreal were filled recently. Donald Cameron of the University of Alberta replaces Dr. Walker Murray, formerly of Saskatchewan University, and Dr. George Bouchard, Assistant Deputy Minister of Agriculture succeeds R. S. Hamer, whose term had expired. Commander Edwards, Deputy Minister of Transport, succeeds the late Col. V. I. Smart.

AUSTRALIA CUTTING MORE FILMS, REPORT

More objectionable films came to Australia in 1940 than in 1939, and this represents a reversal of a trend, according to the annual report of that Commonwealth's film censor, Cresswell O'Reilly, submitted last week. It notes the percentage of eliminations in 1940 was 15.8; in 1939, 11.5. It also notes eliminations in British films were twice as many as those in American. Four and five tenths per cent of the British films were totally rejected; two and five tenths per cent of the American.

IN BRITISH STUDIOS

by AUBREY FLANAGAN

Fifth Columns

Anthony Asquith took Gaumont-British-Gainsborough "Cottage To Let" into its fifth week at Shepherd's Bush, shrewdly depicting the stealth with which a Fifth Column ring can close 'round its victim even in a quiet Scottish village. Nazi agents this week have pounced on bomb-sight inventor Leslie Banks and hustled him off to a disused mill where, in company of Wally Patch, Banks has spent an uncomfortable time lately, gagged and handcuffed and lying on old flour sacks.

Asquith plans a large Scottish garden fete for future shooting and will switch the action from drama in the mill to gaiety in the garden on a vast Scottish country mansion garden lay-out, in construction over the whole of Shepherd's Bush studios' biggest stage.

In Scotland, cameraman Jack Parry is making a preliminary location survey at Aberfoyle for mountain and loch panoramas; a unit will shortly join him to film exteriors of Home Guards and fishermen in action on the banks of Loch Lomond.

▽

"Will Shakespeare", one of the most distinguished of contemporary plays written around the poet, author of which is Clemence Dane, is to be filmed at last. Responsible for the plan to translate this celebrated play into a film are Michael Powell and Emeric Pressburger, who have been teamed together for the last two years as director and writer, and who have already given the British screen "Spy in Black" and "Contraband", and are currently working at Denham on "49th Parallel". Miss Dane will collaborate in the production of the film.

Powell and Pressburger also intend in the near future to make a film around a newspaper phrase familiar to Britain's wartime public, "One Of Our Aircraft Failed To Return". Collaboration not only of the Air Ministry, but likewise of the Netherlands Government in Britain, has been assured for the film.

It is the intention of the Powell-Pressburger team to make these films not merely for Britain, but with both eyes on the world market.

Meanwhile, Sydney Box, director of Verity Films, a company for the most part centering upon publicity and documentary pictures, says he will make another Shakespeare subject, "Love and William Shakespeare", in color.

▽

Greatest catch phrase probably of the last ten years in Britain is "I thank you", or, as pronounced by radio's public comedian No. 1, "Ay Thang Yow". Arthur Askey has, in the last two years, put the phrase on the lips of old and young, rich and poor, throughout radio-listening Britain.

"Ay Thang Yow" is the title of a new comedy in which Askey is to star and which is to be produced at Shepherd's Bush Studios. Shooting is due to commence March 24.

It will be a Gaumont-British-Gainsborough production for General Film Distributors' release. Marcel Varnel will direct.

With Askey in the film will appear his fellow partner Richard ("Stinker") Murdoch, who has been granted leave from the R.A.F. to play in the picture. Story has been written by the Marriott Edgar-Val Guest comedy team.

Playing opposite Askey and Murdoch are Moore Marriott and Graham Moffat who are said to make the fun double-barrelled.

Askey and Murdoch will have the roles of out of work actors who take on the jobs of butler and "wife", in order to persuade a woman backer to put money into their shows.

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Work on "Atlantic Ferry", which is being made at Teddington by Warner Bros., has now gone on to the Atlantic Ferry itself and scenes are being shot aboard the steamship "Britannia". One of the more dramatic passages filmed recently was a mid-Atlantic storm, in the course of which one of the paddles of the ferry breaks loose. The situation is saved by Michael Redgrave, who, as Charles MacIver, goes down to the wheel box and releases the loosed paddle. Wind machines and water chutes work overtime during this sequence.

FILM LABOR GETS TEMPORARY STAY

The Ministry of Labor has advised the film industry in effect that only technicians under 25 will be called for military service pending the decision of a special committee on the industry's request that industry manpower be exempted to prevent a shortage of film labor. Following its initial meeting the joint industry-Government committee is launching an investigation in the extent of the Government's need for manpower, the film needs of the armed forces, the extent to which feature film production is still possible, the labor resources of the industry and its minimum needs.

The companies will compile a complete list of technicians employed and the union a list of the unemployed, while the military services are expected to list film technicians in uniform. The companies also will outline the films they plan and the studio capacity available.

Hillcrest, Ltd.

Hillcrest Productions Limited is the formal title of the new production company, foundation of which by George Formby has already been reported in MOTION PICTURE HERALD. Formby is chairman of the company, distribution of whose product on the world market is to be handled by Columbia Pictures.

"Hillcrest" was the name of the house in which resided Formby's father, George Formby No. 1, distinguished member of the British vaudeville stage of the day before yesterday.

The Columbia deal was inspired by the conviction of Harry Cohn that Formby has all that is necessary for world stardom.

Formby's new pictures will be made on an even more lavish scale than heretofore and it is hoped they will measure up to the highest Hollywood standard.

It is likely that Marcel Varnel will direct the Formby pictures. Half a million pounds is said to be involved.

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When a studio-built ship was set alight at the Welwyn Studios this week, for the Argyle thriller "This Man Is Dangerous," members of the local Auxiliary Fire Service used the blaze as a practice ground for their unit. The set was a big one, and over a ninety feet span represented a single funnelled two decked vessel. Set alight for a sequence in the film the blaze got out of control and the A.F.S. unit set to work on it, putting out the fire in a few hours.

Toys and clothing given by American children were handed out on the stage of the Regal, Streatham, recently by Mary Clare, who has been playing the lead in the Argylle production, "This Man Is Dangerous". They went as gifts to London children who have been bombed out of their homes. Miss Clare herself has been bombed out of her Bloomsbury home.

▽

Vic Oliver, one of the most popular of Britain's war time comedians, and his wife, Sarah Churchill, daughter of Prime Minister Winston Churchill, are to appear in a John Corfield production, "Ring of Roses", screen version of a novel by newspaperwoman Monica Ewer. John Paddy Carstairs, director of the last Formby film, will be in charge and it is planned to put the picture on the floor about April 28.

Shooting has been concluded on the Anthony Asquith picture, "Cottage To Let", which has been on the floor for the last few weeks at the Gaumont-British-Gainsborough Studios at Shepherd's Bush. At the moment of writing the unit is in Aberfoyle and Loch Lomond shooting exteriors. Other exteriors will be taken near London. General Film Distributors will handle it in Britain.

FILM LABOR IN BRITAIN DEMANDS FULL INDUSTRY NATIONALISATION

Cine Technicians' Report Urges Progressive Intervention by State; Fight to Eliminate U.S. Film Influence Is Foreseen

by AUBREY FLANAGAN
in London

Impelled by the urgent situation to uncompromising thought and the consideration of drastic remedies for present ills, labor within the British motion picture industry, as represented by the Association of Cine Technicians, has come out, in the midst of the present war, with a demand for nationalization.

At its Annual Conference this year, exhaustive and intensive consideration was given to a report, drawn up by a special committee, agitating for State incursion into production, studios, distribution—and, later, exhibition. Realizing that "strategy demands progressive intervention by the State rather than immediate nationalization," studio technicians have not put all their eggs in one basket, selected only the choicest ones for immediate show, reserved others in the hope that the situation will develop appropriately in the future.

The Conference voted in favor of a State production enterprise, with a moderate but increasing output;

A State distribution organization to be developed in the event of opposition by the industry, as at present constituted;

State studios and laboratories, with capacity more than that needed by State production;

A Film Credit Corporation, and democratic representation and standard working conditions.

Full Control Envisioned

To quote the Report: "The rate of development or success of these measures will determine the rate at which the scope of national enterprise can be extended to embrace the bulk of home output and the date on which the advance to full adequate protection can be made."

The Report, drawn up by a Select Committee of the Association, is a remarkable document, one which, however controversial or discursive its views may be, is brilliant in the exposition of its theme, clearly laid out and excellently written. Notable within its scope is its examination of the relations of the American film industry with Great Britain, its economic and political hold there, and the pro-American policy with which, it is suggested, the Government regulates its British film industy legislation.

The Report attacks the Quota: "Quota legislation may be compared to a drug administered by a doctor, not to cure but to stimulate, each successive dose leaving the patient, after a deceptive submission of activity, eventually weaker than before."

Inevitably accepting the U. S. industry as the economic basis of British distribution and exhibition, the memo posits the competition of the U. S. as one of the reasons for past failures to organize successful and continuous British production.

The smaller size of the Home market is seen as inevitably placing British production at a disadvantage compared with U. S. product. It is contended that for U. S. product the possibility of competition does not restrict itself to price under-cutting. There is also price undercutting of the accompanying shorts, advertising campaigns, and the seduction of stars and technicians to the U. S.

U. S. Product Seen Essential

Considerable attention is devoted to the industrial and political considerations affecting the American industry here. No illusions would seem to exist regarding the essential nature of the U. S. film to the British market. The motion picture industry is seen as but part of the industrial structure of Britain, as related to the whole question of world trade, particularly in regard to the U. S. Overriding considerations, such as military crises, have encouraged the two nations to reject political conflict and to prefer temporary compromises enabling political co-operation. It is inevitable, suggests the Report, that the British State can take no measures adequately to protect its Home film production, with America and American industry so vital to British existence. Any agreements are bound to be a compromise. Concessions would have to be made by Britain rather than the U. S.

Here is an interpretation of Government policy, as achieved by the A. C. T.: "The course adopted by the Government, therefore, was to devise legislation that should:

"(1) Not give adequate protection, for that would be rejected by U. S. interests.

"(2) Yet give some measure of protection, in order to silence and weaken the interests demanding it.

"(3) Wrap up the protection granted in a form of the utmost complexity, making it impossible to prove its inadequacy to the lay man."

With strong views of the motives and purposes of its own Government, the A. C. T. have their own views about the motives and purposes of the U. S., its Government and its industry.

David Lawrence, in the U. S. *News*, December 27, 1940, is quoted: "The U. S. will be in a position to inherit much of the British power; will then become senior partner in Empire, with Britain the junior partner."

Dr. Virgil Jordan is quoted, too, from the Annual Convention of the Investing Bankers Association in Hollywood, Florida, December 10, 1940, "Even though by our aid England should emerge from the struggle without a defeat she will be so impoverished economically and in prestige that she will not be able to assume or maintain the dominant position in world affairs which she has occupied so long. . . ."

MORE PICTURES ONLY SOLUTION, SAYS C.E.A.

The Cinematograph Exhibitors Association, replying to the British Government proposal for a revision of trade methods, this week expressed the belief that the only solution for the ills of the trade, for most of which, incidently, it blamed the Government, was more pictures. This solution, it was said, can come only if the Government releases the manpower and materials with which to produce them.

Examining various methods of protection, dismissing monopoly of foreign trade as practicable until the State controls the amount of foreign produce imported, submitting for imports an ad valorem duty on films at a progressively rising rate, the Association's political economists survey Quota as a principle, analyze it and dismiss it out of hand.

"The Quota scheme is designed, while leaving the current advantage of imported over home-produced films untouched, to oblige those who profit from the import to share a part of the loss of the home product . . . therefore Quota cannot promote an independent national industry. The films produced are not, any more than before, able to compete with U. S. imports on equal terms. Quota . . . is simply the legal enforcement of the production, within national borders, of a number of films promoted by, or relying for distribution upon, either the U. S. importers or those native film operators whose business is dependent on U. S. films."

Distribution, which to the A. C. T. pamphleteers is not really a separate interest, but really another field in which already defined conflicting interests meet and find a battleground, is divided by them into three sections:

(1) The U. S. importers, linked with U. S. production interests.

(2) The British firms, linked with the Circuits and depending on U. S. films for their programs.

(3) So-called independents, who have to take what is left "so long as the distribution which dominates production remains in hands linked directly or indirectly to U. S. interests will never develop towards national independence."

Thus dissecting though, of course, at greater length, the motion picture industry with its interlinked U. S.-Anglo network, the case is presented for State incursion into the realms of the business. Danger is seen in complete nationalization at the outset, and it is considered preferable to find a method of using private initiative as well. So it is that they decide that adequate protection can be effected only by either a monopoly of imports, or, as preferred, an ad valorem duty, "but only at the cost of a conflict with U. S. interests."

Duty Would Bring Conflict

It is expected that if an ad valorem duty were imposed there would be conflict and the potential State industry is warned not to precipitate this conflict until national film production is prolific enough to be able to compete with any U. S. boycott.

Recent events, however, would not seem to have increased the confidence of the supporters of this State film industry theme, that any such plans are near fruition. Though the Films Commission is still withheld from materialization it has by no means been put back on the Board of Trade shelf. It is, so to speak, on the President's desk, ready for presentation in appropriate form at the appropriate moment.

The abrupt manner in which the parliamentary suggestion that a Ministry of Films be proposed was rejected by the Lord Privy Seal in the Commons this week, indicates that the Government has something more pressing upon its mind and is likely to have for the duration of the war.

Nevertheless an increasing intervention in the affairs of the industry by such departments as the Ministry of Information is giving cause for concern. The Ministry's treatment of the news reels has provoked them to vigorous and emphatic protest to demand assurances and safeguards. The suggestion that they are about to launch into the feature production field has no less concerned the business, and the exhibitor section in particular.


YOU CAN TATTOO IT ON YOUR CHEST
YOU CAN HANG IT OVER YOUR DESK
YOU CAN PUT IT TO MUSIC!
...BUT REMEMBER...
A GREAT SHOW IS A GREAT SHOW NO MATTER WHEN YOU PLAY IT!

Week Before Easter . . . notoriously worst week of year in show business . . . "ROAD TO ZANZIBAR" opened in more than fifty keys and did standout business all along the line. Is outgrossing "Road to Singapore" anywhere from 10 to 65 per cent. HOLDOVERS? Of course!

Here's what the picture is doing:

Denver . .	65% above "R. to S."	Chicago . .	10% above "R. to S."
El Paso . .	40% above "R. to S."	Houston . .	10% above "R. to S."
New Haven .	30% above "R. to S."	Indianapolis	10% above "R. to S."
Phoenix . .	30% above "R. to S."	Kansas City .	10% above "R. to S."
Ft. Worth . .	25% above "R. to S."	Milwaukee .	10% above "R. to S."
Louisville .	25% above "R. to S."	Mobile . .	10% above "R. to S."
Memphis .	15% above "R. to S."	New York City	10% above "R. to S."
St. Louis . .	15% above "R. to S."	Poughkeepsie	10% above "R. to S."

South Bend . . 10% above "R. to S."

Paramount Presents

BING CROSBY ★ BOB HOPE ★ DOROTHY LAMOUR

"ROAD TO ZANZIBAR"

with UNA MERKEL • ERIC BLORE • Directed by Victor Schertzinger

Screen Play by Frank Butler and Don Hartman

Paramount Pictures

Stars, Speakers Lining up for Variety Meet

"The greatest array of showmen and national celebrities in the history of the Atlantic City boardwalk" is promised for the National Variety Clubs convention at the New Jersey resort on May 15 to 17th, by local and national committees in charge of plans for the event. The Atlantic City committee, headed by Frank P. Gravatt, operator of the Steel Pier, this week reported to the national Variety board that preparations were being made for an expected attendance of 1,500 persons.

The national committee headed by John H. Harris announces that business sessions will open at 10 A. M. on May 15th at the Hotel Traymore with the annual gathering of national canvasmen and officers. Official delegates will meet on May 16th, with two voting members from each Tent on hand.

Civic Heads, Stars Invited

Among the national figures who have accepted invitations to the meeting are John N. Garner, former Vice President, Postmaster General Frank Walker, J. Edgar Hoover, chief of the Federal Bureau of Investigation, Jack Dempsey, Bobby Jones and a long roster of film and theatre notables, according to Carter Barron, chairman of the dignitaries committee. Each of the motion picture companies has promised to send at least one producer and director and an assortment of its star players he said.

Walter Wanger, national Variety committee member and president of the Academy of Motion Picture Arts and Sciences will lead the Hollywood delegation to Atlantic City. Among those who will accompany are Frank Capra, Joan Bennett, Lana Turner, Clark Gable, Heddy Lamarr, Carole Landis and Carole Lombard.

The Atlantic City Variety committee in addition to Mr. Gravatt includes George F. Willand, P. Mortimer Lewis, Harry Waxman, A. J. Vanni, Mayor Thomas D. Taggart, Jr., and City Commissioners Joseph Altman, William F. Casey, William S. Cuthbert and Daniel S. Bader; Richard Endicott, Lou Cunningham, Harvey Anderson, Mort Levine, Myer Adelman, Nathan Cohen, Frank Elliott, Cy Waxman, Harry Volk, Wallace Andrews, Jack Waxman, Al Fischer, Al Smith, Thomas Husselton, Phillip E. M. Thompson, A. H. Skean, Vincent Manno, Alvin Hunsicker and Miss Lenore Slaughter.

Film companies who have made reservations for their executives include Paramount, National Screen Service, Warner Brothers, Twentieth Century-Fox, Fox-Intermountain, Radio City Music Hall, RKO, United Artists, Universal, Republic, Prudential Circuit, Metro-Goldwyn-Mayer, Skouras Theatre Corporation, Monogram, and others.

Others Will Attend

Fulton Oursler, editor of Liberty magazine and a judge for the Humanitarian Award will attend, as will the Reverend Edward J. Flanagan, founder of Boys Town and Senator James J. Davis of Pennsylvania.

Additional members of convention committees include Harry Browning, Boston, publicity and pictures; A. E. Lichtman and Edward J. Melniker, humanitarian escort committee; and Oscar Neufeld, Horlacher Delivery Service; Alfred J. Davis 20th Century-Fox; George Schwartz, Universal; Milton Rogasner, Iris Theatre; Sam Gross, 20th Century-Fox; Harry Weiner, Columbia; George F. Wielland, Apollo Theatre, Atlantic City to assist Henry Friedman on the hotel and reservations committee.

William A. McAvoy, Jr. of Philadelphia, chairman of the decorations committee has appointed the following assistants: Harry Blumberg, National Theatre Supply Co., projection; Elmer Wilske, Altec Service Corp., sound equipment and operation; Al Blofson, National Penn Printing Co., scrip money; Charles Goldfine, Aldan Theatre, Philadelphia, games and equipment; and John Hockenberry, Warner Bros. Theatre, electrical department.

James P. Clark, William J. Clark, Oscar Neufeld, and Clint K. Weyer are in charge of transportation arrangements.

Five Newsreel companies will cover the Variety convention activities the publicity committee reported. News of the Day, Movietone, Paramount, Pathe, and Universal will assign special units to the boardwalk parade and circus on Saturday, May 17th.

Bids for the 1942 national convention have already been received from three cities the national Variety committee announced this week. Miami, Washington, and Los Angeles will seek the '42 gathering at the delegates meeting in Atlantic City on May 15th.

Other Variety Activities

On April 8th the Atlanta Variety Club paid in full the charity pledge made at the national convention in Dallas last year when Harry Ballance, chairman of the Georgia charity committee delivered $6,500 to Chief Barker William K. Jenkins. Mr. Ballance also reported the club had raised sufficient funds to take all members to the Atlantic City Convention in chartered railroad cars.

TEAR GAS, TIME BOMBS AND SNAKES

Lloyd Royal, owner of the Royal theatre, tear-gas-bombed twice, then blast-bombed, causing injury to five persons, is busy this week tracking down another outrage against his business at Meridian, Miss., after rumors spread throughout that city that someone had released a box of poisonous snakes in the movie house.

Leo Schwartz and D. K. Black are free on $2,500 bond each awaiting the August grand jury on charges of a conspiracy "to commit assault and battery with intent to murder" in connection with the time bomb blast on March 27th. The former is a projectionist and the latter a cab driver, but a former operator of projection equipment. Schwartz, following his arrest on the charges, tried to commit suicide in his cell by slashing his wrists.

The projectionists local at a labor mass meeting this week sponsored by the Central Labor Union of Meridian, offered police and Mr. Royal all possible assistance in apprehending the guilty persons.

Cronin Is Walker Aide

According to an announcement from Washington, William F. Cronin of New York has been appointed executive assistant to Frank C. Walker, Postmaster General. Mr. Cronin has long been associated with Mr. Walker. He has been serving as a senior administrative officer in the office of the Postmaster General, and prior to that was associated with Mr. Walker in the New York offices of the Comerford Circuit.

Bankers Move Further Into Film Stocks

Strengthening their interests in Paramount Pictures and Radio Keith Orpheum, the Manufacturers Trust Company, New York, and the Atlas Corporation, Jersey City, respectively, bought heavily into the stocks of those companies in February, it is disclosed by the Security and Exchange Commission's first summary for that month.

In Paramount, the Manufacturers Trust Company acquired 392,800 3¼ per cent converticle debentures, giving it a total at the close of the month of 3,392,800 debentures. The company also held 5,710 shares of Paramount first preferred stock.

In Radio Keith Orpheum, Atlas bought 17,631 shares of common and 2,300 shares of preferred stock, and at the end of the month held 762,127 shares of common direct and 268,230 shares through the American Company, together with 327,812 warrants for common and 38,981 shares of preferred stock.

Other Transactions

In another sector of Paramount securities, the commission reported that Austin C. Keough, New York, officer, acquired 1,000 shares of common stock and held 1,559 shares of that class and 423 shares of second preferred at the end of the month.

The third largest transaction shown in the report was the purchase of 600 shares of Consolidated Film Industries part preferred stock by Walter P. Stevens, Scranton, Pa., director, making his interest 1,400 shares, and the fourth largest was the acquisition of 200 Universal common voting trust certificates by Preston Davie, New York, director, giving him a total of 3,700 held direct and 26,500 held through the Standard Capital Company.

The only other film transaction reported for the month was the acquisition of 73 more shares of Loew's Boston Theatres common stock by Loew's, Inc., making its total holdings 117,920 shares.

In Columbia Broadcasting System, Dorsey Richardson, New York, director, was shown to have become a stockholder through the purchase of 10 shares of Class A common stock.

Fires Destroy Four Theatres

Four theatres in recent weeks were partially or completely destroyed by fire. In Enumclaw, Wash., on April 4th, fire which destroyed the two-story Hotel Enumclaw, set fire to the adjoining Avalon theatre which was damaged by smoke and water to the extent of $5,000. The theatre was insured. On April 8th, a fire in the backstage section of the Mayfair theatre in Asbury Park, N. J., caused an estimated $40,000 worth of damage. The House is operated by the Riverside Operating Co., Inc.

In suburban Buffalo, N. Y., the Olympic theatre was destroyed by fire last week. Damage was estimated at $12,000 to $15,000. The theatre seats 400 and is managed by Harry Knops. On March 29th, the Attica theatre in Attica, Kansas, was destroyed by fire. The origin fire was unknown. As the second show was over about 11 P. M. and everyone had left the theatre the fire was discovered.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Nebraska, in the past, has outwardly made much of its native sons, especially those who reached Hollywood.

Once, the *Saturday Evening Post* carried a big article about Harold Lloyd, who first saw light in Burchard, Neb., and it showed a photo of the town's grain elevator which carried a big sign saying, "Birthplace of Harold Lloyd." That sign is so lacking in paint now, it's almost impossible to read it.

Early this year, another such incident occurred. Wahoo, Neb., a town of 2,000 people, posted signs at all highway entrances to the town, years ago, heralding it as "The Home Town of Darryl Zanuck (pictures), Howard Hanson (symphony), and Sam Crawford (baseball)." The paint-brushes have gone over the places where these names formerly stood out, and Wahoo's billboards now flaunt the town as "Center of Saunders County" and "Home of Luther College."

There is no reason given for either incident, beecause the hometown-ers make no bones about claiming the distinction due them even now. It's all a matter of a paint brush.

▽

Motion picture stars who attended the opening of CBS's new "Hollywood Premiere" series, in Hollywood, recently entered the radio studios over an historic carpet. It was the original "Hollywood red carpet"—the one used at world premieres of such famous pictures as "The Birth of a Nation," "The Four Horsemen of the Apocalypse," and "Hearts of the World," among others. The carpet was found in a Hollywood warehouse and was taken out and dusted for the air show opening.

▽

Sign of the Times Department:

An editorial noticed in the Wilkes-Barre, Pa., *Times-Leader, Evening News* read: "We see where 'Buck Privates' is staying five weeks at the Penn while 'The Dictator' lasted only one at the Comerford. Berlin papers please copy."

▽

Broadway's Danton Walker observes that the Civil War story of "Gone With the Wind" has been playing the Grant-Lee Theatre in Fort Lee, N. J.

Mr. Walker is the fellow who is supporting Jack Stutz's idea of having the Academy of Motion Picture Arts award a two-headed 'Oscar' to the best double feature of the year.

▽

The United States Government has transplanted one Jackie Coogan from driving a Rolls Royce in Hollywood to truck driving for the Army at San Luis Obispo, California.

▽

RKO announces the emergence of Gloria Swanson from seven years of retirement from the screen, to take the lead in "The Farmer Takes a Wife." Didn't she take a Farmer once?

▽

The Columbia Pictures management in New York announces that Maxie Rosenbloom has been signed for "Harvard, Here I Come."

▽

An eye-raiser was the Mt. Lookout Theatre's marquee billing, in Cincinnati's suburbs, of: "The Three Lane Sisters and Jeffrey Lunn in 'Four Mothers.'"

HIGH FINANCING, BY PARAMOUNT

MOTION PICTURE HERALD,
Managers Round Table,
Rockefeller Center,
New York City.

Attention Miss Merriam:

This is to advise you that I am now a proud Poppa of a little girl. She was christened Caroline Lee, after Paramount's Caroline Lee, who was discovered by Tracy Barham, our Paramount district manager.

The hospital bill for this new arrival was paid for by the prize money I won in the Paramount Barney Balaban Drive, and the doctor's bill was paid by winning the first prize in the Paramount Production Idea contest.

Very truly yours,

RICHARD PEFFLEY, Manager,
Paramount Strand and Gordon Theatres, Middletown, Ohio.

P.S.: I am hoping Paramount has another contest pretty soon.

The following letter from an Ohio exhibitor was received by Pete Wood, secretary of the Independent Theatre Owners of Ohio, in Columbus:

"My dear Pete:

"I am enclosing a check for $16.30 to pay my organization dues. You will notice that I now only have 163 seats instead of 205, because I cut some of them out. Where I had them is now a room where I have six pinball machines, and this is the reason why I am able to pay you my dues.

"Business has been very lousy and the only reason I keep running the show is because my wife, Martha, and the grandchildren like the movies, and I figure, if I can break even, I am saving money, because otherwise the family would have to spend money for gasoline and admissions to see the shows in Gatesburg.

"I have recently started to run double bills, because the film salesmen told me all of the first-class houses were doing it and that it was the thing to do, but Martha is complaining because it has put her behind in her knitting.

"The other day I read of a new organization in New York that is to coordinate the [film] business with the Government. I don't know just what this means but it must be important because the fellow at the head of it is to get twenty-five thousand smackers a year. If this is anything to do with the Consent Decree I'm against it and I hope the organization also is.

"Where can I get one of the certificates from the coordinating committee which will prove that I'm a patriot? None of the film salesmen know anything about this because they're too worried about the new selling plan of blocks-of-five.

"I like to receive your organizational bulletins because they tell me everything except how to make money out of running my theatre. Can't you do this some time, although I don't care so much now since putting in the pinball machines.

"I wish you would also find out who the $25,000 coordinator and his $7,800 Secretary are going to coordinate."

John Chapman, the New York *Daily News* columnist, likes to kid Hollywood movie chatter columnists. He thinks a typical Hollywood chatter column reads something like this:

"Who's the Woman in Black who spends an hour every day jumping on John Barrymore's profile? The one in the sidewalk at Grauman's Chinese. . . . J. Allan Snitch and Ysydor Borrow, screen-writing team, wrote a screen play standing on their heads and with one hand tied behind them, to settle a bet and for a layout in a picture magazine. The screen play is no good, which is the way they write right side up. On the strength of the publicity, the boys got a $1,000-a-week salary hike. . . . What male movie star, drunk as a skunk and mad as a hatter, and sore as a boil, cut which female star's pretty throat with a table knife at what classy rendezvous? I don't know. I'm just asking. . . . But it would be fun if it could be arranged. . . .

"Make a bet right now that next year's Academy Award will go to handsome Amadeus Applegate, who in a recent drawing-room comedy had to make three tries at a cigarette lighter before it would work. Most human touch since Cuddles Laughton burped in 'Henry the Eighth.' . . .

"Found a man yesterday who hadn't seen 'Citizen Kane' at a secret showing. . . . Where would Hollywood be if it weren't for tooth caps and toupees? . . . Barrymore says the Woman in Black might be one of his mothers-in-law. . . . Jimmy Stewart is losing his slouch in the Army, and M-G-M may have to sue. . . .

"You can make a bet that the Academy Award will go to Laszlo Z. Szlapsy, refugee character actor, who played the doctor in 'Where Did You Come From?' He crashed into a confinement case without commanding 'Water—heat, lots of hot water!'" . . .

▽

Harold H. Marshall, publicity man, and Jerry Adams, film salesman, of the Indianapolis office of M-G-M, have been inseparable chums for several years. Uncle Sam drafted Jerry last week. Harold wouldn't be left behind and volunteered. They were both inducted Thursday.

▽

Just to show who's boss in the Bing Crosby-Bob Hope radio-motion picture combination, Bing, the star, in Paramount's new "Road to Zanzibar," has Bob, the stooge, shot out of a cannon, trade left-hooks and toe-holds with a gorilla, tangle somewhat with an octopus, have himself frozen alive, captured by cannibals and electrocuted, all the while Bing, the star, stands on the sidelines, and cheers.

▽

Taking a page from the bulging amusement-participation books of Uncle Sam, whose WPA, Administration, Army and Navy and various other agencies have been putting on everything in the show line from three-ring circuses to vaudeville and movies, the State of New York has gone out and gotten itself a full-fledged night club, the Whirling Top, at East 52nd Street, near Fifth Avenue, New York. The Whirling Top has all the trimmings, a floor show with crooners and cornetists, cigarette girls and champagne. The State took over to recover back taxes from the owners. It also took over their headaches.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Ziegfeld Girl

(MGM)

Showgirls and Troupers

Screen entertainment of a lavish and fulsome nature is here unwound against a background of the Ziegfeld "Glorified Girl" era of a decade and a half ago.

Starting with the premise that to be a Ziegfeld showgirl was simply to see more of life in a shorter time than in other occupations, the picture shows the results of this compression on three such girls, depicted by Judy Garland, Hedy Lamarr and Lana Turner, who, together with James Stewart, constitute the film's starring quarter.

The first, characterized as the daughter of Edward Gallagher of Gallagher and Shean, wins stardom, eventually creates an opportunity for the success of her father and his vaudeville partner. The second, wife of an impoverished violinist, finds that she still loves him and wins him back, although he had left her in protest against her acceptance of the job. The third, department store elevator operator and policeman's daughter, takes the easy way of admiration and gifts, ends in misery and dies on the opening night of a new edition of the "Ziegfeld Follies."

The three stories, and something of the show itself, are enacted by a cast which, in addition to the four stars, has in principal support Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, Edward Everett Horton, Philip Dorn, Paul Kelly.

Producer Pandro Berman, on behalf of his first vehicle since leaving RKO as executive in charge of production, and director Robert Z. Leonard have spared nothing to impart the feel of the spectacular which was a Ziegfeld trademark. The picture was filmed in Sepia and includes both dancing and singing sequences which evoked applause at the press preview. Busby Berkeley directed the musical numbers, written by Nacio Herb Brown and Gus Kahn. Harry Carroll and Joseph McCarthy, and Gallagher and Shean.

Previewed at the Four Star Theatre, Los Angeles, to a press and professional audience. While individual numbers and portrayals received applause, restlessness was evident at the length of the picture. Billy Burke (Mrs. Florenz Ziegfeld) and her daughter seemed satisfied that justice had been done the subject, judging by their post-preview smiles.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Robert Z. Leonard. Producer, Pandro S. Berman. Musical numbers directed by Busby Berkeley. Musical score, Herbert Stothart. Musical director, Georgie Stoll. Words and lyrics by Nacio Herb Brown and Gus Kahn, Roger Edens, Antonio and Rosario, Harry Carroll and Joseph McCarthy, Edward Gallagher and Al Shean. Vocals and orchestrations by Leo Arnaud, George Bassman and Conrad Salinger. Director of photography, Ray June. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorations, Edwin B. Willis. Musical presentation, Merrill Pye. Gowns and costumes, Adrian. Makeup, Jack Dawn. Film editor, Blanche Sewell. P.C.A. Certificate No. 7074. Running time, 131 minutes. Release date, April 25, 1941. Adult audience classification.

CAST

Gilbert Young	James Stewart
Susan Gallagaher	Judy Garland
Sandra Kolter	Hedy Lamarr
Sheila Regan	Lana Turner
Frank Merton	Tony Martin
Jerry Regan	Jackie Cooper
Geoffrey Collis	Ian Hunter
"Pop" Gallagher	Charles Winninger
Noble Sage	Edward Everett Horton
Franz Kolter	Philip Dorn
John Slayton	Paul Kelly
Patsy Dixon	Eve Arden
Jimmy Walters	Dan Dailey, Jr.
Al	Al Shean
Mrs. Regan	Fay Holden
Mischa	Felix Bressart
Mrs. Merton	Rose Hobart
Nick Capalini	Bernard Nedell
Mr. Regan	Ed McNamara

Penny Serenade

(Columbia)

Mr. and Mrs. and Family

After being subjected to a series of sophisticated screen studies on marital problems and mixups, with emphasis on the boudoir and bed, this is a welcome and wholesome change. Belatedly, perhaps, this production advances a man, his wife and their joint joys and sorrows in raising a family with entertaining and engaging, if somewhat sentimental results. It is warm with human interest and appeal, filled as it is with the everyday material of everyday life, the laughs and tears that color normal existence.

Besides the glad tidings of screen material that will cause neither showman nor spectator embarrassment, there is the fact that the roles of wife and husband, are beautifully handled by Irene Dunne and Cary Grant, personalities who need no further sales elaboration to discerning picture patrons. Miss Dunne plays with touching tenderness and Mr. Grant gives the husband assignment a manly and natural treatment. Edgar Buchanan affords a homey and comical characterization as a friend of the family, equally adept at handling a linotype machine or a baby's tub. Beulah Bondi is properly sympathetic and soft spoken as the head of an adoption agency. The children, from an unidentified six weeks' old infant to a six-year-old youngster with a wide and winning grin, perform naturally and spontaneously.

The picture derives its title from a record recital played by "Julie" as she prepares to leave her husband, "Roger." Through a flashback of revolving disks and background theme music dated to the times, the songs cue a portrayal of the courtship of the pair, he a newspaper man and she a salesgirl in a music store. After marriage, "Julie" follows "Roger" to Japan where an earthquake ruins their honeymoon cottage and causes the death of "Julie's" unborn child. Back in America, "Roger" buys a country paper and to satisfy the maternal longings of "Julie," who is unable to bear her own children, a baby is adopted. For a while it looks as if the family's precarious financial condition will prevent final adoption but the child is at last adopted and raised to the age of six when death suddenly deprives the parents of their daughter. Grief almost separates "Julie" and "Roger" but the offer of another adoption brings the pair together again, as they plan to open up the nursery once more.

Previewed at the Astor Theatre in New York where the house's large capacity was crowded with an audience mostly of film buyers and their female acquaintances. The feminine contingency was most vocal in delighted, audible demonstrations during the baby sequences and the house as a whole reacted most positively to the comic scenes of the infant ablution session. The finale of the film was greeted with a chorus of applause, and the sound of throats and noses being cleared.—JOSEPH F. COUGHLIN.

Produced and distributed by Columbia Pictures. Directed by George Stevens. From a story by Martha Cheavens. Director of photography, Joseph Walker. Film editor, Otto Meyer. Art Director, Lionel Banks. Assistant director, Gene Anderson. Music by W. Franke Harling. Musical director, M. W. Stoloff. Sound, John Goodrich. Production associate, Fred Guiol. P. C. A. Certificate No. 6848. Running time, 124 minutes. Release date, April 24, 1941. General audience classification.

CAST

Julie Gardiner	Irene Dunne
Roger Adams	Cary Grant
Miss Oliver	Beulah Bondi
Applejack	Edgar Buchanan
Dotty	Ann Doran
Trina, age 6	Eva Lee Kuney
Doctor Hartley	Leonard Willey
Judge	Wallis Clark
Gillings	Walter Soderling
Trina, age one	Baby Biffle

Love on the Dole

(Anglo-American)

Sociological Drama

Students of the box office who contend that the sombre and the serious have no place in the world of entertainment must admit that the Ronald Gow-Walter Greenwood play whence was adapted this moving and candid story in the relation of economic conditions to working class behavior, was one of the major successes of recent years. It is still making money, even in these preoccupied days, wherever it is staged. Whether the screen version will do likewise is another matter, for the screen audience is another matter from its theatre counterpart. That the title already has a box office pull is undoubted; that the treatment both by director and artists will attract all to whom serious ideas and profoundly serious film making mean anything is no less obvious.

The film is a photographic, human, but gloomy glimpse of life in an industrial town during the bad, unemployed days of a few years back. The pawnbroker's queues, the threepenny nips of "red biddy," the squalid homes, the unemployment exchange, the ceaseless, futile search for the job that means life, as against mere existence—or death—are all here. Here, too, is a gloomy but all too truthful story of people who can love and live only if they have work, of a girl who wants to exist decently, whose Socialist lover dies, and who becomes a bookmaker's mistress so that she can get jobs for her menfolk.

Into the limelight comes a fair-haired North Country girl Deborah Kerr, whose characterization of the mill girl puts on to the screen, so aptly as to be imperceptible, just one of those hardworking North Country lasses who are the sunlight of every Lancashire town. Miss Kerr is an artist, but better still she is unconscious of it. Clifford Evans as the thoughtful, philosophising propagandist brings a new style to screen acting. There are plebeian women, Maire O'Neill, Mary Merrall, Marie Ault, who add impeccable strokes of realism.

Shot in an atmospheric shadow in tune with the mood, but a little trying on the eyes, very well recorded and decorated, the picture passes the test of production quality. Its dialect and native idiom are likely to restrict its market abroad but that many American audiences will find it both absorbing and deeply moving would seem emphatically certain.

A normally representative London audience attended the trade show and the screening was notable for its hushes, its stifled sobs and its escapist laughter, and for the burst of applause accorded at the close.—AUBREY FLANAGAN

A British National Film. Distributed by Anglo-

(*Continued on page 39*)



You don't need a Gallup Poll to tell you what's today's hottest box office material on —or off—the earth. Everyone's got their eyes turned upwards . . . at **AVIATION!** And Paramount Showmanship gives you this series of **THREE** thrill-charged romances of the skies . . . right at the peak of public interest!


1st
in the series..
ZOOMING
STRAIGHT
AT YOUR
BOX
OFFICE
RICHARD ARLEN
and JEAN PARKER
Helen Mack • Roger Pryor
Don Castle • Cliff Edwards
Directed by JAMES HOGAN
A Paramount Picture
"POWER DIVE"
Coming...
"FORCED LANDING"
"FLYING BLIND"
Screen play by Maxwell Shane
and Edward Churchill. Based
on a story by Paul Franklin
Paramount Pictures

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 36)

American. Produced and directed by John Baxter. Screen adaptation by Walter Greenwood in association with Garbara K. Emary and Rollo Gamble. Associate producer, Walter Greenwood. Associate director, Lance Comfort. Photography, James Wilson. Sound recording, Harold King. Art direction, Holmes Paul. Editing and montages, Michael Chorlton. Production manager, Wallace Orton. Music by Richard Addinsell and directed by Muir Mathieson. Running time, when seen in London, 100 minutes. Adult Audience classification.

CAST

Sally ..... Deborah Kerr
Larry ..... Clifford Evans
Mrs. Hardcastle ..... Mary Merrall
Mr. Hardcastle ..... George Carney
Harry Hardcastle ..... Goeffrey Hibbert
Helen Hawkins ..... Joyce Howard
Sam Grundy ..... Frank Cellier
Ned Narkey ..... Martin Walker
Mrs. Dorbell ..... Maire O'Neill
Mrs. Nattle ..... Iris Vandeleur
Mrs. Bull ..... Marjorie Rhodes
Mrs. Jike ..... Marie Ault
Bill Simmons ..... Charles Williams
Jack Lindsay ..... Colin Chandler
Sam Hardie ..... Jordan Lawrence

Model Wife

(Universal)

Economics of Marriage

Joan Blondell and Dick Powell here appear as husband and wife, working together in a dress shop. The shop's owner, portrayed by Lucile Watson, has, among numerous other house rules, one forbidding any of her feminine employees to wed, so the marital existence of the two young employees is kept a dark secret.

Sharing the secret, however, is the shop's manager, enacted by Charlie Ruggles, and his wife, Ruth Donnelly. The youthful couple are shown leading a normal wedded existence, saving and planning for a baby and happy save for such friction as is engendered by the belief held by the head of the house that his wife should not work.

As the owner's son, a charming ne'er-do-well, Lee Bowman complicates the scene, by falling in love with the girl, whose secret finally comes out after her husband has been fired. Eventually the crusty owner realizes her own lack of humanity and brings the two together after a threatened divorce.

Played wholly for the comic ingredients of the story, the picture is sophisticated in dialogue and situation; has several familiar comedy sequences, as when the playboy, in the girl's apartment, thinks he sees himself in a mirror when really looking out a window at the husband, crouched on a ledge to avoid detection. Other sequences, with emphasis on the baby to come, are directed at an adult sense of humor.

Produced and directed by Leigh Jason. The film's supporting roles are filled by Billy Gilbert, John Qualen, Lorraine Krueger and Glen Turnbull in addition to those already named.

Previewed at Alexander Theatre, Glendale, to an audience which laughed heartily at individual sequences, but grew restive at the length of the picture.—WALTER SELDEN.

Produced and distributed by Universal Pictures. Producer-director, Leigh Jason. Cameraman, Norbert Brodine. Art director, Jack Otterson. Costumes, Vera West. Film editor, Arthur Hilton. Sound supervisor, Bernard B. Brown. Technician, Charles Carroll. Assistant director, Vernon Keays. General musical director, Charles Previn. P.C.A. Certificate No. 7174. Running time, 78 minutes. Release date, April 18, 1941. Adult audience classification.

CAST

Gloria Chambers ..... Joan Blondell
Fred Chambers ..... Dick Powell
Milo Everett ..... Charlie Ruggles
Ralph Benson ..... Lee Bowman
J. J. Benson ..... Lucile Watson
Mrs. Milo Everett ..... Ruth Donnelly

The Invisible Ghost

(Monogram-Banner)

Horror Story

"The Invisible Ghost" is a horror story in which the audience is allowed to know who the murderer is but the characters are kept in the dark until the climax. Without pseudo-science to back the implausibilities of the story, the picture deals with a wealthy man turned murderer in an insane rage over the departure of his wife with another man several years before. The wife's lover has been killed in an auto crash, and the wife, a victim of amnesia, has been secreted on the estate by a faithful servant who harbors the idea of nursing her back to health. Her nocturnal appearances on the grounds, when witnessed by her husband who believes they are hallucinations, drive him to murder guests and servants. In addition to the murders, an innocent man is sent to the gallows, having been convicted of one of the crimes.

Bela Lugosi, whose name has been synonymous with the horror cycle, is starred in this as the insane killer. Supporting him are Polly Ann Young, John McGuire, Clarence Muse, Terry Walker, Betty Compson, Ernie Adams, George Pembroke, Ottola Nesmith, Fred Kelsey and Jack Mulhall.

Previewed in a studio projection room.—V. K.

Produced by Banner Pictures Corp. for Monogram release. Produced by Sam Katzman. Associate producer, Pete Mayer. Directed by Joseph H. Lewis. Assistant directors, Edward M. Saeta and Harry Slott. Photographed by Marcel Le Picard and Harvey Gould. Edited by Robert Golden. P. C. A. Certificate No. 7243. Running time, when seen in Hollywood, 65 minutes. Release date, April 25, 1941. Adult audience classification.

CAST

Mr. Kessler ..... Bela Lugosi
Virginia ..... Polly Ann Young
Ralph ..... John McGuire
Paul ..... John McGuire
Evans ..... Clarence Muse
Cecile ..... Terry Walker

The Devil Bat

(Producers Releasing Corp.)

Pseudo-Scientific Melodrama

Again amid a maze of intricate mechanisms Bela Lugosi, portraying a mad doctor, creates a pseudo-scientific monster, this time to destroy his employers, who, he believes, have swindled him of a fortune. Herein is again presented for the thrills and chills of audiences in search of horror fantasy another in the familiar cycle of pictures. But unlike many of its predecessors, the picture contains all the suspense, action and romance to make it lively horror entertainment.

Lugosi portrays "Dr. Carruthers," a scientist whose mind is poisoned by his wealthy employer's action. To get revenge he creates a monster-bat who attacks and kills victims with a shaving lotion, also prepared by the doctor. After the first murder "Reporter Johnny Layton" is sent by his city editor to get the story. He remains through four additional murders before he solves the mystery with the aid of his photographer.

Supporting Bela Lugosi are Suzanne Kaaren as the girl whose life is constantly at stake and who, with Dave O'Brien as the reporter, lends the romantic element to the picture, Guy Usher as the company executive, and Donald Kerr the photographer "One-Shot Maguire." The picture was produced by Jack Gallagher and directed by Jean Yarborough.

Reviewed at the New York theatre. An afternoon audience watched with silent interest.—GEORGE SPIRES.

Produced by Jack Gallagher for distribution by Producers Releasing Corporation. Directed by Jean Yarborough. Associate producer, Guy V. Thayer, Jr. Photographed by Arthur Martinelli, A.S.C. Sound engineer, Farrell Redd. Art director, Paul Palmentola. Film editor, Holbrook N. Tood. Running time, 69 minutes. Release date, Jan. 2, 1941. P.C.A. Certificate Number, 6897. General audience classification.

CAST

Dr. Paul Carruthers ..... Bela Lugosi
Mary Health ..... Suzanne Kaaren
Johnny Layton ..... Dave O'Brien
Henry Morton ..... Guy Usher
Maxine ..... Yolande Mallott
"One-Shot" Maguire ..... Donald Kerr
Martin Heath ..... Edward Mortimer
Don Morton ..... Gene O'Donnell

The Kid's Last Ride

(Monogram)

Western Melodrama

The fifth of "The Rangebusters" series, with Ray "Crash" Corrigan, John "Dusty" King and Max "Alibi" Terhune, has the trio furthering their search of adventure and justice. They accomplish both but not until the three cowboys and the audience have experienced all the elements of action, excitement, comedy and romance interspersed with a number of musical renditions.

"The Kids Last Ride," produced by George W. Weeks for Monogram, is a tale of the hard riding buckeroos who accept a thankless job of cleaning up a western prairie town only to discover they have been framed. Throughout the production they ride into trouble and danger at every turn in an effort to rid the town of the local politicians who have a dictatorial hold on the local citizenry, and to free a young lad, whose gambling debts have put him under the control of the gang, from the criminal influence. The boy at the end saves "Crash's" life at the cost of his own, and "The Rangebusters" successfully complete their mission.

Anna Bell Ward was associate producer.

Reviewed at the Arena theatre in New York. —G. S.

A George W. Weeks production for Monogram release. Directed by S. Roy Luby. Photographed by Robert Cline. Sound, Glen Glenn. Production manager, William Nolte. Musical direction, Frank Sanucci. Film editor, Roy Claire. Associate producer, Anna Bell Ward. Running time, 59 minutes. Release date, March 10th, 1941. P.C.A. Certificate Number 6971. General audience classification.

CAST

Crash ..... Ray Corrigan
Dusty ..... John King
Alibi ..... Max Terhune
Sally ..... Luana Walters
Jimmy ..... Edwin Brian
Harmon ..... Al Bridge
Bart ..... Glen Strange
Wash ..... Frank Ellis
Disher ..... John Elliott
Johnny ..... George Havens

Battle of the Atlantic

(20th Century-Fox)

Convoys at Sea

The difficult and dangerous task of delivering war supplies to Great Britain across the North Atlantic is dramatically pictured in this first of a new series known as "The World of Today," commentaries for which are furnished by Quentin Reynolds, *Collier's* war correspondent.

Impressive shots of air raid destruction in England convey the urgency and importance of deliveries of essential supplies from this side of the Atlantic. The camera then follows the loading of merchant vessels in a Canadian port, the formation of convoys and their protection, first, by Canadian air craft, then Canadian war vessels; next, at about mid-Atlantic, by British naval units, and, finally by British air craft.

Action at sea, with attacks by both submarine and enemy air craft, are pictured. Reynolds' commentary is in key with the subject. Running time, 9 minutes.

THE HOLLYWOOD SCENE

Still Strong

Hollywood's production continued at close to peak activity this week, with 47 pictures before the cameras, two less than the week before; 13 completed, four more than last week, and 11 started, two less than the previous stanza.

Paramount had the greatest number of films shooting, with seven in work, and RKO and Warners each had six, followed closely by MGM and Columbia, with five apiece.

The week's tabulation:

COMPLETED

MGM
Man from the City
MONOGRAM
King of the Zombies
Redhead
Pioneers
PRODUCERS RELEASING
Lone Rider Gallops to Glory
PARAMOUNT
Night of January 16th
RKO
Sunny
REPUBLIC
Sheriff of Tombstone
The Gay Vagabond
UNIVERSAL
Tight Shoes
Hello, Sucker
Men of the Timberlands
WARNERS
Underground

STARTED

MGM
Get Away
PARAMOUNT
Henry for President
RKO
Cyclone On Horseback
Interlude
The Father Takes a Wife
REPUBLIC
Angels with Broken Wings
The Desert Bandit
20TH-FOX
Belle Starr
UNIVERSAL
Beyond the Law
Abbott and Costello in the Navy
Half Way to Shanghai

SHOOTING

COLUMBIA
Betty Co-ed
Obituary
Prisoner on Devil's Isle
One Way Street
Blondie in Society
MGM
Blossoms in the Dust
Dr. Jekyll and Mr. Hyde
The Uniform
Lady Be Good
Untitled Marx Bros.
PARAMOUNT
The Great Man's Lady
Hold Back the Dawn
Buy Me That Town
Aloma of the South Seas
The Parson of Panamint
World Premier
Nothing But the Truth
RKO
Before the Fact
Tom, Dick and Harry
My Life with Caroline
The Devil and Daniel Webster
Parachute Battalion
Scattergood Pulls the Strings
REPUBLIC
Thunder Over the Ozarks
20TH-FOX
Miami
Man Hunt
Sun Valley
The Man with the Shovel
UNIVERSAL
Too Many Blondes
Unfinished Business
WARNERS
Sergeant York
The Gentle People
Dive Bomber
Man Power
Bad Men of Missouri
Flight Patrol

No short subjects were started or completed.

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A committee to investigate the erection of a new Academy building was appointed by president Walter Wanger at the first quarterly meeting, this week, of the Academy of Motion Picture Arts and Sciences.

Authorized by the Board of Governors, Mr. Wanger appointed William Pereira, consulting architect, and director Sam Wood to the committee. They have been instructed to report back to the Board at its next meeting with data regarding locations available, type of building suggested, and similar information. While the idea of an Academy Building has been under discussion for some time, this is the first concrete step taken by the Board.

As chairman of the membership committee, Mervyn Le Roy reported that 47 new members had been added to the rolls in the past month, coming from acting, writing, directing and technical branches of the industry.

Star News

GLORIA SWANSON, after a seven year absence from the screen, is to appear in "Father Takes a Wife" at RKO.

CARY GRANT will next appear in "Bedtime Story" at Columbia.

EDWARD G. ROBINSON, ANN SHERIDAN and JOHN GARFIELD will have top roles in Warners' "Klondike."

MADELEINE CARROLL and STIRLING HAYDEN are to appear together in "Dildo Cay" at Paramount.

THOMAS MITCHELL has been assigned the leading role in RKO's "Unexpected Uncle."

GENE TIERNEY is to star in "Belle Starr" at Twentieth Century-Fox.

WRESTLERS DEFEND HONOR OF ART

Five "grunt and groan" specialists (wrestlers to ordinary people) last week in Hollywood passed a resolution condemning Paramount and asking studios to refrain from "belittling the wrestling profession and otherwise casting aspersions upon its dignity".

Cause for their action was Bob Hope's wrestling scene with a gorilla in "The Road to Zanzibar". The petitioners were George Zaharias, wrestler now turned wrestling promoter; Hardboiled Haggerty, The Golden Terror, Chief Little Wolf, and Jim Londos, all gentlemen of the mat.

The resolution set forth that the business of wrestling was a "profession of dignity" and imbues its members with a feeling of pride, "its roster being composed of the Flower of American Manhood".

Incidentally, always but incidentally, the picture will open here shortly.

More Stories

Adding to the record number of purchases already made since the first of the year, Hollywood this week acquired 10 more story properties to add to the reservoir it is building up against the day when the Consent Decree becomes operative.

A novel which is not yet written, and two originals were bought by RKO Radio; a current Broadway stage play and a novel by Warners; a Broadway play and an original by Paramount; a novel now being written was purchased by Metro-Goldwyn-Mayer; a magazine story by David Selznick, and a novel by Twentieth-Century-Fox.

I.A.R. Wylie, after verbally presenting her idea for a novel, sold the screen rights to the still unwritten book to RKO. The deal calls for Miss Wylie to write the novel, for it to be published, and for the authoress to adapt it to the screen. RKO also bought "Lady Scarface," a gangster comedy by Arnaud d'Usseau and Richard Collins. The original will be used as a vehicle for Dennis O'Keefe and Frances Neal. Third of the studio's purchases was "Powder Town," a Vicki Baum original. An American munitions plant forms the story background.

Screen rights to Emelyn Williams' "The Corn Is Green," which stars Ethel Barrymore in its New York stage version, were bought by Warners. The picture will probably serve as a vehicle for Bette Davis. "Mississippi Belle," a Southern story dealing with the double life of an orphan-heiress, was also purchased by the studio. Written by Clements Ripley, the story is to appear as a *Liberty Magazine* serial and then be published as a book.

Paramount added to its large purchases since the first of the year with "Take a Letter, Darling," an original by George Beck, and "Out of the Frying Pan," a Broadway play written by Francis Swann. The former is a comedy about a modern business woman who has a male secretary, the latter concerns the adventures of a trio of young actors and three young actresses looking for success.

"Drivin' Woman," a novel now being written by Elizabeth Pickett Chevalier, was acquired by MGM. Submitted to a firm of book publishers in outline form, the novel will not be published until 1942. The story is woven around a girl who inherits a Southern tobacco plantation, following the Civil War, and is already being compared by MGM to "GWTW."

David O. Selznick has bought "Drake's Drum," an original written at the studio by staff writer Peter Viertel. The story has also been sold to *Liberty Magazine*, and centers around a cross section of life in England today.

A novel by Stephen Ransome, "Hearses Don't Hurry," was acquired by Twentieth-Fox.

MAJORS INTERNATIONALIZE PRODUCT PROMOTIONS AT MEXICAN FESTIVAL

"Pot o' Gold" Premiere Held at "Festival" in Mexico City on Pan-American Day; Columbia Tradeshows "Penny Serenade"

Showmanship promotions introducing new product are now taking on an international color and savor and favor political opportunism as a means of cementing Anglo-Saxon and Latin-American cultural relations.

What originally was intended as a private press junket to Mexico City, from Broadway, Hollywood, and in-between, in behalf of James Roosevelt's "Pot o' Gold," was turned into an all-out turnout by Hollywood for a big "Motion Picture Festival" in the Mexican Capital, at the invitation of Mexican President Avila Camacho, last Saturday, through Tuesday.

With the invitation from President Camacho, young Mr. Roosevelt, eldest son of the President, Hollywood motion picture producer and active United States Marine Captain, withdrew his own plans in favor of "an industrywide event," which found nearly every major studio participating.

Even the United States Government participated. John Hay (Jock) Whitney, director of the Motion Picture Division of the U. S. Office of Coordination of Commercial Cultural Relations between the American Republics, accompanied Hollywood to Mexico in the interests of cultural relations between the American Republics. He also worked with the majors on arrangements for the festival.

Arrival by Air

The movie stars and executives arrived in Mexico City Saturday morning on three chartered airplanes. A crowd of 5,000 greeted them at the airport.

Among the visitors were Mr. Whitney, Wallace Beery, Brenda Marshall, Kay Francis, Norma Shearer, Mrs. Douglas Fairbanks, Sr., Susan Hayward, Veronica Lake, Frank Capra, Mr. and Mrs. David O. Selznick, Francis L. Alstock, Desi Arnaz, Lucille Ball, Sabu, Kenneth Thomson, Esther Fernandez, Patricia Morrison, Mischa Auer, Frank Morgan, William Holden, Mickey Rooney, Brenda Joyce, Stan Laurel and Oliver Hardy.

Also the following persons representing press syndicates and newspapers and magazines: Louella O. Parsons, Edwin Schallert, Raymond Clapper, Drew Pearson, Walter Clausen, William R. Wilkerson, Ralph Jordan, Harrison Carroll, Richard Pollard, Peter Stackpole, Charles Daggett, Herbert Klein, Kay Proctor, John S. Truesdell, Ivan Spear, Luigi Luraschi, Frank Seltzer, William Wallace, and Whitney Bolton.

The Hollywood personalities were given a reception at the Mexico City city hall Saturday, after arrival. That even, they attended a banquet. On Sunday, they were at a special Easter mass in the Shrine of Guadalupe, and at a lunch and fiesta, and a barbecue. On Monday, they went sight-seeing and visited President Comacho.

Many of the stars in the group made personal appearances at four of the city's theatres, in which were shown, in addition to Mr. Roosevelt's product, "The Letter," Warners; "Chad Hanna," Fox; "The Invisible Woman," Universal; "This Thing Called Love," Columbia; "Mr. and Mrs. Smith," RKO; "Victory," Paramount, and "Pot o' Gold" were premiered.

Monday being Pan-American Day, it was observed via radio, by a special program over stations WMCA, New York, and WRUL, Boston, the latter short-wave. The Pan-American Press Club sponsored the idea. Francisco Castillo Najero, Mexican Ambassador, delivered the feature address. Speakers were Leon DeBayle, Nicaraguan minister; T. Hartmann, consul general of Bolivia; and others.

On Tuesday, as the Hollywood personalities left Mexico, the city was shaken by an earth tremor which set fires and damaged structures to an estimated $1,000,000; and news arrived of a catastrophic earthquake in the city of Colima, 300 miles west, and of the eruption of Colima volcano.

New York area exhibitors and Columbia field executives and salesmen attended the trade showing Tuesday morning, at the Astor Theatre, New York City, of the company's latest "big" feature, "Penny Serenade."

Among the exhibitors who accepted invitations were: Harry Arthur, Herman Becker, John Benas, Gus Eysell, Sam Dembow, S. H. Fabian, Max Fellerman, Louis Frisch, Jack Hattem, Al Hovell, Leo Justin, Harry Katz, Ike Libson, Charles Moses, Fred Meyers, Leon Netter, John Nolan, J. J. O'Connor, Eugene Picker, Walter Reade, Jr., Sam Rosen, Sam Rinzler, Edward Rugoff, Fred Schwartz George Skouras, William White and Morrie White.

Division managers who attended were Sam Galanty, Washington; Phil Dunas, Chicago, and Carl Shalit, Detroit. Branch managers included Joe Miller, Albany; I. H. Rogovin, Boston; Phil Fox, Buffalo; Tim O'Toole, New Haven, and H. E. Weiner, Philadelphia.

Hollywood, and newspaper, luminaries, will be present at the world premiere of Universal's "The Flame of New Orleans," next Thursday at the Orpheum Theatre, in that city. Among the Hollywood people scheduled are Bruce Cabot, Joseph Pasternak, Rene Clair, Andy Devine, Mischa Auer, Hugh Herbert, Peggy Moran, Anne Gwynne, and Helen Parrish. Mr. Pasternak is the producer; Mr. Cabot, the co-star; Mr. Clair, the director.

"Ziegfeld" Tour

A party of girls chosen by MGM, and a group of oil paintings featuring 1941 show girls, began touring the country Saturday as exploitation for the company's "The Ziegfeld Girl." The tour started in Chicago, will visit 75 cities, is under supervision of William R. Ferguson, the company's exploitation chief. In each city, a contest will be staged to find the girl whose measurements most closely approximate those of the gowns from the picture, in which the girls in the party are clothed.

DOUGLAS FAIRBANKS "CULTURAL ENVOY"

Motion picture actor, Douglas Fairbanks, Jr., will tour Latin-American countries to foster that "better understanding" between the western hemisphere republics sought by the Administration. Mr. Fairbanks received his mission from President Roosevelt last week and announced he would begin touring by air later this month. He added his Spanish was improving and that his French was good. He has a leave of absence from his studio until July 1st. A White House statement said the actor would endeavor to ascertain how the Government and the film industry can make the motion picture "a more effective instrument for conveying comprehensive views of life" not only in the United States but in the Latin-American republics. Mr. Fairbanks, in a New York interview on Friday, April 11th, said, "I'd even have gone if I had to pay my own expenses." In July Mr. Fairbanks will begin work in "The Corsican Brothers" for Edward Small.

Pizor-Segall Fight Continues

A counter-suit was filed Tuesday in Philadelphia in the litigation of Lewen Pizor and Charles Segall, involving their partnership in the operation of four houses—the Ace, Apollo, Chelten and Tioga theatres. A bill in equity, filed by City Commissioner Morton Witkin, counsel for Mr. Segall, alleged that Mr. Pizor fraudulently obtained for himself, at the expense of their partnership and their joint theatre corporations, "outright money payments or credits" from Quality Premium Distributors upon sales of merchandise by the premium company, and from Paramount Pictures, Inc.

From Paramount, it is alleged, Mr. Pizor obtained financial benefits in the form of pictures, charged against the partnership, but used by the defendant personally in the theatres which he operated separately from the partnership.

In addition, Mr. Pizor is charged with removing from the premises of the theatres jointly operated, certain partnership property to the then value of at least $1,500.

Other Defendants Named

The Eastern Theatres, Inc., and Boro Theatre Corporation are joined as defendants. The court is asked to appoint a receiver and finally liquidate the assets of the partnership and theatre corporations, and issue an injunction to restrain Mr. Pizor from dealing in any way with the assets of either the partnership or the corporations. Further, the bill asks for an accounting of "any unjust enrichment enjoyed by the defendant" as described in the foregoing and the court is asked to award damages.

On April 1, Mr. Pizor filed a similar suit in Common Pleas Court against Mr. Segall, charging him with defrauding the partnership and their joint theatre corporations, action taken after Mr. Segall entered a judgment in the same court against Mr. Pizor for $55,124 on alleged default of a lease on the Apollo for four months' rent. The Apollo is personally owned by Mr. Segall. The counter-suit is said to be the result of failure to settle differences out of court. Mr. Pizor's case was listed for hearing last Friday, but the case was continued. State Senator Harry Shapiro represents Mr. Pizor.

CASEY SEES DANGER IN 30 HOUR WEEK HINT

Labor Negotiator To Discuss New Demands with Home Office Heads in New York

Pat Casey, labor representative for the major companies, this week took the demands of studio unions from the conference table in Hollywood to the company managements in New York, for decision in connection with demands to be met in a new five-year contract, with expiration of the old one, last month.

That coast studio workers may demand a 30-hour work week, instead of the present 36, was indicated Monday. Leaders of the international unions in the basic labor agreement hinted they might ask for such an arrangement in the negotiations about to be conducted on renewal of the five-year agreement.

Those negotiations are being delayed, meanwhile, until the Wages and Hours Administration announces, late this week or next, its decisions on disputed classifications of studio workers, Pat Casey, producers' labor contact, announced in New York, also on Monday.

Mr. Casey added, in duscussing the labor scene of Hollywood, that demands of armament and associated factories were draining Hollywood's labor supply; and that this might soon become a serious problem.

The adoption of a work week of less than 36 hours would be handicapped by the threatened shortage of workers, he remarked, noting that shorter work weeks were always adopted to provide employment for a surplus of workers. He hinted producers might counter the anticipated union demands, with a demand for a 40-hour week.

Whether wage increases will be asked by the international unions was not known this week.

IATSE May Sign Pact

It was regarded possible the International Alliance of Theatrical Stage Employees might again become a basic agreement signatory. This international withdrew in 1939, after granting autonomy to its coast locals.

Mr. Casey's purpose in coming to New York was, in part, to arrange for the negotiations on the basic agreement. The various company presidents are to be present at such negotiations. They are normally based in New York. Though the pact expired last month, its provisions, by mutual agreement, are being continued. It is not known whether the new agreement will be for five, or ten, years.

The present pact provides for annual re-examination of wage and hour conditions. The internationals in the agreement are: American Federation of Musicians; the International Brotherhood of Teamsters and Chauffers; the International Brotherhood of Carpenters and Joiners; and the International Brotherhood of Electrical Workers.

Conferences continued this week in Hollywood between Walt Disney studio officials and those of the Screen Cartoonists Guild and the American Federation of Labor, on recognition of the guild as collective bargaining agency for its categories of workers in that studio. Present at the conferences, which began Friday, April 11, have been Aubrey Blair, AFL organizer; Herbert Sorrell, business agent of the Motion Picture Painters local; George Bodle, guild attorney; Gunther Lessing, Disney studio attorney; and Herbert Lamb, comptroller for the latter concern.

In Kansas City, the Film Exchange Employees Union, Local B23, has elected 1941 officers, as follows: C. C. Kinpe, president; Brettice Mueller, vice-president; Mary Heuisen, secretary; Webster Knight, financial secretary; Irene Sharp, business agent; Clyde Cox, sergeant-at-arms; Charles L. Lewis, treasurer; and George Regan, reading clerk.

The Powhatan Theatre, St. Louis, has reopened. It had been closed for seven months by a dispute between the management and the stagehands' union. Mrs. Bess Schulter, owner, said last week she had given in to the union; she will hire a stagehand at $78 per week. The stagehands' quarrel with her affected the theatre's operation because projectionists refused to work in it.

The Philadelphia Exchange Employees Union, Local B7, will have its annual dinner dance May 22nd at the Stephen Girard Hotel, that city.

Named delegates from the Pittsburgh projectionists' union to the forthcoming convention of the Pennsylvania Federation of Labor are Louis Indo, William Thompson, and George Engslter.

New officers of the San Antonio projectionists' local are: Charles Bruening, president; Genero Gracia, vice-president; John Dennis, business agent; and Eugene Muller, treasurer.

Reelected president of the American Federation of Musicians Local 557, Freeland, Pennsylvania, is Allen Feist. Other new officers are Charles Lentz, vice-president; James Maloney, secretary-treasurer; John Potzner, business agent.

Ballots are to be mailed to members of the American Guild of Variety Artists, vaudeville performers union, late this week or next, containing nominations for national officers.

UA Welcomes Pressburger

Arnold Pressburger, who will produce "The Shanghai Gesture" for United Artists was welcomed to the UA fold in New York on Wednesday with a luncheon at the Waldorf-Astoria. Guests with the European producer were Geza Herzig, author of the screen play, Albert de Courville and Theodore Baumfeld, production associates, and George Burroughs, Guaranty Trust Co. executive who participated in financing the Pressburger unit. United Artists officials at the luncheon included Arthur W. Kelly, Haskell Masters, Harry Gold, Monroe Greenthal, James Mulvey and others.

Curb Portland Vaudeville

Entire vaudeville skits have disappeared from the stages of Portland theatres and extensive "correction" has been ordered in the costumes of dancers as a result of a municipal drive against suggestive entertainment, Miss Josephine Fordney, executive viewer, advised in her March report. She reported general cooperation by theatre managers since the city's censor powers were broadened.

Elliott Nugent with Paramount

Paramount has signed Elliot Nugent to direct three pictures in the next two years for the company.

Virginia District Judge Gets Davis Plea in Fox Case

Before Judge Robert Nelson Pollard, of the eastern district of Virginia, assigned to the case after 10 federal judges in the Philadelphia district petitioned Supreme Court Justice Charles Evans Hughes to assign an outside jurist, retired United States Circuit Court Judge J. Warren Davis pleaded not guilty to a charge of "conspiracy to obstruct justice and defraud the United States." Appearing with him and entering a similar plea was Morgan S. Kaufman, of Towanda, Pa., former United States referee in bankruptcy, and former counsel for William Fox. Judge Pollard set May 19 as the date for trial after defense counsel objected that an earlier date, May 12, would inconvenience their preparation of a defense.

William Fox, 62-year-old bankrupt movie producer, who pleaded guilty March 28 to the same charges, was to have been sentenced on Monday, but this was deferred. It was explained that the Fox matter was to be disposed of at the same time as the others, with sentence imposed probably at the end of their trials. The charges carry a maximum penalty of two years' imprisonment and $10,000 fine. Fox did not appear in court, nor was he represented by an attorney.

Time for Preparation Asked

Former Judge Davis was represented by William A. Gray, who asked a postponement from the original May 12 date because he has an important jury trial listed that day. Kaufman's attorney, Earl Jay Gratz, Jr., asked that the trial be listed for June 10. He pointed out that the Government had taken more than a year to gather its evidence and that there would not be enough time for the defense to get ready if the date were May 10. Representing the Government is Walter H. Gahahan, Jr., special assistant to the U. S. Attorney General, who has been directing the Government's investigation, and U. S. District Attorney Gerald Gleeson.

Judge Davis' plea was not unexpected. Five minutes before court opened, he appeared with his attorney, who declared to reporters that his client would plead not guilty. "I could see no reason to plead any other way," Mr. Gray said. He said also that he could not understand "why they brought a judge all the way from Virginia just to take a plea when it could be done at the trial."

Indictments against Judge Davis, Kaufman and Fox were returned by a Federal Grand Jury in Philadelphia on March 28. Fox entered his guilty plea immediately, being the only one of the three accused men in court at the time. The case grew out of the Fox bankruptcy proceedings, which were before the Federal courts for several years. Mr. Davis sat as judge in several phases of the case. The indictments mentioned four money transactions, involving a total of $37,500. The alleged conspiracy is said to have been undertaken to aid Fox in hiding assets from creditors and stockholders following collapse of the Fox financial empire.

Code Seal for "Kane"

Production Code Certificate No. 6555 has been issued for the Orson Welles production, "Citizen Kane." The certificate had not been issued when the picture was shown for review last week.

THREE MEN



Rene Clair, directing . . .

with the insight into drama and humor values that characterized his "The Ghost Goes West" and other masterpieces —

Joe Pasternak, producing

with the unparalleled touch for successful entertainment that has made his pictures an unbroken series of hits.

Norman Krasna, writing

with the knowledge of the world and its humans that has made him the most desired writer in the industry today.

HAVE MADE A MASTERPIECE!

The women who whispered about her . . . resented the men who wondered about her . . . in a city always gay with full-flavored rumor.



A UNIVERSAL PICTURE



RENE CLAIR'S FIRST AMERICAN PRODUCTION!

MARLENE DIETRICH

in

The FLAME OF NEW ORLEANS

A RENE CLAIR PRODUCTION with

BRUCE CABOT · ROLAND YOUNG

MISCHA AUER · ANDY DEVINE

Melville Cooper · Eddie Quillan · Laura Hope Crews · Frank Jenks

Written by Norman Krasna

Directed by **RENE CLAIR** · Produced by **JOE PASTERNAK**



BOYS—if you'll Book QUICKLY You'll rest EASY!....FLAME OF NEW ORLEANS is destined.. to draw the biggest CROWDS that ever rolled up to your BOX OFFICE!



WORLD PREMIERE!
NEW ORLEANS APRIL 2

ADJOURNMENTS EASING INDUSTRY THROUGH LEGISLATIVE ATTACKS

Missouri Session Expected to End Without Acting on Bill Banning Triples; Sales Tax Measure Dropped in Iowa

The Missouri legislature is expected to end without enacting measures affecting the film industry in large degree, capitol observers said on Monday. If it does, it disposes therefore of the proposed bill to end double and triple features—a bill for the Senate, backed by the St. Louis Better Films Council, and, less openly, by the independent theatre operators of that city.

Meanwhile, the Iowa lawmakers packed up last week, having defeated a special amusements and a sales tax; the South Carolina Senate continued to debate a proposed increase in the taxes on admissions; and Wisconsin exhibitors and other of the film industry, who appeared before a state Senate committee, hope their objections to a proposal to tax film 50 cents for each 1,000 feet, will be heeded.

The St. Louis Better Films Council bill to prohibit shows of more than two and one-half hours' length represented a phase of the competition between the Wehrenberg group of neighborhood theatres and the Fanchon and Marco chain. The latter, with triple features in some of its neighborhood theatres and doubles in others, is being fought by the former with triples and giveaways. The Wehrenberg theatres tried four feature programs several weeks ago, but abandoned them after patron protest. Harry C. Arthur, general manager of F. and M., has given his blessing to the anti-triples measure, adding he favored also the elimination of giveaways, by state ban. The Better Films Council has claimed backing for its bill from the women's clubs of the state.

Other Measures Die

There was also a bill in the Missouri legislature, to prohibit a theatre from selling tickets without having available seats for the purchaser as well as anti-ASCAP measures, and a bill to legalize pari-mutuel horse-race betting.

One bill observers say may pass this legislature is that permitting small cities to tax film theatres. The bill is an attempt to overcome a recent state Supreme Court ruling that the old statute exempting municipal operahouses from municipal taxes applies to theatres.

In Wisconsin this week, the state's theatremen are hoping film industry representatives duly impressed the state Senate committee on corporations and taxation, last week. These representatives had protested the Brown bill to tax film distributors 50 cents per 1,000 feet of film distributed in the state.

Appearing before the committee were F. J. McWilliams, exhibitor, of Portage; Paul Langhenrich, exhibitor, of Milwaukee; Harry Perlewitz, business manager of the Independent Theatres Protective Association of the state; A. D. Kvool, of the Warner-Saxe circuit; L. S. Clemons, of Fox-Wisconsument Amusement Corporation; Steven Thomas, of the Wisconsin Association of Stage Employees and Projectionists; Herman Seide, of the state Federation of labor; and Marshall Friedrich, of the Milwaukee Federated Trades Council.

There is also before the legislature the McParland bill, to tax all film rentals over $500, 10 per cent, to license film distributors at $10 per annum, and to require exhibitors to file an annual report showing film rentals and purchases, and dates played.

Before the same lawmaking group this week, are three wages and hours measures. One would extend the state's minimum wage law to include males and to establish a 40 cents per hour minimum wage; another would provide an eight hour per day maximum of work; still another would reduce the maximum hour provision in the state law for women, from nine to eight hours per day, and from 50 to 44 hours in any one week.

Increased Taxes Discussed

The South Carolina Senate last week discussed increasing the admissions tax. The increase at the time called for payment by theatre operators in towns of up to 5,000 persons, of three per cent on gross admission receipts; from 5,000 to 12,000, five per cent; from 12,000 to 20,000, seven per cent; from 20,000 upwards, 10 per cent.

Senator Britt, of York, declared the amendment would "tax theatres out of business." Senator McEachin, of Florence, asserted the increased Federal admissions taxes had caused theatre attendance to decline. He added the proposed state taxes would be on theatre patrons, not the theatres.

Iowa lawmakers ended sessions last week, without passing the special amusements tax or the sales tax. They also rejected Housebill 375, which would have established fire regulations for theatres.

Leo Wolcott, president of the Allied Theatre Owners of Iowa and Nebraska, this week asked Iowa's independent exhibitors to protest the bill for national daylight saving time, introduced into the House, at Washington, by Representative McLean, of New Jersey. Mr. Wolcott, in a bulletin to organization members, said such a bill would be "ruinous to theatres" and pointed to the experience of exhibitors in areas which have daylight saving time.

The Kansas legislature has passed Senator Dale's bill permitting owners of small theatres to have a single middle aisle, provided it is at least 44 inches wide, and that there are no more than six seats intervening between any seat and the aisle.

The Louisiana Supreme Court has upheld the constitutionality of the New Orleans two per cent sales tax. This reverses the ruling by Civil Judge Paul E. Chasez. The tax had applied to film accessories rentals. It began January 1st.

It appears this week there will be no action on the bill in the Massachusetts General Court, to tax and regulate 16 mm films. The bill was referred to the House military affairs committee.

Governor Keen Johnson, of Kentucky, is expected to give his approval, soon, to the daylight saving measure for Louisville, effective April 27th, and continuing to September 28th. The city's board of aldermen this week voted, 10 to 2, to petition the Governor for the change in time.

State law prevents first-class cities from adopting daylight saving unless permitted to do so by the governor.

The move had been opposed by theatres, the MPTO of the state, and by labor.

However, a poll conducted by the city's Junior Chamber of Commerce showed the population overwhelmingly preferred the change.

HOUSEWIVES VETO NEW THEATRE

Housewives won a point in Minneapolis when they appeared in opposition to the building of a new theatre by L. E. Goodman before the City Council License Committee. Businessmen favored the petition on the ground that the district could use another theatre, but the housewives, loyal to Harry Dickerman, operator of the Northtown and Alhambra, opposed competition for him. The petition was defeated four to three.

Allied MPTOA Convention Dates

The Pacific Coast Conference of Independent Theatre Owners has received formal acceptance from Ed Kuykendall, president of the MPTOA, of the PCCITO's invitation to hold its annual convention in Los Angeles, June 8th to 12th. The MPTOA convention will be in conjunction with the Pacific Coast group's second annual meeting. The position of exhibitors under the consent decree and in national defense efforts will be the two subjects.

Edward L. Kuykendall, in Columbus, Miss., this week, disclosed he had agreed to again run for reelection to the MPTOA presidency, for the eighth time.

The twelfth annual national convention of the Allied States Association of Motion Picture Exhibitors will be held at the Benjamin Franklin Hotel in Philadelphia on September 16th to 18th, it has been announced by the committee. Extensive plans are being made by the committee in charge to assure all those attending the convention an entertaining program, but, the committee says, more important than the entertainment will be the keynote of the convention, "strictly business" during sessions.

The film buying problems created by the Consent Decree will be thoroughly analyzed and presented to those attending by industry figures.

New Jersey Allied in June

Sales managers and executives of the major companies will be invited to define their sales policies at New Jersey Allied's annual convention scheduled for June 11th to 13th at the Ritz-Carlton Hotel in Atlantic City. It will be labeled "The Good Will Convention of the Motion Picture Industry."

The sessions will include a regional conference of state units of Allied in the east. Louis Gold of Newark is in charge of arrangements. Lee Newbury will preside.

The nominating committee of Allied Theatre Owners of Connecticut, at a meeting in New Haven headed by Lawrence C. Caplan, executive secretary, Joseph Reed of the Washington, and Sam Bailey of the Whalley, Westville and Whitney theatres, in mid-week was working on a slate of officers which will be voted at the next meeting on April 29th. Al Schuman presides and the regular luncheon-meeting will be held at the Hofbrau Haus.

ALL THREE NETWORKS NEGOTIATE WITH ASCAP

License Proposals Submitted to NBC, Columbia, Mutual by Society Radio Committee

Music copyrighted by the American Society of Composers and Publishers finally appeared close to returning to the airwaves of all three major networks this week as the ASCAP radio committee submitted license proposals to Columbia and National Broadcasting companies as a basis of negotiation, and continued discussions started with Mutual two weeks ago. Meanwhile a group of nine Montana radio stations, which were instrumental in jailing ASCAP president Frank Buck at Phoenix, Arizona, last May 30th, this week signed a license contract with ASCAP retroactive to August 1940.

Since settlement of the Government's anti-trust action against the music society last month ASCAP directors and its radio and licensing committees have been drafting new by-laws and a formula for settling the dispute with broadcasters which banished ASCAP tunes from the air on January 1st. A general membership meeting is scheduled for the near future to approve the bylaws and elect new directors of the society. Broadcast Music, Inc., rival music licensing organization set up by the broadcasters meanwhile entered its second year, with almost all of its 680 radio station members renewing their contracts. It claims rights to 250,000 songs, and appears likely to continue as a source of public music.

ASCAP Claims Most Outlets

With the exception of radio, ASCAP continues to claim the largest number of music outlets and has continued to supply performance rights to the majority of bands, theatres, record players and film companies. It remains the chief copyright agent for motion picture producers and exhibitors.

The ASCAP radio committee met a week ago Friday with officials of CBS in their New York offices and at midweek was starting discussions with NBC executives on a "per program" licensing formula. Negotiation with the National Association of Broadcasters appear to have been halted in favor of direct conversations with representatives of the major networks. Negotiations with Mutual, first network to break away from the NAB, were reported continuing this week, with both sides optimistic at prospects for an early settlement.

Edward Klauber, executive vice-president of CBS; Mefford Runyon, vice president; and I. R. Lounsberry, manager of WGR Buffalo, CBS affiliate opened the discussions with John G. Paine, general manager of ASCAP and E. C. Mills and Walter Fischer, members of the administrative and radio committees.

If Mutual's copyright committee, which met in Chicago on Wednesday, approves the settlement, it will be referred to each of Mutual's stockholders.

Although there has been no specific discussion of license fees and terms under the per program scheme, officials of both NBC and CBS are studying the outline of the proposal preparatory to bargaining with the ASCAP representatives. An official of the music society characterized the meetings as friendly and predicted that ASCAP music will return to the air "within 15 to 30 days" if stalling tactics can be avoided.

On April 10th ASCAP announced nine Montana radio stations had signed a license agreement on the same terms with which several hundred independent stations accepted ASCAP contracts prior to January 1st. The Montana contract is for five years, retroactive to August 1st and ASCAP is reported to receive three per cent from local commercial programs.

The Montana deal was generally considered an important victory for ASCAP as the western broadcasters have bitterly opposed the society in the past. They enacted an anti-ASCAP law in 1937 which has barred ASCAP collections in the state for four years. The nine stations were among a group of broadcasters which caused a Montana contempt of court warrant to be issued for Gene Buck in jailing him on May 30th, 1940 at Phoenix, Arizona, in high cash bail. The action was later dropped.

The nine stations which signed are: KFBB, Billings; KGCX, Wolf Point; KGEZ, Kalispell; KGHL, Billings; KGIR, Butte; KGVO, Missoula; KPFA, Helena; KRBM, Boseman, and KRJF, Miles City. Representing the stations in the negotiations were: Edward B. Craney, owner of KGIR and manager of the Z Network, Montana; Phil Loucks, Washington, D. C., attorney; F. A. Buttrey, owner of KFBB; Henry Claxton, Montana attorney, and Edward Yocum, owner of KGHL.

ASCAP-Nebraska Hearing

Nebraska's attorney general, Walter Johnson, and William J. Hotz, of Omaha, special prosecutor prepared to leave Lincoln this week for Washington, D. C., to attend a Supreme Court review of the Nebraska anti-ASCAP law passed in 1937. The case will be heard on April 28th. The law, introduced by state senator Frank Brady, of Atkinson, was held unconstitutional by a U. S. District Court in 1939. Appeal has been delayed by lack of funds in the attorney general's appropriation and the time required to obtain affidavits from 22 of the 42 senators in the unicameral Nebraska house testifying that they voted for the law to end music monopoly rather than to discriminate against ASCAP.

Chaplin's Mutual Comedies Sold as Complete Program

Charlie Chaplin, in the dozen two-reel comedies which he made for Mutual Films for one million dollars in 1916-17, returned to the screen in New York two weeks ago, on their 25th anniversary, in brand new form, with what are generally conceded to be the most repeated motion pictures in all film history molded into a streamlined, full-length feature album. Six of the series, which started with "The Floorwalker" and ended in "The Adventurer," have been combined in a two-hour collection. A second edition will follow with the six remaining titles.

World rights to the picture were purchased recently from RKO by Guaranteed Pictures, Inc., New York independent. Mortimer Sikawitt and Samuel Goldstein, of Guaranteed, and Martin J. Lewis, operator of four "little" theatres in New York, mounted six of the pictures in a sequence linked with the album motif. Called "The Chaplin Festival," it will be booked throughout the country on an advanced price, semi-roadshow basis.

Many Ownerships

The films were circulated as short subjects by RKO as recently as 1934. The Van Buren company in 1932 synchronized a musical score and sound effects with the comedian's cakewalk and antics. As silent films they passed through numerous ownerships and distribution franchises.

Mr. Chaplin signed a contract to make the 12 pictures in February, 1916, at a conference on the Hotel Astor mezzanine in New York with John R. Freuler, president of Mutual Films. A bonus of $150,000 for signing, and the salary of $10,000 a week, payable each Saturday for a year, made the document a sensation. The guaranteed $670,000 was the largest sum ever paid for any single year's services.

Production of the films actually lasted 18 months and the comedian received well over a million dollars for the 12 comedies. The historic salary began on March 20, 1916, and Chaplin started work at a studio at Sunset Boulevard and La Brea Drive, Hollywood, site of his own studio today. For each 1,500 foot picture Chaplin shot over 120,000 feet of film "evolving his technique with great pains," to achieve the comedy which was to insure his fame, Terry Ramsaye, a participant in the contract deal, reports in his film story, "A Million and One Nights."

The six films included in the revival album show Chaplin as the plaintive fiddler in "The Vagabond"; as "The Immigrant"; "The Adventurer"; the uproarious drunk of "The Cure"; as "The Count"; and as the famed policeman of "Easy Street."

The picture opened April 1st at the Fifth Avenue Playhouse, 300-seat theatre operated by Mr. Lewis on the fringe of New York's Greenwich Village. Clientele is a mixture of wealthy Fifth Avenue apartment residents, moderate-income business people from the "Village" area, a few "intellectual" film-goers, and a balance of general patronage from north of 14th Street and other sections of the city.

$3,000 Gross

In its first week, according to Mr. Lewis, the "Chaplin Festival" grossed $3,000, doing slightly better during the second week. A weekly gross of $1,800 is a good average for the house. The third week was close to the first two and on the strength of patronage Mr. Lewis signed the picture for eight weeks.

"The slapstick star of the slum nickleodeons of 1913 had begun to be a classic and a pet of the philosophizing literati by the end of 1916," Mr. Ramsaye wrote of the initial reaction to the twelve reels. A similar response seems to have been evoked by the pictures' current sponsors. First string critics in New York papers have devoted extensive space to the "Chaplin Festival" and both the *Times* and *Tribune* have run special features on it in their Sunday drama sections. Columnists, *PM*, and such contrasting journals as the *Christian Science Monitor* and the *Daily Worker* have devoted extensive space to the Chaplin reissue.

Guaranteed Pictures, according to Mr. Goldstein, plans to limit the number of prints, made from the original negative which it acquired with the rights to the Mutual pictures. Probably not more than a dozen copies will be made. Sponsors of the "Festival" plan to book the 125-minute picture for extended runs, first, in approximately 110 key cities. It will be placed in independent houses able to guarantee two weeks at a 55-cent minimum admission for evening performances. The Cinema theatre, Detroit, 800 seats, and the Little, Newark 400 seats, are the first theatres to book the "Chaplin Festival" outside of New York. It will open shortly at the Arcadia in Philadelphia and deals are under discussion with independents, and at least one circuit in other cities. In Canada, Famous Players-Canadian is also reported bidding for the film.

WARNERS BUILDING AUDIENCES OF TOMORROW FROM YOUNG OF TODAY

Philadelphia Showmen Find Extra Attention to Promotions for School Children Nets Real Results at the Box Office

by M. H. ORODENKER
in Philadelphia

Present promotions and showmanship efforts to create special attention to new product, most always directed to adults only, are not enough, because they overlook important potential audiences of children. This is the conclusion of the Warner Circuit management in Philadelphia, one of the largest single circuit concentrations in the country, embracing some 110 theatres. Accordingly, the circuit's house managers, assistants and press and publicity promoters, under zone chief Ted Schlanger, are to direct just as much attention to developing moviegoers among the young folk as they do in winning and building adult audiences.

The fast pace of showmanship in the Warner Philadelphia zone, backed by Mr. Schlanger and by Joseph Bernhard, circuit general manager, is indicated by the recent selection of E. C. Callow, zone advertising director, as the winner of the 1941 Quigley Silver Grand Award for showmanship.

Attention in Contests

Various promotions aimed at children, at a minimum of cost, have proven their worth in building better grosses. Added incentive to the managers to cultivate juvenile trade comes through the circuit prizes, awarded at the end of the fiscal year in September. Added business brought in by the youngsters can be big enough to make the difference between winning or losing out on the award. For the current season, Mr. Schlanger has sponsored a drive to "Meet and Beat the Emergency." A total of $1,000 will be divided among the managers in a district accounting for the top grosses of the year. For the second consecutive year, Mr. Bernhard, circuit head, is awarding three automobiles to the three outstanding house managers in the entire zone, taking in eastern Pennsylvania, southern New Jersey and Delaware. The importance of juvenile audiences was further emphasized last winter when Mr. Schlanger sponsored a "Kiddie Check Sales" contest on the sale of special child admission coupon books, with a gold watch awarded the winner.

Attention paid to the youngsters goes far in creating good-will. Recently, a little "friendly service," mixed with diplomatic treatment, brought more than its share to Dave Seaman, manager of the Forum Theatre, and his assistant, Jack Fields. A public school art group was given the use of the lobby for an exhibit and later benefited from a 1,000-ticket theatre party.

A children's fashion show paid dividends for Henry Eytinge, manager of the Grange Theatre. Recruiting the co-operation of neighborhood merchants who contributed their latest Spring fashions, Mr. Eytinge then enlisted youngsters as models. The show was held after the Saturday matinee, and because of its unusual popularity, it will become an annual event. The stunt brought three times the average business in spite of opposition from "The Thief of Bagdad." "Second Chorus" was the Grange feature.

In South Philadelphia many of the house managers continually do good business with after-school matinees. Tieing in with the Southwark School and the "Southwark Sun," a school paper, Joe Forte, manager of the Parker Theatre, and Dom Lucente, manager of the Alhambra Theatre, put over two of the most successful of these. Both houses played to over 1,000 children at the school show, more than double average matinee business. In like manner, Sam Phillippe, manager of the Plaza Theatre, realized big returns with an after-school matinee on "Wizard of Oz."

Bob Kessler, manager of the Benn Theatre, in Louis Davidoff's district, concocted parodies which were distributed to children. Each stanza refers to youngsters selling benefit tickets for the Benn to swell their school fund. Teachers approved the idea. Mr. Kessler depended much on the school audience to sell "Thief of Bagdad," giving it special treatment that proved effective. A ruler-blotter herald, resembling a ruler but using blotter stock, was given out at schools. The front permitted nine inches of ruling space, the balance a film-frame layout containing scenes from the picture.

For the same picture, and in the same district, Johnny Sassenroth, manager of the Columbia Theatre, promoted an after-school matinee. Schools were contacted and special heralds handed to youngsters. Announcements were made from the stage Saturday and Sunday prior to the event.

Special Trailer Used

Harry Clemens, manager of the Imperial-60th Street Theatre, also directed his attention to the juvenile trade for "Thief of Bagdad." A special trailer addressed to parents urged them to send their children to his after-school matinee. Special announcements were made by the director of a Hebrew Sunday School in the neighborhood. Coloring booklets were given away as prizes on the Saturday preceding playdates. The books were stamped with playdate and message. Heralds were distributed at the schools and a 16-mm. projector in the lobby showed trailers on the picture.

Morris Conner, manager of the Hiway Theatre, conducted a campaign in behalf of "Student Tickets." Three high schools and a number of private schools were personally contacted. He promoted announcements in class rooms and auditoriums, posters on bulletin boards, publicity in respective papers and word-of-mouth contact. As a result of the campaigns, students fairly clamored for Hiway Student Cards. To bolster business for "Melody Ranch," he tried an after-school matinee and booked "Ted, the Rough Rider" as an added incentive, also selling it as an Academy Award Winner in lobby, newspapers and mailing lists.

Nat Warshaw, assistant to Roland Haynes, manager of the Keystone Theatre, promoted a contest called the "Keystone Kiddies Klub." Youngsters were given permanent numbered club cards which they bring to the theatre each Saturday, enabling them to participate in contests, parties and giveaways. Stories broke in neighborhood and daily newspapers and 40 x 60 sheets sold the idea two weeks in advance.

In Larry Graver's district, Haddon Matthews, manager of the 69th St. Theatre, staged a kiddie coloring contest in association with his neighborhood paper, and on at least one Saturday a month he stages a Kiddie Birthday Party.

Harold Brason, manager of the Diamond Theatre, uses mimeographed heralds to put his message over. Stenciled, each of the heralds bears a lucky number. When children bring them to the theatre, and their number corresponds with the one on a lobby board, they are admitted free.

Novelties Distributed

Although one of the last runs in Philadelphia, Eddie Muehlemann, manager of the Lindy Theatre, emphasizes school tie-ups. For "Thief of Bagdad," he provided bookmarks for schools and used a pictorial events machine to excellent advantage in visual classes. In gratitude, the principal of his neighborhood school sent a personal note to all teachers asking them to announce playdates of the picture.

The Philadelphia house managers are not alone in attracting the youngsters. Bill Goldenberg, manager of the Collingswood Theatre in Collingswood, N. J., got personal endorsements at schools for "Northwest Mounted Police" and fixed an after-school matinee for "Melody Ranch," bringing in $50 for a $4 expenditure.

In Wilmington, Del., Lew Black, manager of the Warner Theatre, for "Northwest Mounted Police," had the school bulletin boards carry announcements a week in advance.

After-school matinees mean money to Johnny Latimer, manager of the Waverly Theatre in Drexel Hill, Pa. After booking "Thief of Bagdad," Mr. Latimer personally contacted all the public and high schools in the territory, and arranged for the schools to use window cards, bulletin board announcements and verbal endorsements. Schools also distributed heralds, and the schools in Springfield, because of Latimer's good-will, permitted children to leave their classes 10 minutes earlier so that they could catch the 3:30 show.

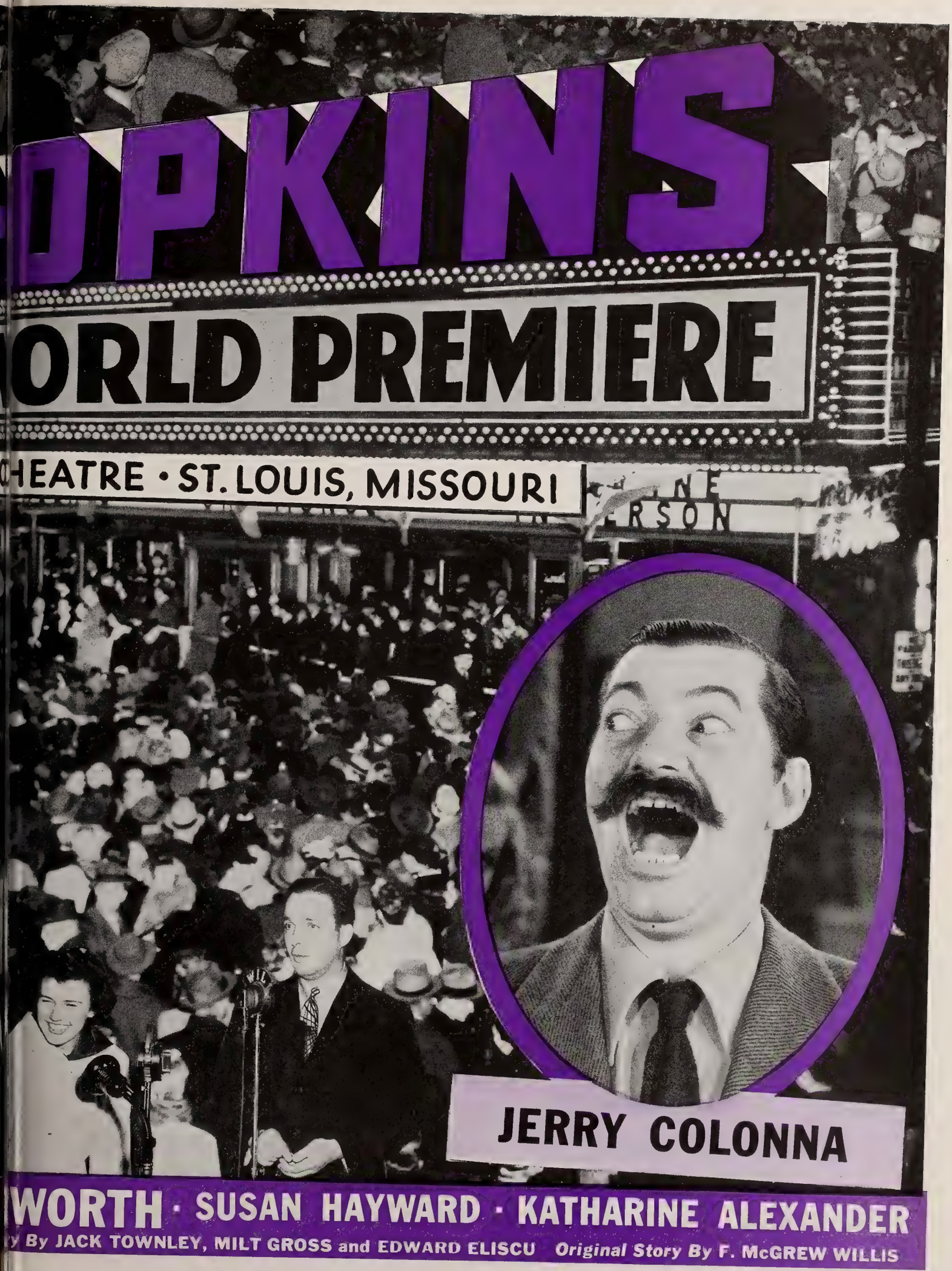
In York, Pa., Eddie Moore, manager of the Strand Theatre, landed personally written letters on the bulletin boards of schools to plug "The Long Voyage Home." Moreover, he is firmly establishing the Warner screen stars in York. In a special arrangement with local school authorities, who award special prizes to honor students each month, the manager arranged for the school heads to give out a framed picture of a film star. Mr. Moore supplies the 8 x 10 stills and the teachers supply frames. In the same city, Harry Olmstead, manager of the Capitol Theatre, arranged for 2,000 book marks to be distributed at the Penn High School for "Back Street."

Sid Poppay, manager of the Majestic Theatre, Gettysburg, Pa., arranged for free plugs in local schools and their school papers for "The Aldrich Family." For "Flight Command," he tied in with the Boy Scouts, giving passes to Scouts bringing in best plane models. On "Li'l Abner," he worked out a Sadie Hawkins Day for the school set, also promoting a sandwich tie-up with grills and restaurants frequented by students.

ARMY LIAISON FOR FILM PROMOTIONS

In observance of "Flying Cadet Week," starting April 14th, Harry Jordon, manager of the Trans-Lux Theatre, Philadelphia, has been appointed liaison officer between the U. S. Army recruiting service and the local film men. The local exhibitors are being urged to play all short subjects dealing with the life and training of Uncle Sam's flying cadets. Among the pictures already booked into the territory are "Sky Fighters," from Twentieth Century-Fox, and "Air Army," from R.K.O.


SIS H
GALA
F
JUDY CANOVA
A Republic PICTURE
BOB CROSBY AND HIS BAND WITH THE BOBCATS
CHARLES BUT
JOSEPH SANTLEY, Director


OPKINS
ORLD PREMIERE
HEATRE • ST. LOUIS, MISSOURI
JERRY COLONNA
WORTH · SUSAN HAYWARD · KATHARINE ALEXANDER
By JACK TOWNLEY, MILT GROSS and EDWARD ELISCU
Original Story By F. McGREW WILLIS

PLAN TO USE NEWSREEL SURPLUS IN SHORTS

Newsreels Study Plan to Use "Overmatter" for New Short Subjects; Details Not Decided

Extended footage on certain news events, tried by some of the newsreel companies on last Fall's football games, and described as a success locally, especially in the New England territory, is being mulled by all newsreel managements this week, with opinions at the New York home offices of the five newsreels varying on the policy's practicability.

The factors in such practicability are whether extended footage will draw more patrons to the theatre; whether such reels or combinations of such reels can be sold to the exhibitor separately; whether they can be sold in more than the one territory in which the event occurred; whether they can be sold as specials of the newsreel company, as short subjects of the major distributor, or as featurettes; whether to delegate newsreel cameramen to make extra footage of an event, or use the normal "overmatter"; whether to use such overmatter in the special or in the short subjects series of topical or pictorial nature which each of the majors distributes.

Opinions of newsreel editors, on the issuance of new subjects which will be, in actuality, extended coverage of one event, and which were bruited long as a new policy of newsreel companies to gain more money from their exhibitor customers, ranged all the way from pessimism to the guarded hint by one editor that it might soon have a "new news short series" made up from "overmatter" footage.

Fox Undecided

At Twentieth Century Fox's Movietone News, opinion was vehement that more footage in news issues, or in special subjects, was unnecessary and not contemplated. It was pointed out that all the companies issue documentary shorts of sorts, offered as short subjects, and the company itself used its "Magic Carpet" series for geographic matter, and its "Adventures of a News Camerman" series for extended footage on news events such as fires, races, steel-making, etc. Political overmatter might be used in another series, it was hinted; but this, too, would be another short subject series.

MGM News of the Day executives remarked that exhibitors expected newsreels now to supply extra footage at no extra charge so that it would be too optimistic to expect more money from that quarter, for "anything special." This opinion was qualified by the notation of the success of coverage of football games in the Boston area last Fall. Such coverage, however, would have to be local and would have to be made on special order from a local circuit, MGM officials believe. Its success in New England means it probably will be repeated, not only in football but in other events, but it will still be a local policy, they emphasized.

At Universal, the terse comment was that the company had thought over the policy of extended footage and "didn't think it so good." However, this was qualified with: "Nevertheless, if others go ahead, we will. Once you decide on a thing like that, it doesn't take long to do it."

At Pathe, it was said the company was pleased at the success of its football footage, but did not contemplate a resounding policy of "special events" short subjects. At the same time, it was denied that the company's short subjects were overmatter from newsreels, it being pointed out that newsreel cameramen were hired under the condition that they operate their machines for newsreels, not short subjects.

At Paramount, also, the consensus was that, for the present, a deliberate policy of extended coverage was not forthcoming. However, here, as with all the others, it was not denied that the policy had been under consideration, with the practicability factors already enumerated not yet resolved to anyone's satisfaction.

AMPA Raises $2,000; Sets Annual Election

The Associated Motion Picture Advertisers' silver jubilee ball at the Hotel Edison on April 4th netted $2,000 for the organizations new relief fund, Leon J. Bamberger, president reported this week. Election of new AMPA officers will take place on April 24th.

Ned E. Depinet, vice president in charge of distribution for RKO was scheduled to address the advertising men at their fortnightly luncheon on Thursday. Mr. Depinet has been active in the industry since 1907 when he started work at the Dreamland Theatre, New Orleans as a ticket chopper for J. E. Pearce. H. M. Richey of MGM was to introduce Mr. Depinet. Among RKO executives reserving places for the luncheon were A. W. Smith, Jr., John J. O'Connor, Phil Reisman, Richard C. Patterson, Jr., S. Barret McCormick, Harry Mandel and others.

The AMPA nominating committee headed by John C. Flinn this week announced the nomination of Vincent Trotta, art director of Advertising Accessories, Inc. for president, to succeed Mr. Bamberger. Other nominations to be voted upon on April 24 include: Vice-president, Edward Schreiber, Warners; secretary, Martin Starr; treasurer, Eli E. Sugarman; directors, Leon Bamberger, Paul N. Lazarus, Jr., Rutgers Neilson, Maurice Bergman, Louis Pollock; trustees, three years, William R. Ferguson, and two years, Charles E. McCarthy; auditing committee, Gordon White, Eileen St. John Brenon, Ruth Weisberg.

Two Receive MGM Awards

Metro - Goldwyn - Mayer has awarded Honor Roll Buttons to Clem Reck of the Victoria theatre in Shamokin, Pa., and Harry Frederickson of the Lafayette theatre, Lafayette, Ind., for their exploitation campaigns for "Land of Liberty," industry-sponsored feature which the company is releasing.

IN NEWSREELS

MOVIETONE NEWS—No. 62, Vol. 23.—U.S.S. North Carolina launched....U. S. Warship in Australia.... King visits Canadian troops....RAF gunners training....Youthful air raid hero....Vargas diamond cut in New York....Fort Meade trains officers.... Sports.

MOVIETONE NEWS—No. 63, Vol. 23.—Army parachute test....America observes Easter....Danish Minister gives his position....Henry Fords celebrate wedding anniversary....Sports.

NEWS OF THE DAY—No. 260, Vol. 12.—Warship launched....Australia welcomes Yankee sailors.... Search for missing Navy bomber....King and Queen carry on....Rio strengthens defenses....Hollywood honors "Men of Boys Town"....Fashions....Sports

NEWS OF THE DAY—No. 261, Vol. 12.—Parachute troops in action....U. S. to protect Greenland.... Ford wedding anniversary....Saboteur drive in Canal Zone....Sing Sing jail-break....Easter celebrations ....Sports.

PARAMOUNT NEWS—No. 65.—Australia greets U. S. fleet....King George visits Canadian troops.... Massed thousands greet Mussolini....Polish Premier visits U. S.....Allis-Chalmers plant back to work.... Hongkong, a city armed for defense....Warship launched.

PARAMOUNT NEWS—No. 66.—Yanks trim Senators, 3-0—Sing Sing jail break....Russia-Japs sign treaty....America celebrates Easter....Army parachute troops.

RKO PATHE NEWS—No. 65, Vol. 12.—Australia greets Navy....Warship launched....RAF troops.... Housing program under way....Dog aids signal corps ....Civilians learn home defense duties....Workers sign no-strike pact....Fire engine trailer battles fire ....Baseball forecast.

RKO PATHE NEWS—No. 66, Vol. 12.—Army parachute troops....Ford strike ends....Henry Fords celebrate anniversary....New trade ship launched.... U. S. to protect Greenland....Sing Sing break.... Navy air base is ahead of schedule....Sports.

UNIVERSAL NEWSREEL—No. 970, Vol. 13.—Warship commissioned....Shell production speeded....Air raid fire fighter tested....Australia welcomes U. S. Navy....Clipper for Britain arrives....Brazil building navy....Biggest diamond cut....Easter shoes.... Salmon run in northwest....World's biggest chess game....Sports.

UNIVERSAL NEWSREEL—No. 971, Vol. 13.—U. S. to protect Greenland....Nation hails Easter....Russo-Jap pact signed....Ford strike settled....Parachute troops in action....Sports.

Talk-A-Vision Ready For Commercial Market

Talk-A-Vision, a new automatic machine with sound to be used for commercial purposes, was to be placed on the market this week it was announced by the company, and will be in operation in more than two hundred department stores in the metropolitan area of New York and surrounding states.

The machine, slightly larger than the average home refrigerator, contains the whole motion picture and sound presentation equipment. Both sound and motion pictures are accomplished by rear projection to a 22 by 28 inch screen. Musical and general entertainment numbers may be used in the machine as well as newsreels and educational subjects. Colored advertising slides can be used between numbers.

McNamee Joins RKO

Frank McNamee, former RKO branch manager in Philadelphia, joined the Jay Emanuel theatre organization in Philadelphia in an executive capacity. He resigned from RKO last winter after being with the company for more than 20 years. In recent months he conducted the paralysis fund drive for the city's Variety Club.

Grant-Hepburn Film Reissue

"Bringing Up Baby," the RKO comedy co-starring Cary Grant and Katharine Hepburn, will be reissued, it has been announced by Ned E. Depinet, vice-president of the company. The national release date has been set for May 2nd. The stars of the picture are teamed in "Philadelphia Story."


LADY FROM LOUISIANA
starring
JOHN WAYNE
ONA MUNSON
with
RAY MIDDLETON
HENRY STEPHENSON
HELEN WESTLEY
Screen play by Vera Caspary, Michael Hogan and Guy Endore
Original story by Edward James and Francis Faragoh
Director—Bernard Vorhaus
A REPUBLIC PICTURE

AAA ADVISES OWNERS TO FILL OUT ARBITRATION PETITIONS PROPERLY

Some Complaints Returned Because of Improper Company Designations; Demand for Arbitration" Form Analyzed

Instructions for exhibitors wishing to file arbitration demands in the system established by the consent decree were amplified this week by officials of the American Arbitration Association, following the ten weeks of operation of the film tribunals during which nearly fifty demands were submitted, and after a number of other improperly written complaints were returned to exhibitors.

The arbitration system was formulated as one in which the exhibitor could secure the services of a lawyer or represent himself, as he elected. For this reason the 28 different legal forms to be used were said by the AAA to have been made as simple as possible.

As previously reported the managers of the arbitration offices in the 31 key cities have been instructed to assist exhibitors and explain the various steps of the arbitration proceeding.

The 28 legal forms of the motion picture industry were outlined in the February 8th issue of MOTION PICTURE HERALD.

Form I Starts Proceedings

Of primary importance in the arbitration system is the "Demand for Arbitration," form number I. With this two-page form properly filled out the exhibitor inaugurates the arbitration proceeding under the consent decree. For the first month of operations mimeographed forms have been used but now the official printed blanks, identical with the mimeographed forms, have been received from the printer and have been distributed to the 31 local offices.

The first blank to be filled in on the "Demand for Arbitration" is the arbitration district, distinguished by the name of the key city in which the arbitration office or tribunal for that territory is located. An exhibitor must file his request for arbitration in the district where his theatre is located. See map of the arbitration districts in the HERALD, November 16, 1940.

The complainant, the exhibitor making the petition, fills in the legal name of the company, theatre operated and location, immediately under the line on the printed form: "In the Matter of the Arbitration between."

The exhibitor should use the legal name under which he does business. This might be in any one of the following ways:

"John Doe, doing business as the Picture Theatre."

"John and William Doe, partners, operating the Picture Theatre."

"Doe, Inc., operating the Picture Theatre."

In all cases the address of the theatre should be given. This should be as specific as it is required to avoid possible confusion with any other theatre. In the larger cities the street address might be necessary; in other places, perhaps, only the name of the city.

Unlike law cases, there is no opponent strictly speaking in an arbitration proceeding. There is no *v., versus* or *against* before the defendant or defendants are named. In arbitration it is simply "the matter" between the one party and the other party or parties.

Following the "and" the exhibitor making the demand for arbitration must fill in the legal name of the party or parties to the consent decree with whom he has the dispute. This particular point has caused the most delay and difficulty in the matter of forms returned for correction up to date, it was said. While the decree has not been very explicit, the AAA, to avoid any possible legal arguments, is requiring the exhibitors to give adequate identification of the distributor or distributors named in the demand.

The following general rules were suggested:

1. If the arbitration demand names a distributor with which the exhibitor has a contract in clearance cases and the like) the exhibitor should list the name of the distributor as given on his contract.

2. If the arbitration involves companies with which the exhibitor does not have a contract he should list the full title of one of the parties to the consent decree.

The AAA has returned for correction demands which identify companies as they are sometimes abbreviated for speedy reference: as Fox, Warners, RKO, Paramount, MGM.

The complete list of companies represented at the signing of the consent decree is as follows:

Paramount Pictures, Inc.
Paramount Film Distributing Corporation.
Loew's Incorporated.
Radio-Keith-Orpheum Corporation.
RKO Radio Pictures, Inc.
RKO Proctor Corporation.
RKO Midwest Corporation.
Keith-Albee-Orpheum Corporation
Warner Bros. Pictures, Inc.
Vitgraph, Inc.
Warner Bros. Circuit Management Corporation.
Twentieth Century-Fox Film Corporation.
National Theatres Corporation.

The exhibitor lists the distributor or distributors with which he has the dispute at the top of the form. But he does not name there other theatres which might be involved.

It is not necessary for the exhibitor to list any addresses for distributors against which he is making the demand. Fundamentally all complaints are against the home office and it is the distributor's responsibility to see that its local branch is informed of arbitration proceedings inaugurated in that district.

The demand for arbitration is addressed to the clerk of the local arbitration office in the key city in district in which the theatre is located. Names of the various local clerks or managers were listed in the January 25th issue of the HERALD (page 13) and in the February 1st issue on page 25.

With the demand an exhibitor must file a "submission agreement" in which he says he will abide by the final decision. The date of that agreement is also filled in in a blank on the demand form.

Grammatical Simplicity Stressed

From this point the exhibitor is free to use his own words. Section I of the form, "statement of claim and relief sought" is intended to be a simple explanation of the alleged unfair treatment and the proposed remedy. In this section the exhibitor is not bound by any legal procedure and is merely asked to express his alleged grievance and what he wants done about it.

In section 2 there is space for a listing of the "name and address of each exhibitor or distributor against whom this complaint is made." The same general rules as outlined above would apply. In the case of the distributor the exhibitor could list either the branch office or the home office address.

The name and address of each theatre involved in the controversy are to be listed in section 3 of the Demand for Arbitration. In cases where the exhibitor making the demand does not know the full legal name of another theatre involved he should give as full an identification as possible so that the right theatre may be notified and unnecessary confusion avoided.

Interested Parties Listed

The last section of the form, number 4, is for the "name and address of each other exhibitor and distributor whose propertly complainant believes may be affected by an award in the arbitration proceeding." In some cases it may happen that the exhibitor does not think any parties not previously named would be affected by the decision and this space would be left blank. The purpose of the section is to give the clerk or local board manager information about parties which might have an interest in the proceeding so that they can be notified. After being informed these other parties may intervene and become bound to the decision or not intervene, as they decide.

Exhibitors not wishing to go to the arbitration office in their district for any reason can obtain the necessary forms and additional information from the local offices. If an exhibitor is in doubt as to the district in which his theatre is located he may communicate with the headquarters of the American Arbitration Association in New York City.

SHORTER ARBITRATION HEARINGS SUGGESTED

Hearing of the first clearance complaint brought under the arbitration system was seen in Washington recently as demonstrating the need for adoption by the American Arbitration System of rules which will materially shorten the procedure. With four and one-half days required for the hearing of the complaint of the Walbrook Theatre, Baltimore, against the seven days' clearance given the Ambassador, Forest and Gwynn Theatres by Twentieth Century-Fox and Warners, all parties were agreed that some procedure must be adopted to cut the time and expense.

Possibility that the AAA might require that evidence regarding population, contract provisions and other matters which are of record and not disputed, be submitted in the form of stipulations were seen as a result of the hours spent at the Walbrook hearing in getting such material into the record.

Defense Matinee Policy

A "defense workers matinee" has been inaugurated at the Lindy theatre, a Stanley-Walker circuit house in southwest Philadelphia. Because the theatre is located near the Westinghouse and General Electric plants, operating 24 hours a day on defense orders, it opens daily at 12:30 P.M. for a matinee showing for the convenience of workers on the early and late evening shifts.

Ziegfeld Girl Zooms!



HOLD PRESS!

(First Engagement!)

Telegram to M-G-M from Chicago:

Crowds packed United Artists Theatre. Unanimous verdict 'Ziegfeld Girl' ranks with greatest motion pictures of all times. Showman's delight." (Signed) WALTER IMMERMAN, BALABAN & KATZ, CHICAGO, ILL.

Box-Office Report from Chicago:

Ziegfeld Girl' tops 'Philadelphia Story' and all biggest M-G-M hits! Predict it will be one of the year's outstanding box-office sensations!"

OBITUARIES

I. Whitmark, Music Publisher

Isidore Whitmark, co-founder in 1885 with his brothers, Jay and the late Julius P. Whitmark, of the music publishing firm of M. Whitmark & Sons, died of pneumonia Wednesday, April 9th, at the Polyclinic Hospital in New York. He was 71 years old.

The Whitmark company was absorbed in 1928 by Warner Brothers Pictures, but the name was preserved in the then-created Warner-Harms-Whitmark Co. Isidore Whitmark was the last of the brothers to retire from the business. About a year ago he wrote a history of the family firm and called it "From Ragtime to Swingtime."

It was from the house of Whitmark that most of Victor Herbert's operas reached the public. One of the first came out in 1898. It was "The Fortune Teller." Other publications that followed included "Singing Girl," "Babes in Toyland," "Naughty Marietta," "The Student Prince," "The Desert Song," and many from George M. Cohan.

He is survived by two daughters, two brothers, Jay and Frank M. Whitmark, and a sister.

William J. Worthington, Film Executive, Dies

William J. Worthington, an actor producer and director, and founder of Multicolor Films, died in Hollywood, California, on Wednesday, April 9th. He was 69 years old.

Mr. Worthington sold control of the company to the Caddo Co. some time ago, and divided his time between acting and directing He entered the motion picture business in 1913 after a year on the stage. He leaves a daughter, Mrs. Rowland V. Lee, and a son, William E. Worthington.

W. P. Florence

W. P. Florence, 53, owner and operator of the Macco theatres in Magnolia, Ark., died at his home there April 8th. He is survived by his widow, a son, a brother and a sister.

Fred L. Levenhagen

Fred L. Levenhagen, 82, one-time operator of the old Majestic theatre in Wausau, Wis., died April 10th at his home in that city. He is survived by his wife, three sons, two brothers and a sister.

William C. Tiede

William C. Tiede, 84, manager of the first talking motion picture theatre in Racine, Wis., died April 8th at his home. Mr. Tiede at one time managed the Turner hall and the old Bijou theatre. He is survived by his wife, a son and a daughter.

Kenneth Hagberg

Kenneth Hagberg, 35, projectionist at the Vogue in Kenosha, Wis., for the past several years, died in a Milwaukee hospital April 9th from injuries received when his car left the highway near that city. Hagberg formerly was stage manager at the Orpheum in Kenosha. He was a member of the Motion Picture Projectionists Union, Local 361 and of the Warner Club. He is survived by his wife, a daughter, a brother and a sister.

Andrew J. Beiter

Andrew John Beiter, 45, artist and designer of the lobby displays used by the Sparks theatres in Tampa, Fla., died on April 4th, at Tampa.

W. J. Merrill, RKO Executive



WILFORD J. MERRILL

Wilford J. Merrill, vice-president and treasurer of RKO Radio Pictures, Inc., died Thursday morning, April 10th, of a heart attack at his home in New York. He was 42 years old.

After graduation from a western college, Mr. Merrill studied at the Harvard Graduate School of Business Administration. He had occupied executive posts with various organizations and was a veteran of the World War. He had been vice-president and treasurer of the Great Island Holding Corporation; vice-president, comptroller and director of the Royal Baking Powder Company, and vice-president and comptroller of W & J Sloan. For the past five years he had been with RKO.

Mr. Merrill is survived by his mother, Mrs. Elna Merrill of Richmond, Utah, and two children. Funeral services were held in New York and interment took place in Richmond, Utah, his former home.

Court Holds Robbins Complaint Is Valid

In a decision handed down on Saturday, April 12th, Justice Isidor Wasservogel of the New York supreme court denied a motion for dismissal of the complaint of Herman Robbins against Charles Casanave and ruled the defendent, Mr. Casanave, should file an answer to the complaint and go to trial. The suit charges that Mr. Casanave fraudulently obtained $45,000 while an officer and director of National Screen Accessories.

New York Supreme Court Justice Carroll G. Walters, on Wednesday, refused to restrain Mr. Robbins from proceeding with his New York action against Mr. Casanave. The defendant, who is a plaintiff in a counter-suit against Mr. Robbins in the Westchester supreme court, sought the restraining order pending his application to consolidate both suits.

A week previous, Wednesday, April 9th, Judge Peter Schmuck denied a motion by Mr. Casanave for an extension of time to file his answers to Mr. Robbins' charges. At that time Louis Nizer, attorney for Mr. Robbins, argued that Mr. Casanave was trying to prevent the case from coming to trial by getting an extension of time. Judge Schmuck, in denying Mr. Casanave's motion, said the application could serve no other purpose than to delay the ultimate result.

IN COURTS

NBC Sues Mutual For Fight Rights

In the New York supreme court on Friday, April 13th, the National Broadcasting Company brought suit against the 20th Century Sporting Club, Mutual Broadcasting System and the Gillette Razor Company, sponsors of prize fights in Madison Square Garden, to restrain them from broadcasting the 1941-42 fights. The complaint sets forth that NBC entered into a contract in February, a month before the Mutual contract, whereby NBC was to have the exclusive rights to broadcast in English all fights staged in the Garden between October 1st, 1941, and June 1st, 1942.

According to NBC officials, the February contract was oral, but an advance in the form of a check for $15,000 was given to the club. It is the contention of club executives that the check represented a loan and since has been paid back, and that the contract with Mutual is valid.

Philadelphia Theatre Foreclosed

The Pennsylvania Company, through judgment taken in the Philadelphia common pleas court, has foreclosed a $2,210,800 mortgage on the Erlanger theatre. The bank is a trustee of a $1,595,000 bond issue, payment of which has been in default since 1932. The judgment was obtained against the Forrest Theatre Corp., represented as the owner; and James M. Brenan, former treasurer of the corporation. The theatre corporation is no longer in existence and Mr. Brenan is an employee now of Warners.

Agent Sues Universal

A suit has been filed in the New York supreme court by William Lustig for $525,000 against Universal. The plaintiff, who claims to have a 10-year contract as agent for Gloria Jean at 10 per cent commission, charges the film company with persuading Gloria Jean's parents, Ferman H. and Elinor E. Schoonover, to breach the contract.

Seeks to Intervene

A motion has been filed in the New York supreme court by Rene B. Meyer, holder of 100 shares of Universal common, for the privilege of intervening as a plaintiff in the director's suit of Samuel I. Posen against Universal. Mr. Posen, with two other stockholders, is suing for the appointment of a receiver and the imposition of damages against the company's officers and directors.

Another Posen Suit

Western Electric Co. on Friday, April 11th, lost its application to have the complaint of Samuel I. Posen, former director of Universal Pictures dismissed when the Appellate Division by a four to one vote upheld the complaint. Western Electric, which was named along with other companies as allegedly participating in a conspiracy, had contended that the complaint did not tie it up as a co-conspirator.

CBS Suit Settled

The settlement of an injunction suit of Phil Stong, author, against the Columbia Broadcasting System and the William Wrigley Co., was revealed Monday in the United States district court when Federal Judge Murray Hulbert dismissed the complaint on stipulation. The plaintiff had charged plagiarism of his book, "Career," in the defendants' radio program "Gateway to Hollywood."

Mississippi Tax Admissions

March collections of taxes on theatre admissions in Mississippi totaled $37,145.20, a new all-time high for that month, comparing with $35,541.41 in March, 1940.

DO YOU KNOW—

THAT that ticket—the currency of the motion picture industry, and which records all of the income of this gigantic industry, has not been improved upon since the beginning of the motion picture industry, and is the very self-same ticket that was used in the first Nickelodeons many years ago. . .

THAT that ticket is responsible for the loss of many thousands of dollars to the motion picture industry. . .

THAT that ticket is mainly responsible for "palming" by doorkeepers, and the passing back of tickets to cashiers, for resale by them. . .

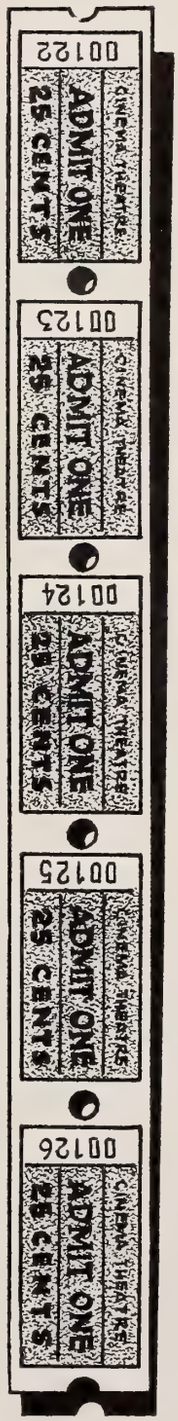
THAT that ticket assists in the making of false refunds of admissions. . .

THAT that ticket encourages dishonesty on the part of theatre employees . . .

THAT that ticket helps dishonest exhibitors to cheat on percentage engagements. . .

THAT that ticket can be easily counterfeited, and when stolen can be easily passed for admission. . .

THAT that ticket and its use by theatre owners is largely and mainly responsible for the larger portion of all the defalcations that occur in connection with the box-office. . .



IT'S the old, wornout, outmoded ticket that's to blame. Away with it. Every Dollar Lost Comes Out of Profits.

ALL this may be prevented. Watch for further announcements calling your attention to a new, revolutionary, and greatly improved system of box-office control known as the UNICON Cash Control System.

1540 BROADWAY
NEW YORK, N. Y.

GENERAL REGISTER CORP.

1018 SOUTH WABASH AVE.
CHICAGO, ILLINOIS

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

DEVIL COMMANDS, THE: Boris Karloff, Amanda Duff, Richard Fiske—These pictures get worse as they go along. It seems that Columbia isn't doing justice by Boris Karloff and is casting him in some very poor stories. Our patrons at one time liked this series but now they are staying away in droves.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DURANGO KID: Charles Starrett, Luana Walters, Sons of the Pioneers—This is a good western series. Charles Starrett is a very good actor and has a pleasing personality. The Sons of the Pioneers enhance this series very much and with good riding and two-fisted action by Starrett these pictures seem to set.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

ELLERY QUEEN—MASTER DETECTIVE: Ralph Bellamy, Margaret Lindsay—Double billed it with "Comrade X." Business was fair and the audience seemed satisfied as there were no complaints. Played April 4-5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FACE BEHIND THE MASK, THE: Peter Lorre, Evelyn Keyes—A good little program picture that passed by without too much adverse criticism. From the title and from the trailer I expected to see a horror picture but all of it was confined to one scene. Nevertheless, it will do well on a twin bill.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

THIS THING CALLED LOVE: Rosalind Russell, Melvyn Douglas—Doubled with "Ridin' on a Rainbow," a Gene Autry, and it certainly made a great program and was immensely enjoyed by all. Running time, 98 minutes. Played March 30-April 1.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

First National

THE LETTER: Bette Davis, Herbert Marshall—Audience was well satisfied with this stirring drama, especially with the work of Bette Davis and the entire cast, excepting Herbert Marshall. Business fair. Running time, 96 minutes. Played March 30-April 1.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

SHE COULDN'T SAY NO: Roger Pryor, Eve Arden, Cliff Edwards—I didn't think much of this one, so teamed it up with "Li'l Abner" and received a pleasant surprise. Both pictures well liked by a fair size crowd. I give the kids credit for bringing in the business; they know what's doing down in "Dogpatch." I don't. Running time, 63 minutes. Played April 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—Good picture; good business. Did not please everyone, as I had a few walkouts. Cagney fans expect more action and less singing. Running time, 97 minutes. Played April 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TUGBOAT ANNIE SAILS AGAIN: Alan Hale, Ronald Reagan, Marjorie Rambeau—Very good; little rough for some but enjoyed a good business on Foto Nite with it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

COME LIVE WITH ME: James Stewart, Hedy Lamarr—Clever little comedy that had smart lines and funny situations. You won't suffer from brain fog on the plot. It is thin; of that there is no doubt, but that matters not, if they sit back, chuckle, relax and forget troubles. The picture has fulfilled its purpose.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COMRADE X: Clark Gable, Hedy Lamarr—I did not care for this title and considered its stars the only potential box office value. Therefore, double billed it with "Ellery Queen—Master Detective." My judgment proved I was right. Business was fair and the audience seemed satisfied as there were no complaints. Running time, 86 minutes. Played April 4-5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

COMRADE X: Clark Gable, Hedy Lamarr, Felix Bressart—This is a swell picture spoofing the Soviets. The tank scenes are sure roaring thrillers. I was wondering whether the tank scenes were the real thing or partly miniature but whatever they were it was sure hot stuff. Hedy Lamarr proved to be more than ornamental; she held her own right well in this. Felix Bressart deserves special mention for his fine work in this. This was doubled with "Queen of the Yukon," Monogram. Business on this program was a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DR. KILDARE'S CRISIS: Lew Ayres, Lionel Barrymore, Laraine Day—Double featured with "The Man I Married." Most of the credit should go to the Kildare series which is excellent and this was no exception. Business was above average and my patrons were well satisfied. Played March 26-27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniels—Good picture; good business. Did more than I expected. Most people thought it was too long. Running time, 230 minutes. Played April 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GO WEST: Marx Brothers—Double featured with "Jennie" to just ordinary business. Both pictures were fair but my public does not care for the Marx Brothers. However, this was the best one I have received with them in from Metro. If you can get your public in to see it, they will be satisfied, but how? Played April 2-3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

GO WEST: Marx Brothers—Typical Marx Bros. picture. Had been shown all around, so did not draw the usual Marx fans. Kids and young folks like them. Running time, 82 minutes. Played March 14-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HULLABALOO: Frank Morgan, Billie Burke—Played as a double bill with "A Dispatch from Reuter's," one day to cheap admission; did not take in film rental. Played March 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LITTLE NELLY KELLY: Judy Garland, George Murphy, Charles Winninger—At long last, a good picture from Metro. I was beginning to wonder if they would ever make another good one but this is tops. Judy in her very best performance. George Murphy is a grand policeman, while Charles Winninger is a wow. This one pleased one hundred per cent. Good story, good music, good stars. Running time, 100 minutes. Played February 28-March 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WILD MAN OF BORNEO: Frank Morgan, Billie Burke, June Preisser—A flop. Did not please anyone. Pass this one up. Played March 1.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

WILD MAN OF BORNEO: Frank Morgan, Billie Burke, June Preisser—This picture is so goshawful that, believe it or not, words fail me in describing it. Just a long line of walkouts. I felt like a bandit for taking their money. I ought to have known when Metro gave me an early date there was something wrong with the picture but I had no idea it was so bad. If this is on your contract, pay for it and do not run it. It is not even worth transportation charges. Played March 7-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Monogram

PHANTOM OF CHINATOWN: Keye Luke, Grant Withers—Fair mystery drama with about 10 minutes of expedition scenes and 50 minutes of the story. Business above average. Running time, 60 minutes. Played March 28-29.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

QUEEN OF THE YUKON: Charles Bickford, Irene Rich—This was doubled with "Comrade X," MGM. It is a good all around Alaskan story. Business on this program was a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Republic

ARKANSAS JUDGE: Weaver Brothers and Elviry—Just a fair programmer and not up to the standard of the other Weaver Bros. and Elviry hillbilly musicals. Very slow moving and not enough pep to keep one thoroughly occupied.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

OKLAHOMA RENEGADES: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—They do nicely on the second half of a dual bill for week-end business. Lots of action; that's what our farm lads like.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Storey—A good western picture with music which is a relief from the usual "shoot 'em down, drag 'em out" westerns with a twenty or thirty years appeal. Today's audiences are too educated and too sophisticated to fall for the old escapade with lots of shooting and picking unnecessary fights. That's why most western pictures released today have not public appeal, unless pictures like "Ride, Tenderfoot, Ride," a western without a single shot or a single fight and still a very good western picture. Business above average. Running time, 65 minutes. Played March 28-29.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee, Carol Adams—This is a good Autry entry. Plenty of music, lots of comedy, not too much action and the two supporting stars, Smiley Burnette and Mary Lee, certainly do carry Gene Autry along. If you have a small town patronage, this will certainly please your people.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette—Doubeld with "This Thing Called Love" and it certainly made a great program and was immensely enjoyed by all. Played March 30-April 1.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

TRAIL BLAZERS, THE: Three Mesquiteers (Robert Livingston, Bob Steele, Rufe Davis), Pauline Moore—Republic's "Three Mesquiteers" series are good western film fare but they are certainly not up to the original cast of the "Three Mesquiteers" that Republic started with. It seems that the shifting around of characters has not done this series any good at all. Nevertheless, it is still good western film fare.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

RKO Radio

GIRL, A GUY AND A GOB, A: George Murphy, Lucille Ball, Edmund O'Brien—I sold Lloyd big. Swell picture but not in actor Harold Lloyd class. Business no soap. Pleased those who came. Honors here to O'Brien. May be best to sell screwy situations and laffs, forgetting names. May be good idea to screen first for working material and angles. Played March 30-April 1.—C. A. Skelly, New Lamax Theatre, Wilmington, Ohio. General patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Sir Cedric Hardwicke, Thomas Mitchell, Maureen O'Hara, Edmond O'Brien—This is really a picture of pictures. Adults as well as children liked it. In places Charles Laughton is not understood be-

cause he tried to act the role too much. Running time 115 minutes. Played March 23-26.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan, James Craig—I don't believe you can go wrong on this one.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

LI'L ABNER: Granville Owen, Mona Ray, Johnnie Morris, Martha O'Driscoll—Played with "She Couldn't Say No" and received a pleasant surprise. Both pictures well liked by a fair size crowd. I give the kids credit for bringing in the business; they know what's doing down in "Dogpatch." I don't. Played April 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

RAMPARTS WE WATCH, THE: Documentary—Doubled with "Six Lessons from Madame La Zonga." Very good picture and enjoyed by all. Running time, 98 minutes. Played March 25-26.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

THAT'S RIGHT, YOU'RE WRONG: Kay Kyser and Orchestra, Adolphe Menjou, May Robson, Lucille Ball, Edward Everett Horton, Dennis O'Keefe—This picture is a real scream but I think Kay Kyser should stick to radio. Over the radio the public can't see his face. Running time, 90 minutes. Played March 13-15. —Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

TOO MANY GIRLS: Lucille Ball, Richard Carlson, Frances Langford, Ann Miller—A good peppy, zippy musical with a better than average musical comedy plot. It is lively from the word go till the end, properly mixed with songs, dances, and swell dances they were too, and gags. I have seen some adverse reports on this but then there is no accounting for tastes, which no doubt includes the writer of this. Business on this just a fair average on Sunday, a little above average Monday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

YOU'LL FIND OUT: Kay Kyser and Orchestra, Peter Lorre, Boris Karloff, Bela Lugosi—I thought this was a fair chiller-thriller show and they usually go for that kind here, especially on Friday-Saturday. However, I must be mistaken; it fell badly at the box office and the kids even razzed me for putting it on. His other picture last season, "That's Right, You're Wrong," played Friday-Saturday, May 3-4, did plenty of business. Running time, 95 minutes. Played March 28-29.—A. F. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Twentieth Century-Fox

DEAD MEN TELL: Sidney Toler, Sen Yung, Jean Rogers—Just another "Charley Chan" picture. It just got by. Running time, 61 minutes. Played April 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLDEN HOOFS: Jane Withers, Charles Rogers—Fox will not give up the idea that child stars last just so long. Jane is through; they just won't come in on her pictures anymore; they have no one in the cast that is known and there is a defeatist air to them that makes them just a wasted date. I have taken the two from this year's contract and if Fox does not have the good jugdment to retire her I am retiring her myself by paying and not playing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOLDEN HOOFS: Jane Withers, Charles Rogers, George Irving, Phillip Hurlick—My first Jane Withers picture for some time. Jane is growing up and is very charming and very nice looking. She gives her usual excellent performance. Buddy Rogers as "Dean MacArdle" (Nope, none of my relations. "Mac" is Scotch, I am Irish) is good and George Irving splendid as the country doctor, but a big orchid to Phillip Hurlick, the little colored boy. He's tops. Altogether a very pleasing production. Running time, 67 minutes. Played March 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HUDSON'S BAY: Paul Muni, Gene Tierney, John Sutton, Laird Cregar—Doubled with "The Invisible Woman." Very good pictures and were enjoyed by all. Running time, 91 minutes. Played March 27-29.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

JENNIE: Virginia Gilmore, William Henry—Double featured with "Go West" to just ordinary business. Both pictures were fair. Running time, 78 minutes. Played April 2-3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—Double featured with "Dr. Kildare's Crisis." I do not suppose it would stand alone, although Fox thought a lot of it by allocating it into the second group. Most of the credit should go to the "Kildare" series. Business was above average and my patrons were well satisfied. Running time, 65 minutes. Played March 26-27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

TIN PAN ALLEY: Alice Faye, Jack Oakie, Betty Grable, John Payne—A grand picture. Alice Faye gives her usual charming performance. Betty Grable is good, so is John Payne, but Jack Oakie is a scream. The beautiful "Katy" song is a riot. Fox makes real musicals and this is one of the best. **Book this early** and don't be afraid to advertise it. **Running time, 92** minutes. Played March 27-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TOBACCO ROAD: Charley Grapewin, Marjorie Rambeau, Gene Tierney—Opened to good business, then the squawks. Did not please. Only a little better business than average run. Picture is clean. Played March 19-21.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, Walter Brennan—One of the best comedies ever produced. Fine acting by entire cast. Entire audience well pleased. Mix a cowboy and a modern time picture together and if this is the result, you have another hit. Running time, 90 minutes. Played April 3-5.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

PASTOR HALL: Nova Pilbeam, Wilfrid Lawson—Ran it Sunday midnight in conjunction with a war savings drive to real nice business. The picture is very impressive and timely.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

PASTOR HALL: Nova Pilbeam, Wilfrid Lawson—I was afraid of this but it was under contract so it was a case of play or pay. I decided to play it and I am glad I did for two reasons. First, it is a good picture for the message it tries to deliver, in fact, very good. Second, it did above average business both days of midweek playdates.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Although it may have won the award, it didn't do the business we did on "Love Thy Neighbor." It's class merchandise but not box office. Don't feel any too happy that I bought it so late.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—Very good picture. Patrons well pleased. Ralph Bellamy and Ann Sothern provide all the comedy. Would do well for a Sunday program. Running time, 94 minutes. Played March 20-22.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Universal

BIG GUY, THE: Jackie Cooper, Victor McLaglen —This was doubled with "Ragtime Cowboy Joe." Jackie Cooper is popular at this theatre. This double bill did good average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BUCK PRIVATES: Abbott and Costello, Andrew Sisters—I knew it. The bit they had in "One Night in the Tropics" put these lads right in the public mind and when this cheaply made little picture came, it did business and how. It's screwy, and so perhaps we all are, for we would rather get a laugh these days than sit through a problem picture. That was evident in "Buck Privates."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BUCK PRIVATES: Budd Abbott, Lou Costello, Andrew Sisters, Jane Frazee—This town sold solid on Abbott and Costello. Three big roaring—I mean roaring—days of swell business. The talk of the town; play it big; they've got it. Do it again, Universal, keep the gags fast and furious as in this but remember to pace 'em good to care for spontaneous audience reaction. Played April 5-7.—C. A. Skelly, New Lomax Theatre, Wilmington, Ohio. General patronage.

GIVE US WINGS: "Dead End Kids," Anne Gwynne, Wallace Ford—Good picture for any day of the week with plenty of action, thrills and comedy. Running time, 62 minutes. Played March 30-April 1.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

INVISIBLE WOMAN, THE: John Barrymore, Virginia Bruce, John Howard, Charles Ruggles—Doubled with "Hudson's Bay." Very good pictures and were enjoyed by all. Played March 27-29.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

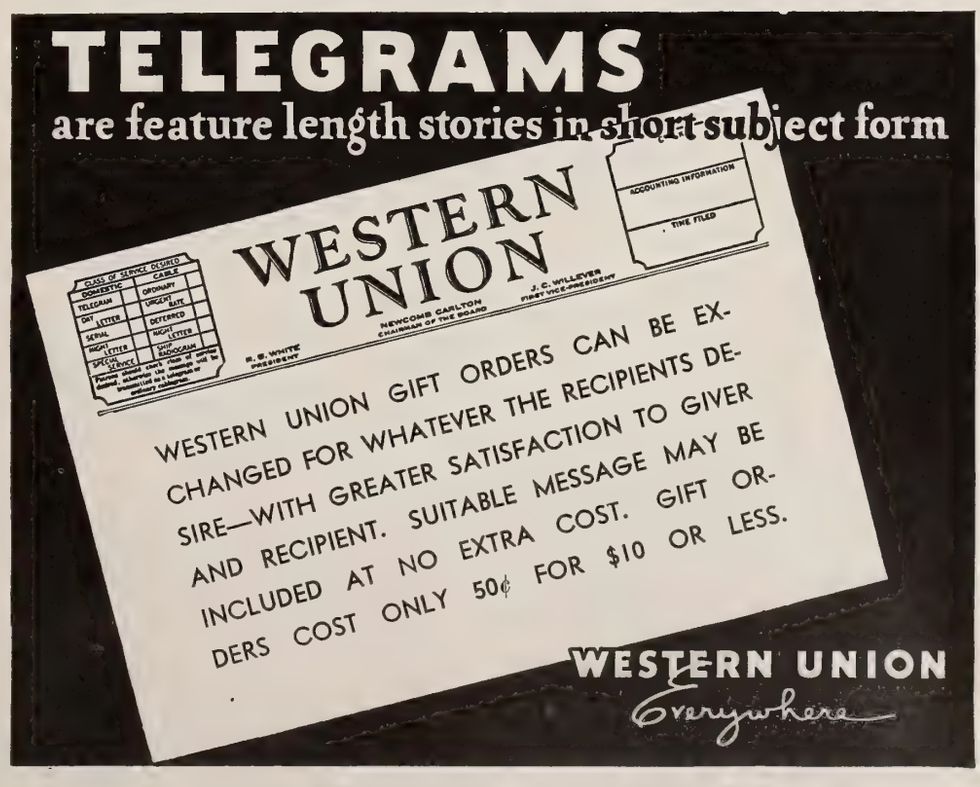
LITTLE BIT OF HEAVEN, A: Gloria Jean, Robert Stack, Eugene Pallette, Billy Gilbert, Stuart Erwin, Nan Grey, Hugh Herbert, C. Aubrey Smith—Gloria Jean continues in a story that allows her family, her uncles and her grandpop to play important parts as they did in "The Under-Pup." This was enjoyed by both our customers and the box office, as receipts were above average Sunday and Monday. It looks as if Gloria Jean could continue in stories which would use her family again for a background and they make a swell background, providing stories could be had as entertaining as "The Under-Pup" and "A Little Bit of Heaven."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RAGTIME COWBOY JOE: Johnny Mack Brown, Fuzzy Knight—This can hold its own with the popular westerns of today. The group singing is good. Fuzzy Knight gives it proper comedy relief. The story more than passes muster as western stories go. John Mack Brown is ideal as a western hero. One slight criticism: he is inclined to be a little stout for a western hero. At least so it seemed to me, but working in western pictures ought to work off a few pounds. This was doubled with "The Big Guy." This double bill did good average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SPRING PARADE: Deanna Durbin, Robert Cummings, Mischa Auer—This I consider grand entertainment. While Deanna Durbin is as good as usual, much of the credit should go to the story, the cast, director and the production. It's a fairy tale like story in which no one was killed and no hearts were broken and no tears were shed. Just solid movie enjoyment. Business started slow first day, extra good second day, third day a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan—This picture was held back on account of the title, which has no value. It grossed below par. My audience considered it a worthwhile offering but failed



[Continued from preceding page]
to talk it up, consequently the second showing on Monday was light. Running time, 104 minutes. Played March 30-31.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

DISPATCH FROM REUTER'S, A: Edward G. Robinson, Edna Best—Played as a double bill with "Hullabaloo" one day to cheap admission prices; did not take in film rental. There was no reason for my public being present. They get that from the fan magazines. When they don't want to see it, you cannot give it away. Running time, 89 minutes. Played March 25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FATHER'S SON: John Litel, Frieda Inescort—Definitely a small program picture which pleased but did not draw. Running time, 57 minutes. Played April 5. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLIGHT FROM DESTINY: Thomas Mitchell, Jeffrey Lynn, Geraldine Fitzgerald—Our audience definitely did not like this picture. It is too morbid and how it dragged. It took forever to get anywhere and the preponderance of dialogue for full four reels, just wore the audience down and then they did not care how it finished. Skip it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GREAT MR. NOBODY, THE: Alan Hale, Eddie Albert, Joan Leslie, John Litel—Just a program picture which pleased on family night. Running time, 71 minutes. Played April 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

A PLUMBING WE WILL GO: Three Stooges—A riot if there ever was one. The patrons really laughed at this one and I can't blame them. No one was displeased.—Crist S. Caporal, Bison Theatre, Oklahoma City, Okla. General and neighborhood patronage.

Metro-Goldwyn-Mayer

DREAMS: Passing Parade—Entertaining short subject dealing with nightmares. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KIDDIE KURE: Our Gang Comedies—Fair Our Gang but they are slipping.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LONESOME STRANGER: Technicolor Cartoons—Good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

OLD NEW ORLEANS: FitzPatrick Traveltalks—A grand travel talk on one of the most interesting cities in the U. S. Color beautiful. Twice the time could be devoted to New Orleans, as there are so many interesting places that were not mentioned.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THIRD DIMENSIONAL MURDER: Metroscopix—Very good entertainment. When viewed through special glasses of cardboard and colored transparent paper, the actors stand out and give you a big thrill when they throw things at you. Play it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET THE STARS, NO. 3: Variety Reel—Very good reel showing the stars in Hollywood, at work and at play. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

SNOW EAGLES: Sportscopes—Interesting picture of skiing at Sun Valley. Appealed to us as we were born and bred in them thar hills.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

Twentieth Century-Fox

CLUB LIFE IN THE STONE AGE: Terry-Toons—A very good black and white cartoon. Was afraid of this after the colored cartoons but it went over very well.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

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NEW AND PRODIGAL CONTRIBUTORS

One new contributor and two prodigals sent reports to the What the Picture Did for Me department this week. The new member is:

D. P. THOMAS, Garrettsville Theatre, Garrettsville, Ohio.

The contributors whose reports have been missing for some weeks are:

THEODORE J. FRIEDMAN, Strand Theatre, Suffern, N. Y.

C. M. HARTMAN, Liberty Theatre, Carnegie, Okla.

Read the reports from these and other regular contributors in the adjoining columns.

FIRST LINE OF DEFENSE: A timely and entertaining short that other firms would charge from two to four dollars for and Fox puts out gratis. Splendid comments on this one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LUCKY DUCK, THE: Terry-Toons—An excellent colored cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Vitaphone

CAT'S TALE, THE: Merrie Melodies—Very, very good cartoon in color. One of the best. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CRAWFORDS AT HOME, THE: Vitaphone Varieties—Another fine musical short that brought loud praises and applause. Real good with family appeals.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

JAN GARBER AND ORCHESTRA: Melody Masters—Just what the doctor ordered. Give us more of these, Vitaphone. Couldn't be better.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

JOE GLOW, THE FIREFLY: Looney Tunes—Average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S BASEBALL BROADCAST: Looney Tunes—Very good. They liked it immensely.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SOUR PUSS: Looney Tunes—Passable. Seen better.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

WACKY WILDLIFE: Merrie Melodies—"Wacky" is the word for it. Give us more like this one, Hollywood. Running time, nine minutes.—Fred C. Allen, Princess Theatre, Piedmont, Ala. Small town patronage.

Serial

Columbia

MANDRAKE, THE MAGICIAN: Warren Hull, Doris Weston—Only fair. Why can't we get an adult serial? Wish Universal would remake "The Collegians." They were not exactly a serial, but a series, and I believe they would draw now better than some serials. What about it, Universal?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

LONE RANGER SERIAL: Not liking serials myself, I always feel like panning them but I believe if you have western lovers it may do extra business. In our own situation I'm not sure whether or not we are doing extra business. Seemed to get by all right on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

MYSTERIOUS DR. SATAN: Eduardo Ciainnelli, Robert Wilcox, Ella Neal, William Newell—Pretty good but haven't seen an extra good serial since Republic's "Lone Ranger" unless it was Columbia's "The Shadow" which was O. K.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

National Decency Legion Classifies Nine Pictures

Of the nine films classified by the National Legion of Decency in its listing for the current week six were found unobjectionable for general patronage and three were classified as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Billy the Kid's Fighting Pals," "Border Vigilantes," "The Devil and Miss Jones," "North from Lone Star," "Power Dive" and "Two-Gun Sheriff." Class A-2, Unobjectionable for Adults: "Knockout," "Mr. District Attorney" and "Shot in the Dark."

Film Daily's Yearbook Out

The *Film Daily* 1941 Year Book appeared on Tuesday, with 1,064 pages. The foreword, by Jack Alicoate, publisher, remarks that the 12-month period ended December 31, 1940, was "replete with momentous developments" within and without the industry, as no similar period has been. A message by Will Hays, president of the Motion Picture Producers and Distributors of America, says, in part, that, despite all that has happened, the Hollywood studios have improved their product.

The Year Book lists industry statistics; news events of 1940; prominent show persons deceased in 1940; telephone numbers in New York and Los Angeles; a resume of the foreign market; a summary of 1940 film stock movements; labor developments; the color situation; television progress; nontheatrical films statistics; some theatre records; "Film History," a tabloid review of industry highlights; credits on features released in 1940; short subjects titles of 1940; that year's releases, by companies; 1940 imported films; serials released; original titles, features released, producers, directors, players, and other Hollywood credits for 1940; personnel and activities of non-theatrical film companies; associations; production companies; theatres of the U. S. and Canada; financial reports of film companies; reports from foreign countries, by persons authoritative; and other pertinent film industry factors.

Harmon Tells D.A.R. of Films' Defense Role

The young men and women of America will rise to the present emergency, as they have in every other, Francis Harmon, coordinator of the Motion Picture Committee Cooperating for National Defense, told the 50th annual Congress of the Daughters of the American Revolution, in Washington, on Friday.

Mr. Harmon, executive assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, reminded the assembled women that the film industry had grown up in an atmosphere of freedom, and therefore recognized an obligation "to the system of government which has nurtured it, and enabled it to become the most influential form of mass entertainment the world has known."

He outlined the work of films in boosting national morale and depicting the defense effort in its varied phases. He also remarked the film industry's increased recognition of the need for cultural relations with the Latin-American countries.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

HERE IT IS, AGAIN

Well used but hardly outworn are terms such as "efficiency", "service", etc., since members keep making much of them. They are all a part of institutionalizing to be stressed here again because of recent thrusts in that direction. One would be the institutional copy suggested by Charlie Ryan and set down on another page. Editor of the potent Warner Chicago zone weekly exploitation manual, Ryan considers strong copy of this nature—and what stands in back of it—somewhat of a "must", as it should be.

Recently arrived is a communication from Round Tabler Charlie Zinn, manager of Minnesota Amusement's Century, in Minneapolis, and a consistent exponent of institutional emphasis as a distinct aid to the grosses. Zinn is all for service. He notes that the opposition has the same pictures, the same advertising facilities. So his attack is aimed to include the best of service in all departments, which the Round Tabler feels is "creating a steady patronage and especially during the off weeks".

This was brought out emphatically by Zinn in a talk to the personnel in pointing out that only through a perfection of service given by the staff could these institutional gains be maintained.

* * *

It was during a scotch-and-soda hour some weeks back that another one of the members said the same thing by coupling efficiency and sound housekeeping to spell his version of "service". Eternal vigilance by everyone on the payroll was his answer, for he too felt that, while good product and smart merchandising were generally to be had, the extra something that lifted one situation higher than another in patron opinion was the spirit, the manner in which the manager and his forces tackled the problem of institutionalizing the day-in and day-out appeal of the theatre.

It is not to be expected that every theatreman everywhere can claim the title of expert exploiteer, expert adman, or expert publicist. But it is within the province of every theatreman to give expert service in building his house institutionally to compete consistently and successfully with the rest of the field.

That he can do so is no fanciful wish plucked out of the air. It is plain statement-of-fact offered in evidence by the Ryans and the Zinns who have made of it a definite factor at the ticket window.

That screen units hardly exhaust opportunities for publicity is pointed out in "Better Theatres" for April, wherein able Editor George Schutz demonstrates the possibilities of newspaper attentions to the "physical theatre". Examples are given of news stories on redecorations, reseating, air-conditioning, and projection, to indicate how equipment may serve to do its part in keeping the public theatre-conscious.

The Schutz article is timely and informative. It will be taken to heart by theatremen on the hunt for extra promotional material "beyond the program".

AN EXCELLENT EXAMPLE

This time it happened during the second feature of a recent Thursday night, when the sound at the Famous Players Canadian Oakwood, a Toronto neighborhood, went completely dead. The house was packed and Manager Allan Easson had no taste for refunds. So what to do. Recalling that the final hockey playoff game between Toronto and Boston was in progress downtown, the Round Tabler rushed a radio to the stage and, while the sound engineers cleared up the trouble, kept his patrons thrilled with a play-by-play broadcast of the game. Result: An audience pleased with the surprise feature. Better yet—not one refund.

Called upon infrequently for exercise, yet a most important part of the manager's equipment, is his ability to proceed with lightning speed in a pinch. Easson's action pushes split-second thinking a notch higher in the long listing of virtues by which your dependable showman is to be judged.

△ △ △

COLUMNS of feature publicity and art in the Denver papers recently were given over to the twenty-second anniversary in showbusiness of B. D. ("Dave") Cockrill, successful independent operator of the Denham theatre, from where "Dave" has been reporting many a smart campaign. Congratulations are distinctly in order. May the Round Tabler's keen exploitation eye never grow dim.

A-Mike Vogel

Round Table In Pictures





In the spring a theatreman's fancy turns to thoughts of lobby decoration, and so George Avis at Loew's Century, Baltimore, planted papier mache sunflowers, centers of which carried titles, dubbed as "choice blossoms of the entertainment world".

Blowups of caricatures of James Stewart and Hedy Lamarr, which appeared in the "Come Live with Me" pressbook, were utilized by Maurice Drucker at Loew's State, Cleveland, for lobby setpiece. Gift boxes colorfully wrapped were planted alongside.



Harry Rice, exploitation head for Arthur Ziehm, devised this colorful flash front for opening of "King of the White Elephant" at the New York Belmont. Elephant fights and dancing girls were vividly portrayed.



Two weeks ahead of Easter Robert Busch of the Jeffery Theatre, in Chicago, planted an attractive lobby display consisting of cutout bunnies. Each held cards with picture titles, which were changed with each new show. Large bunny overall held card carrying Easter greeting.



North woods atmosphere was the keynote of the "stop 'em" lobby display created by Hadden Matthews for "Hudson's Bay" opening at Warners' 69th Street Theatre, in Upper Darby, Pa. Cutout of Muni was planted at entrance of tepee, base of which carried blankets and other outdoor equipment promoted from cooperating merchant.

"Bowling" Shorts Tied to Tourney

Hooking up to the Southwest Bowling tournament meet held in Fort Worth recently, Manager Lowell T. Bodiford at the Parkway put on a bowling show which was built around three shorts on the subject combined into a 30-minute unit and prefaced with an explanatory tieup trailer. The shorts were: "Splits, Strikes & Spares," "Bowling for Strikes" and "Set 'em Up" and brought to attention with various devices.

These included notices to all bowling clubs and entrants in the tournament, Bodiford giving guest tickets to high scorers at the contest each night. Sports pages as well as movie columns were utilized ahead and announcements made at all local bowling alleys, the same being had at the tournament in advance of each session.

In the lobby the Interstate theatreman set up a display of pins and balls with shelves for equipment. Window cards were planted around town where they would do the most good.

Bodiford also used a trick want ad tieup, copy reading: "Talk to London," to which was added the house telephone number. On every call, and there were many, boy stationed at phone answered "This is Bill London, reminding you to see," etc., etc.

Break on the sports page for "Lady From Cheyenne" at Warner's Hippodrome, in Cleveland was obtained by Dave Bachner with an offer of a "Loretta Young" trophy to the city's leading woman bowler. The offer was made to share in the wide publicity given by the local News in connection with the paper's bowling sweepstakes.

"LET'S HEAR FROM YOU"

Theatre Party Arranged By Dowler for Smiths

O. I. Dowler of the Longmont, in Longmont, Colo., went to town on "Mr. and Mrs. Smith" and "Scattergood Baines." On the former arranging with local paper and radio station to hold a special "Mr. & Mrs. Smith" theatre party on the opening day. It was announced that if all the Mr. and Mrs. Smiths would meet at 7:30 p.m. at a nearby confectionery they would be served free refreshments and go in a body to the theatre. Dowler reports that the turnout was excellent and he promoted the refreshments and radio announcements.

For "Scattergood Baines" Dowler planted newspaper contest offering cash prizes and ducats for the best "Scattergood Quotations." This netted him a raft of free space and art, also cracking radio for special announcements trying to find a horse and carriage similar to one Scattergood might drive.

"LET'S HEAR FROM YOU"

Phillips' Goodwill Builder

To build goodwill among the townsfolk, Carmon Phillips at the Onate, in Belen, N. M., distributes guest tickets to managers of large concerns thanking them and the employees for their patronage. By only sending them to about two or three firms a week, Phillips keeps the list under control.

PATRONS WRITE 'HARDYS'



Direct tiein in keeping with title was made by Bill Elder on "Andy Hardy's Private Secretary" at Loew's, in Harrisburg, on stunt illustrated above, wherein patrons were invited to dictate letters to their favorite stars in the picture, as shown. Secretary typed the letters, with originals going to patron and copies sent to the star in Hollywood. Giant display behind carried invitation copy, stunt being built further with lifesize cutout of Mickey Rooney inviting the folks to "Step this way".

Redmond Promotes Paper For Full Page Section

Reported by Jimmy Redmond, as a first timer, was the crashing of the local paper for a full four-page section to publicize attractions at the Bonham, in Fairbury, Neb. Entire cost to the theatre was thirty-five dollars for the 5,000 circulation and an additional 1,500 copies for house-to-house distribution.

Imprinted tent cards were recently distributed by Redmond ahead of "Comrade X" and planted on all store counters week ahead of opening. For "Back Street," Jim distributed four-fold heralds front of which carried cut of Boyer and Sullavan with copy, "What I know about women" and signed by Boyer. Inside spread was blank and back page was devoted to title, cast and playdates.

"LET'S HEAR FROM YOU"

Author Tied to "Bishop" Opening

Since Bess Streeter Aldrich, author of "Cheers for Miss Bishop" attended college in Cedar Falls, Ia., Merle Blair at the Regent Theatre there hinged his campaign thereto, and planned a gala opening in premiere fashion. Invitations were extended to the authoress by the Mayor and Chamber of Commerce. However, since previous engagements precluded Mrs. Aldrich's presence in Cedar Falls at that time, she addressed a letter to the people of the city expressing her regrets. This Blair used for the basis of a transcription which was reproduced over sound system and used as a prologue preceding opening of picture itself.

Invitations to attend the premiere were extended to relatives of Mrs. Aldrich, who attended; this was good for newspaper stories and photos. Local flower shops and greenhouses cooperated, sending large baskets of blooms for the opening, and front was brilliantly illuminated with floods borrowed from Athletic Field.

For "Land of Liberty," Blair contacted school authorities and arranged for them to mimeograph letters pertaining to the picture, which were signed by superintendents and principals and distributed to students. Special student matinee was held at reduced rates, children going in a body to see the film.

"LET'S HEAR FROM YOU"

Walsh Ties Telegraph Company To "Men of Boys Town" Date

Highlighting his "Men of Boys Town" campaign at the Comerford Theatre, in Wilkes-Barre, Pa., Bill Walsh and his assistant, Paul Tigh, effected a tieup with Western Union whereby special tabloid heralds were distributed. A full-page promotion of statements and pictures by Father Flanagan, Spencer Tracy and Mickey Rooney were featured along with scene mats in Sunday paper and similar by-line statements in the dailies. In addition, a 20-minute transcription of the nationwide broadcast of the banquet for Father Flanagan was held and outdoor campaign included posting of 24's and 2-sheets, plus bus cards and bumperettes.

TERRELL "PENNY" TIEIN



Picture of a business man trying to smuggle a friend home for dinner. He'd have less wear and tear on his nervous system if he'd take the "little woman" to see "PENNY TO THE RESCUE" at Loew's Palace tomorrow. She offers the solution for hubby's extra dinner guests.

(2)



Hungry husbands, hundreds of them— are pouring into Loew's Palace this week to see a Food Extravaganza!

№14



Husbands Are you gloomy, restless, without appetite? .. Here's a remedy! Drop into Loew's Palace this week!

№15

Reproduced above, the three one-column ads plugging the M-G-M Pete Smith "Penny to the Rescue" short, are representative of the campaign put on in advance and during the run at Loew's Palace, Washington, D. C., by Dan Terrell, ad head, in co-operation with the local gas company, which made up and paid for a total of 38 one-column ads. These appeared in every local paper, on woman's and sport pages, and "run-of-paper", with different copy in each, and, as noted, credits were confined to the theatre. About $500 in space was involved.

Cantor Promotes Merchants For Easter Patron Outfit

Recent activities engaged in by Irving Cantor at Schine's Palace, in Syracuse, included tieup with music store to pay for local radio artist, who appeared on theatre stage playing a Hammond Solovox, store advertising the show through newspapers and windows. Another stunt which Cantor reports as going over nicely is the orchestra comprised of kids in the neighborhood and entirely organized by the theatreman, for occasional shows on stage.

Most recent endeavor was a popularity contest in connection with Easter, with promoted merchants coming through with complete outfits, stores and theatre plugging the event well in advance. On Boy Scout Week, Cantor turned the theatre over to them for a matinee with canned goods and old clothes good for admissions, cooperating dailies took pictures of the event and publicized it generously.

"LET'S HEAR FROM YOU"

Fitz Ties "Monte Cristo" To Local Fencing Club

Contacting officials of a local fencing club, previous to their exhibition at the YMCA, Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn. secured permission to plant blowups of duelling scenes from "The Son of Monte Cristo." Banners carrying title and playdates were strung above the entrance and exit doors and appropriate stills typed with credit cards were displayed on all bulletin boards throughout the building. During the exhibition, theatre received several plugs over the public address system.

On "Western Union," Ed received cooperation of the telegraph company, which permitted its boys to parade to the theatre en masse opening day, carrying jumbo wires on the attraction. In addition their staff wore special "Western Union" buttons carrying theatre name. Several thousand colored inserts on the picture were included with all social messages leaving branches 10 days ahead.

With spring and Easter in the air, Fitz for his date on "Little Men" secured the cooperation of a leading hat shop and arranged a contest with high school girls, whereby an Easter bonnet was presented to winner of best chapeau designed for Elsie. Heralds were printed and distributed to students and a huge display featuring all the Elsie designs was arranged for window display in cooperating merchant's store.

"LET'S HEAR FROM YOU"

Notaro's "Jitterbug Session"

Since it has been Pat Notaro's experiences with bands at the Columbia, Sharon, Pa., that the "jitterbugs" come to the theatre in the evening and cause a lot of commotion, the theatreman recently planned a five o'clock show in connection with Johnnie "Scat" Davis' personal and dubbed it a "jitterbug" session. Thus did he get all the kids in at an hour that would otherwise have been slack and gave them the run of the house. Running story in his local dailies, Notaro addressed his message to the "hep cats" and informed them it was field day at the Columbia.

Beavis Takes First In Hanson Contest

Final results for February in the annual competitions sponsored by Hanson Theatres of Canada, found Gord Beavis of the Royal, in North Bay, Ontario, voted honors for the best campaign of the month on "Let George Do It." Reported by H. D. Main, circuit ad head, and detailed in "Topics," circuit house organ, Beavis featured his campaign with a contest sponsored by local merchant with entrants invited to write letters giving one or more reasons why one should not sit back and "Let George Do It" in putting over the Canadian War Certificate campaign. Prizes were specially processed portraits of Winston Churchill, these portraits displayed in the town's leading windows. Accompanying each was a card listing the contest rules.

Newspaper reviews from the Toronto papers on the picture were displayed in the lobby and opening days ad carried an endorsement by well known local alderman. Among other things that gathered attention was a wallpaper herald, copy reading "we are tearing the paper off the walls to make room for the crowds who want to see," etc.

Finishing close behind Beavis for second honors was Emmett Stark at the Palace, in Timmins, who put on a street parade of bannered bicycles and taxi cabs for "Strike Up the Band." Day after opening, Stark arranged a patron interview recording in the lobby after the matinee. Patrons were asked to give their reaction to the feature, the recording was then broadcast the same evening over local station.

Plants Drawing Contest in Paper

In St. Thomas for "Let George Do It" at the Granada, Wannie Tyers caused a bit of buzzing with a newspaper tiein on a drawing contest, guest tickets given to those sending in best caricatures of George Formsby, star of the picture. To draw attention of Saturday shopping crowds, Tyers planted a record player and loud speaker in the lobby using Formsby records from the picture. At intervals, the Round Tabler interrupted the record playing to make a personal pitch over the p.a. system.

Imprinted stickers were distributed by members of the staff on taxis and private cars and permission was also obtained to use them on restaurant mirrors, store windows, etc.

School Cooperation Sought

Honorable mention was also voted to Don Doberer at the Granada, in Dunnville and Leo Coyle at the Granada, in St. Catharines. The former for "North West Mounted Police" tied in with schools with a special matinee and award of passes for the best essays on the North West Rebellion. In addition, special numbered and tinted cards were distributed to boys and girls in schools, those finding one of opposite sex with same color and numbered card were admitted as guests.

While for "World in Flames," Coyle also solicited school cooperation by attending a general meeting of the school board attended by all teachers and delivered a talk on the picture. This brought recommendations from teachers to students to attend the show. Large action "see" board was planted out front ahead and during run with scene stills.



FEULNER'S ANIMATED LOBBY

Feulner's Display Sells 'Night Train'

Translating the title of the picture into action considerably in advance to arouse curiosity on the date of "Night Train," Manager J. H. Feulner, made a bid for public attention with a unique railroad display for the run at the Des Plaines Theatre, in Des Plaines, Ill. Since the folks in that sector are railroad minded, Feulner struck upon the device of a model locomotive, right of way, etc., with a crossing sign carrying "watch for" copy.

This was followed shortly by a model railroad bridge and borrowed model locomotive shown crossing the bridge, the latter supported by a one-sheet (see cut). For animation, the locomotive was set up a fraction of an inch above the track with a concealed block of wood, and engine was hooked up so that the wheels freely revolved. The motion and noise attracted the attention.

In addition, the Round Tabler used a special trailer on the "sleeper" angle, stressing the same in lobby displays and window cards. Added space was taken in newspaper ads and stories to put over the date.

"LET'S HEAR FROM YOU"

Lobby Memo Pads Plugs "Dictator" for VanDyck

On attractive lobby easel, Eric VanDyck at Loew's 83rd, New York, planted pads of inter-office memo type with messages from him to Mr. and Mrs. Moviegoer calling attention to the opening of "The Great Dictator." This was followed by picture copy and signed by the theatreman.

For "Go West," Groucho Marx impersonator at peak hours entertained folks out front. As cars rolled up to the door, the lad would unroll carpet and help patrons alight. During intermissions the impersonator ran up and down aisles cavorting in the usual screwy Marx manner.

RYAN "INSTITUTIONALS"

Leading off in the weekly "Wisconsin and Chicago Manager," exploitation zone manual edited by Charles H. Ryan, district supervisor and assistant to James E. Coston, zone manager, is meaty institutional copy by Ryan, touching upon various branches of appeal. Copy in recent issues suggested for use by the Warner theatremen for trailer, program or newspaper advertising, under appropriate heads, is as follows:

"SPRING FEVER RELIEF"

Spring's here. Let's inspect the fishing tackle, and get out the old bus, polish it up and spend a day in the open.

Then when we return home tired and hungry, we'll wash up, eat a good meal, and go to see a program at the Venetian Theatre.

Three hours' entertainment at the Venetian provides a physical relief combined with a mental refreshment worth many times the admission fee.

For spring fever relief go to the Venetian Theatre.

~ ~

"KEEPING THE FAMILY TOGETHER"

It takes more than three meals a day to hold the family together. That's only cupboard love. No! The real cementing influence as many parents have found is for the family to enjoy itself together as it does at the BADGER Theatre. Son will chip in on the party as well as daughter when it comes to viewing the current screen hits with the old folks.

They all go because the fascination of the pictures showing at the BADGER gets them.

The BADGER is an economical pastime where you get more and better for your money in real entertainment value. IT'S RACINE'S GREATEST AMUSEMENT BARGAIN.

~ ~

"OUT OF THE KITCHEN"

Supper is over. No romance in a dishpan. No! So why let mother do the dishes alone? Dad and Sonny will help—six hands now and good seats much sooner at the REX. Much of our evening's entertainment depends upon the careful selection of the theatre. What theatre? You need not give it a thought. The REX is the theatre that you can always depend upon to give you an entertaining program. Another day in the REX is different, so may we suggest that you get out of the kitchen and into the world?

~ ~

"YOU ARE THE JUDGE"

The theatre wants to show good pictures. It is our aim to serve the people.

The idea that "motion picture people" try to break down morals with immoral pictures is as much nonsense as to say we try to make people look at pictures which no one wishes to see. We are eager to show the pictures that will bring everyone to the theatre.

So the real test of the "goodness" of a picture is the number of people who come to see it.

You are the judge of the pictures we bring to the BEVERLY. If you want to encourage good pictures, come to see every one that we show.

Navy Aids Collins On "Girl, Guy, Gob"

Ken Collins of the Indiana Theatre, Indianapolis, won news and pictorial breaks in the Indianapolis News and the Star for "A Girl, a Guy and a Gob" through cooperation with the local navy recruiting officer. An office was set up in the lobby of the Indiana and early on the morning of the first day's run a high school senior showed up for enlistment. A photograph of the recruit, Chief Petty Officer A. M. Morris and Margaret Kurtz, Indiana Theatre secretary, was used by the Star and was spotted alongside a review of the Harold Lloyd comedy for a three-column break. Collins also obtained permission from the Navy authorities to snipe twelve recruiting boards.

Don't Forget....
You Have a Date....
National Convention of
The Variety Clubs
of America
Traymore Hotel
Atlantic City, N. J.
May 15th, 16th & 17th

EXPLOITATION BRIEFS FROM A-FIELD

For his double horror show at the Uptown in Oklahoma City, Robert Busch distributed tinted heralds, dubbing the show "America's first blackout preview." Picture copy with cut was also featured. For the opening of the theatre, Busch staged a regular Hollywood affair with klieg lights, etc. Broadcast of special events was held in lobby, blowup telegrams from stars were used in lobby and pictures of crowds attending opening night were taken and shown following week.

▽

Measuring some 10 feet wide by eight high with a background of 24-sheet paper, Jerry Westergren constructed his lobby setpiece for advance on "Arizona" at the Genesee Theatre, in Buffalo. Featured was cutout of Jean Arthur on horse, concealed motor causing equine to rear. At base of display sand was planted with two actual cow skulls promoted from local packing house; to further give realism to the setpiece, house artist designed cacti plants.

▽

With his local paper reportedly refusing to handle theatre promotions, Jim McDonough at the Grand, in Galt, Ontario, personally sold his co-op ads for "You're the One." Each store ad was tied into picture with such copy as "you're the one who'll look smart in," etc., etc. Tieup was also effected with two local dance halls with "spot dances" planted in exchange for tickets, juke boxes around town were also covered with picture cards.

▽

In connection with "Here Comes the Navy" at the Fox Granada, in Inglewood, Cal., Dave Martin and his assistant, Bill Erickson, distributed small cards with title and cast attached to which were miniature airplanes. With the Douglas, North American and Northrup Aviation companies in his immediate vicinity, Martin says the stunt created plenty of comment and brought them in.

▽

Promoting local confectioner for candy kisses, Louis Marcks at the Strand, in Westfield, Mass., distributed them in imprinted bags with copy "Blank store offers you a kiss from the 'Strawberry Blonde,' who will be at the," etc., etc.

▽

Through tieup with Western Union, in connection with that picture's showing at the Paramount, in North Adams, Mass., Francis Faille promoted blanks and envelopes which were imprinted with picture copy and delivered by boys to all business houses about town.

▽

For his date on "Tobacco Road" at the RKO Franklin, in the Bronx, N. Y., Sam Rydell promoted a miniature stage set from the theatre where the show is now playing and used it for his lobby week ahead. In addition, cutouts of the stars were planted overall.

▽

MGM's caricature trade paper insert on "Come Live With Me" was turned into a lobby set piece by Joe Longo, State, Cleveland, as part of his campaign for that film.



Goodwill idea promoted by Francis B. Schlax at the Kenosha, Kenosha, Wis., consisted of tieup with two parking lots adjacent to house whereby the theatreman planted cards, illustrated above, on windshields of cars.

For the first anniversary of "Gone With the Wind" at the Paramount, in Jackson, Tenn., Round Tabler J. R. MacEachron promoted birthday cake from local baker. In connection with this a guessing contest was held with guest tickets going to those coming closest to guessing correct amount of ingredients. Stories were planted in paper daily and banner was stretched across street in front of theatre. Radio, heralds, cards on street posts and school announcements were some of the stunts employed by Mac to herald the opening.

▽

At no cost to his theatre, Bill Harwell, at the Ohio, Mansfield, arranged for high school's Capella Choir to sing "Carry Me Back to Old Virginia" as a prologue for his opening date on "Virginia." As the chorus was finishing, the traveler was closed and shot with picture, sound was cut until screen could be lowered. Harwell says this proved very effective, as the singing was still audible while the picture was on the traveler.

▽

Promoted by Pat Notaro at the Columbia, in Sharon, Pa., is tieup with local shoe company whereby six bicycles will be given away within two months during kid matinees. Cooperating merchant paid for co-op ad plugging the giveaway.

▽

Tying up a local orchestra, composed of high school kids who organized their band at the Schine Webster, in Rochester, Joe Goldstein arranged for them to appear on stage in connection with a musical quiz night. Promoted watch and cash prizes were awarded to those submitting questions used on the program and those answering correctly. Cooperating merchants paid for distribution and printing of heralds and each week Goldstein honors another school in the location, with students participating.

Cutout figures from eight by ten stills, mounted so that they stood up formed part of Bob Busch's "Chad Hanna" display for that date at the Jeffery Theatre, in Chicago. Planted on table in conspicuous part of his lobby, patrons on entering were supplied with hoops and invited to ring the figures. Guest tickets went to those clicking.

▽

For his date on "No, No, Nanette," at the Palace, in Hamilton, Ont. Manager Bert Brown contacted local radio station and secured two special 15-minute programs gratis over which hit tunes from the picture were plugged. Beauty shop pay for co-op ads and cuts showing hair styles featured in the picture, production stills proved valuable for tieups in men's shops and millinery stores and window and counter displays were landed in music stores.

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Recently started by Bill Decker at the Capitol, in Steubenville, Ohio, is a kiddie amateur broadcast each Saturday morning which is sponsored by local furniture store at no cost to the theatre. In addition, each Monday night, Decker runs a "search for talent" broadcast, with winners awarded a paid radio contract by sponsors. Both of these tieups are widely advertised by the merchants. Decker credits his assistant, Bill McClain, with aiding on the shows.

▽

Latest Round Tabler to invite draftees to special midnight preview of "Buck Privates" is Bob Fulton at the Paramount, in Waterloo, Ia. Ceremony was held before the showing with the recruits introduced to the audience from the stage. Local dailies covered the event with stories and art.

▽

Since Lindsay, Cal., is situated in a warm orange belt, Harry Stark at the Lindsay Theatre for "High Sierra" arranged to have snow brought from the nearby Sierras to his theatre. Theatreman reports the snow lasted two days and while it was there, much was made of the stunt in local dailies.

▽

Arranged by Rex A. Carr, general manager of the Central City Amusement Co. were various promotions in connection with the "Captain Marvel" serial at the Alamo Theatre, in Indianapolis. Special front was constructed for the opening with lifesize blowup of "Captain Marvel" indicating his superhuman feats. Carr also arranged for distribution of membership cards, holders attending each week, entitled to free admission for final chapter. Heralds were inserted in Liberty magazines and miniature "Marvel" cuts carrying date line were distributed week ahead.

▽

Al McCoy of the Strand Theatre, Louisville, won a number of excellent plugs for "A Girl, a Guy and a Gob" through the purchase of a hundred special navy hats. These, which carried inscriptions, were worn by newsboys and by soda clerks in the downtown drug stores. Art of stars was spotted in the drugstores where the hats were worn. A "Gobs of Joy" sales line was used with the displays.

AMERICANISM PROGRAMS ADVANCED IN EXPLOITATIONS BY THEATREMEN

Promotions on Pictures Tied to National Defense Publicity and Patriotic Organizations; . Short Subjects Also Plugged

by A-MIKE VOGEL

MANIFESTATIONS of community leadership on behalf of Americanism and defense programs featured by showings of military, historical and patriotic pictures, full-length and short subjects, are indicated in theatre promotions reported by Round Tablers in widely separated sections of the nation, in small town and big city.

In cooperation with youth associations, patriotic societies, branches of the federal military services, and other organizations similarly pointed, campaigns to impress upon the public the important part played by the motion picture in support find enthusiastic citywide particpation in the projects stimulated by theatre managers.

The highly successful National Defense Week program, in Glendale, Cal., arranged by Ed Harris, manager, at the Fox West Coast Glendale, in conjunction with the Glendale *Star,* daily newspaper, is presented as an outstanding example. Here, the theatreman had the backing of civic heads, patriotic veterans' organizations and other patriotic societies, the program opened with presentation to the city of an official proclamation by the Mayor from the stage of the theatre.

Football Coach Honored

All succeeding observances were also held at the theatre, the second night's program featuring a "Civic Night" ceremony where the City Manager, police and fire chiefs addressed the audience. The third night celebration centered around a tribute to Knute Rockne, in conjunction with showings of "Knute Rockne," the week's screen attraction. Guest of honor was Marty Brill, local college football coach and former Notre Dame pigskin great. The event was tabbed in the publicity as a tribute to sportsmanship, as necessary for National unity.

American Legion Night and U. S. Army Air Corps Night, followed next, with patriotic exercises and talks by executive service officers stressed by the theatreman. The "week" was brought to a close at the Saturday matinee with a "Junior Americanism" program, headed by talented youngsters in a military pageant. March of Time's "Soldiers With Wings," filmed at the nearby Lockheed plant, was an added feature.

Tompkins Hosts Scouts

"Boy Scout Week," recently observed, was made more important in Whiting, Ind., by Chick Tompkins, at that time manager of the Hoosier theatre, who played host to the Scouts at two theatre ceremonies during the locally-designated "Civic Day." Held on Saturday, the day was marked by a parade of the boys in uniform from the City Hall to the Hoosier where service drills were put on before hundreds of observers. In the evening, the Scouts conducted a flag-raising on the theatre stage, followed by the national anthem short on the screen with the audience joining the singing. Both events were adequately presentd in the newspapers.

In Rochester at Schine's Dixie, Manager Samuel L. Shafer availed himself of the recent designation by the New York State Legislature of a two-week period for the compulsory study of the Bill of Rights in all state schools. This allowed the Schiner an opportunity to obtain the full cooperation of the school system in direct theatre advertising despite a strict ruling against such promotion.

The advertising had to do with a "Bill of Rights Week" program made up principally of Warner historical shorts, a different subject shown with each change of program during the period. The shorts were "Bill of Rights," "Lincoln in the White House," and "The Declaration of Independence."

Shafer Features Student Essays

To emphasize the significance of these films, Shafer was able to interest one of the merchants in offering prizes on a student essay contest having to do with the shorts at the theatre, or other historical event, fact, or document that entrants wished to cover. Contest was open to grade and high schools, public and parochial, with essays limited to 250 words. In addition, a special cash award was set aside for the best entry from any local boy or girl Scout troop, duly noted at all Scout assemblies in the neighborhood.

Publicity was had by Shafer through special programs paid for by the merchant in exchange for store tieup credits. The programs were distributed at schools, in the theatre neighborhood and in the surrounding area. They were also given to all English and history school teachers. Further, the superintendent of schools forwarded bulletins to all units announcing and recommending the shorts and the contest. As a result, excellent breaks were obtained, according to the Round Tabler, who reports in one instance entries from all pupils in one class.

Since March of Time's "Americans All" opens with a sequence showing the taking of the oath of citizenship by 350 residents of Bridgeport, Conn., in the city's Naturalization Court, and otherwise filmed in and about the city, Manager Morris Rosenthal was able to obtain the full cooperation of the Chamber of Commerce and the local "I Am An American" committee for the premier on the subject at the Majestic. Publicity well in advance was had by a special screening at MOT's New York office attended by the organization heads and Bridgeport picture critics. As a result, it was decided to stage an "All-American" stage presentation in conjunction with the premiere, the Mayor and other civic heads participating.

Program, preceding the picture, opened with a welcome by the general chairman of the "I Am An American" committee, who presided. Next, came selections by popular Hungarian orchestra, then remarks by Mayor Jasper McLevy. Folk dances by a Polish group followed, preceding a talk by Jack Glenn, production director, March of Time. Then came selections by a Russian choir, talk by Charles Weidman, representing the Boy Scouts of America, the program closing with the singing of anthem.

Rosenthal Ties In with Radio

Lobby and front were decorated with 40 by 60's, marquee banner, flags and pennants inside and out and a 40-foot American flag was used for the stage show back drop. Street parade was made up of uniformed band which marched to the theatre and gave a concert out front while the celebrities were arriving. Bulletins about the show were placed on boards at all factories and the night before, Rosy promoted a program plugging the event on WICC.

Instance of the Malco circuit's cooperation with the national defense program is noted in the tieup made by Manager Harold H. Thomas, in Fulton, Ky., to show a film detailing activities of the U. S. Coast Guard at the Strand, to all school students. Classes attended in a body and a member of the Guard's educational division was on hand to answer questions.

Holds Aerial Bombardment

On "Ramparts We Watch," at the Fresinia Lincoln Theatre, Robinson, Ill., Manager Pete Nepote highlighted his campaign by simulating an aerial bombardment in the court house square. Replicas of anti-aircraft guns were set up and aimed at cardboard cutouts of bombers placed high on the face of the court house, the display properly credited. Sound effects heightened the effect and at night spotlights were employed.

Letters were forwarded to the clergy, club officials and other prominents, and the newspaper campaign was in keeping. For the opening, Nepote staged an impressive presentation with Boy Scout troops and high school band on the stage.

SELETTE AIMS AT "CARRIAGE" TRADE

Eddie Selette, who goes in heavily for goodwill at Warners' Albany, in Albany, N. Y., among recent innovations has installed a baby carriage garage adjacent to his house. Through heralds, house program and readers in local dailies, the enterprising theatreman informed his patrons that they could "roll their own" right to the door, check the perambulators and come in with the baby and enjoy the show in comfort.

• personalities

BARNES PERDUE
has been transferred by Griffith Theatres to manage their Ritz and Kansan, in Parsons, Kan., DAVID DALLAS becomes manager of the Uptown, in Marceline, Mo., and LOUIS HIGDON goes to the Ritz and Grand, in Chillicothe, Mo.

▽

HAROLD LAMARR
has replaced JERRY RUS as manager of the Giles, suburban, in Kansas City, Mo.

▽

PAUL BINSTOCK
is now managing the Tuxedo Theatre, in Brooklyn, N. Y.

▽

JOHN R. SCHULTZ
formerly at the Liberty, in Sharon, Pa., is now managing the Warner Columbia, in Erie, Pa.

▽

ORVILLE RENNIE
is now managing the Fort Theatre, in Rock Island, Ill.

▽

AL SKEGAN
former assistant at Warner's Enright, Pittsburgh, has been promoted to manager of Warners' New Oakland there.

▽

JAMES TOBIN
former assistant at Warner's, Newburyport, has been promoted to manager of the Strand, in Clinton, Mass.

▽

LESLIE V. CAMPBELL
formerly at the Empress, Kelowna, has been transferred to the Strand, in Trail, B. C., and the Capitol, in Roseland.

▽

JOSEPH TITLEMAN
has been named assistant manager of Warner's Astor, Philadelphia.

▽

WYLIE MINTON
and RALPH E. SMITH of McArthur, Ohio, have purchased the Vinton from BRUCE WELCH and J. E. COX.

▽

ROBERT L. FITZWATER
has purchased a site for a suburban 690-seater in Cincinnati.

▽

ALVIN F. SLOAN
has added three theatres in Hunterton, Sussex and Warren counties, Trenton, N. J., to his circuit.

▽

GEORGE STAMM
will remodel and reopen the Casino, Antioch, Cal.

▽

MRS. J. T. CRONE
has reopened the Ideal, Cincinnati, Ohio.

▽

CHARLES E. KENNEDY
has been appointed assistant manager of Loew's Ohio, in Columbus, succeeding JOHN HARDGROVE, resigned and moving to San Diego.

▽

THOMAS DALY
has been named assistant at Warner's Commodore, Philadelphia.

Showmen's Calendar

MAY

1st	May Day
2nd	Bing Crosby's Birthday
	Brian Aherne's Birthday
3rd	Mary Astor's Birthday
4th–10th	National Music Week
5th	Tyrone Power's Birthday
7th	Gary Cooper's Birthday
11th	Mother's Day
12th	Florence Nightingale, Founder of Modern Nursing, Born—1820
16th	Henry Fonda's Birthday
17th	Maureen O'Sullivan's Birthday
20th	James Stewart's Birthday
21st	Robert Montgomery's Birthday
23rd	South Carolina Admitted to Union —1788
	Herbert Marshall's Birthday
26th	Walter Huston's Birthday
	Al Jolson's Birthday
28th	John Payne's Birthday
29th	Bob Hope's Birthday
30th	Memorial Day
	Ben Bernie's Birthday
31st	Don Ameche's Birthday

Birthday Greetings

Jack E. Alger
Robert W. Baier
Leo Barron
Robert B. Battin
Edward A. Bozaras
Herman Berlin, Jr.
William A. Berns
Sidney W. Blumenstock
Frank E. Boga
J. F. Bradshaw
Peter Broadhead
Lige Brien
Frank Bruton
Allan Claypool
Elmer W. Cupp
Lawrence J. Dandeneau
Max Davey
Edward J. DeCosmo
John Esposito
Walter Fleck
L. B. Fuqua
Charles H. Gibson
Sam A. Gilman
Jorge A. Gonzalez
Bob Goodfried
Benedict A. Govan
Max R. Griffin
William J. Hamborsky
Ray S. Hanson
Haywood E. Harrington
Bill Headstream
Bert Henson
Howard Hilderbrandt
Ray A. Holtz
E. G. Jackson
Joe Kannon
Walter W. Leach
H. Arthur Leatherman
Joseph P. Liss
Kenneth N. Lund
Johnny Matis
Frank A. Millspaugh
Arthur R. Morton
George J. Nealeans
R. L. Nichols
Frank S. Nugent
G. B. Odlum
Pearce Parkhurst
Richard M. Phillips
Oliver B. Prickett
Edward Purcell, III
Jack Purves
Dick A. Raub
Herb Righthand
Morris Robertson
Harry Rose
Bernard V. Samuels
Clarence Schartzer
Karl Schmidt
Milton A. Schosberg
William M. Scruggs
E. E. Seibel
Howard Sexton
Dwight Seymour
Frank Shaffer
Marion B. Shepherd
Max S. Silverwatch
Marion B. Stout
Roland J. Treul
Harold D. Van Vorst
Maxwell Weinberg
David Weinstein
Alexander Weiss
Ben Weshner
Joe R. Wills
Harry M. Yudin

ANDREW J. KENNEY
has been appointed manager of the reopened Warner State, in Racine, Wis. ERVIN JANOT, assistant at Warner's Rialto, has gone to the Venetian, succeeding EDWARD FRIEDWALD, in turn transferred to the Warner in Milwaukee. Janot is succeeded by WILLIAM BINDEL, Jr.

▽

EDWARD KELLEY
has been appointed assistant to Vic Gauntlett in the publicity and advertising department of Hamrick-Evergreen Theatres, Seattle, succeeding EDDIE RIVERS, resigned to join RKO.

▽

ROBERT HUDSON
has opened his new Hudson-State, in Richmond, Ind.

▽

W. O. IRWIN, JR.
has acquired the Handley, in Handley, Tex., from C. C. WALKER.

▽

RALPH PHILLIPS
former manager of the State, Sioux Falls, S. D., has been transferred to the Paramount, in St. Cloud, Minn.

▽

GRAHAM KISLINGBURY
has resigned from the advertising staff of the Warfield, San Francisco, to succeed CHARLES HUY as advertising and publicity man at the Golden Gate. Huy has gone to Hollywood.

▽

GLENN SCHNARR
is manager of the reopened Daisy, Indianapolis.

▽

MILTON LEWIS
has been promoted to manager of the two Sterling houses, the Granada and Portola, in Seattle.

▽

BILL BLANK
son of Nat Blank, has been named house manager of the Wallace, at Peru, Ind.

▽

BILL ELSON
has acquired the Leb and Cloquet, Cloquet, Minn., from SHELDON GRENGS.

▽

STAN MYERS
succeeds DICK DICKSON resigned, as district manager of Fox West Coast theatres in the southern California area. EARL RICE succeeds Myers as city manager for Glendale. Dickson has gone with Harry Sherman, producer of Hopalong Cassidy.

▽

ANTHONY BOU
has sold the Rex, Fresno, Cal., to G. A. ACOSTA.

▽

HOWARD MURPHY
manager of the Artcraft, Franklin, Ind., has resigned to go with the U. S. Machine Corp. at Lebanon, Ind. FAHNLEY BRIDGES succeeds him.

▽

ROBERT LYTLE
has been promoted from assistant to manager of the Warner State, Lima, Ohio, succeeding DONALD RILEY, who was killed in a recent automobile accident.


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WHO was the aviator who crashed in the night?
HOW did he find himself in the arms of a mysterious blonde in ermine?
WHY was he kissed by women he'd never seen before?
WHY was he shot at by sinister foreign spies?
HOW did he discover the time-bomb on the ammunition train?
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UNUSUAL BARGAIN, CHAIRS AND COMPLETE equipment for 300-seat theatre. Lease terminated. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

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PRESS OF
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NEW YORK, U.S.A.

PRODUCT DIGEST

Advance information for buyers and bookers on 1940-41 product.

Synopsis

Cast

Background facts and special data of exploitation value.

(Release dates are subject to change)

A WOMAN'S FACE
(Metro-Goldwyn-Mayer)

Drama

Produced by Victor Saville. Directed by George Cukor. Based on the play, "Il Etait Une Fois", by Francis de Croisset.

SYNOPSIS

Anna Holm (Joan Crawford) is being tried on the charge of murdering Torsten Barring (Conrad Veidt). As various witnesses testify, flashbacks show the action described to tell the story . . .

Anna has a criminal record, including blackmail. When a child her face had been burned and bady disfigured. As she grew up, shunned because of her repulsive appearance, Anna became an unscrupulous criminal. Operating a restaurant as a front for blackmailing operations, she met Barring, the first person who did not shrink from her. Like herself he was an unscrupulous person.

While attempting to blackmail Vera Segert (Osa Massen), wife of a noted plastic surgeon, Dr. Segert (Melvyn Douglas), Anna meets the doctor. He restores her to her natural beauty. Barring obtains for her the position of governess of the young son of Consul Barring (Albert Basserman), Torsten's uncle. She and Torsten have plotted to kill the child, Lars Erik (Richard Nichols), that Torsten may inherit the family fortune.

Anna is happy in her new surroundings and is attracted to the child. When Torsten arrives for his uncle's birthday celebration and orders Anna to kill the child that day, she refuses. Later in the day the guests go for sleigh rides. Torsten gets the boy into his leigh. Anna confides in Dr. Segert and they pursue Torsten's sleigh. Torsten attempts to attack Dr. Segert. Anna shoots him and rescues the terrified child . . .

The court is still convinced of her guilt. Then Emma (Marjorie Main), a servant, produces a note, written by Anna to Consul Barring before the fatal sleigh ride, warning him of Torsten's intentions. Anna is free to begin a new life.

CAST

Anna Holm.....Joan Crawford
Dr. Gustaf Segert.....Melvyn Douglas
Torsten Barring.....Conrad Veidt
Vera Segert.....Osa Massen
Bernard Dalvik.....Reginald Owen
Consul Barring.....Albert Basserman
Emma Kristiansdotter.....Marjorie Main
Herman Rundvik.....Donald Meek
Christina Dalvik.....Connie Gilchrist
Lars-Erik .....Richard Nichols
Eric.....Charles Quigley
Gusta.....Gwili Andre

Release date, May 23, 1941

Complete Index to PRODUCT DIGEST SECTION On Pages 119-120

ROOKIES ON PARADE
(Republic)

Song Writers in the Army

Associate producer, Albert J. Cohen. Directed by Joseph Santley.

SYNOPSIS

Duke Wilson (Bob Crosby) and Cliff Dugan (Eddie Foy, Jr.), song writers, gamble away all the money they make. Duke's marriage to Lois Rogers (Ruth Terry) is constantly postponed because of his gambling. Finally on the advice of her chorus girl roommate, Kitty Mulloy (Marie Wilson), Lois breaks the engagement. Then Augustus Moody (Sidney Blackmer), musical comedy producer, hires the boys to write songs for a show in which Lois and Augustus' girl friend, Marilyn (Gertrude Niesen) are to be principals.

Meanwhile, Duke and Cliff are drafted into the army, as is Bob Madison (William Wright), the young millionaire who is backing the show. Lois and Kitty volunteer as hostesses in the army camp. Things go bad for Duke under the iron rule of his sergeant, Mike Brady (William Demarest), and the thought that Lois prefers Bob to him.

Duke, however, conceives the idea of putting on an army show. Secretly he plans to cash in on the resulting publicity. The show is a great success but Duke, inspired by the words of the army officials, abandons his plan to sell the show to Moody. Lois is impressed by his change of heart and they are reunited. Kitty and Cliff also find themselves mutually interested in one another.

CAST

Duke Wilson.....Bob Crosby
Lois Rogers.....Ruth Terry
Marilyn Fenton.....Gertrude Niesen
Cliff Dugan.....Eddie Foy, Jr.
Kitty Mulloy.....Marie Wilson
Joe Martin.....Cliff Nazarro
Mike Brady.....William Demarest
Augustus Moody.....Sidney Blackmer
Tiger Brannigan.....Horace MacMahon
Bob Madison.....William Wright
Tommy.....Jimmy Alexander
Harry Haxom.....Louis Da Pron
Bill.....Bill Shirley

SPECIAL REMARKS

Songs are "Mother Never Told Me Why," "My Kinda Music," "What More Do You Want," "You'll Never Get Rich," "I Love You More," "Rookies on Parade,' "Chula Chi Hua Hua," "Bei Mir Bist Du Schoen" and "Londonderry Air."

Release date, April 17, 1941

MILLION DOLLAR BABY
(Warner Brothers)

Former title—
Miss Wheelwright Discovers America

Drama

Directed by Curtis Bernhardt

SYNOPSIS

Miss Cornelia Wheelwright (May Robson) is fishing in a Swiss mountain stream when James Amory (Jeffrey Lynn) arrives from America to tell her that Saintsbury of the law firm of Saintsbury, Marlin, Barlow and Fish has passed on. The firm has been handling her finances for the past 31 years while she has resided in Switzerland. Saintsbury has left an envelope for her. Opening it she learns that her father once cheated Fortune McAllister, his partner, out of a million dollars. She decides to find McAllister's remaining relatives and right the wrong committed long ago by her father.

Accompanied by Amory, Miss Wheelwright arrives in America. Amory finds that the one McAllister left is a granddaughter, Pamela (Priscilla Lane), who works in a department store. Miss Wheelwright goes to Pamela's boarding house and under the name Miss White meets Mrs. Galloway (Helen Westley), the landlady; Peter Rowan (Ronald Reagan), who spends his time playing the piano; Josie La Rue (Lee Patrick), bubble dancer, and Dr. Patterson (John Qualen), and the other paying guests of the establishment.

Miss Wheelwright has Amory give Pamela a million dollars without disclosing the source, and happy in the thought that she is doing the right thing Miss Wheelwright leaves the boarding house and Pamela and Peter, who are in love.

But Pamela is now an object of envy among the other boarders. Finding out who the donor is, Pamela tells Miss Wheelwright she doesn't want the money. The old lady persuades Pamela to improve her education and gives a coming-out party in Pamela's honor. Pamela, in the end, however, returns to the boarding house after telling Amory to give the rest of her money away. She would rather live on Peter's salary.

CAST

Pamela McAllister.....Priscilla Lane
Peter Rowan.....Ronald Reagan
James Amory.....Jeffrey Lynn
Cornelia Wheelwright.....May Robson
Mrs. Galloway.....Helen Westley
Mrs. Grayson.....Fay Helm
Alvie Grayson.....John Sheffield
Josie La Rue.....Lee Patrick
Dr. Patterson.....John Qualen
Tony .....George Humbert
Marlin .....Clarence Kolb

Release date, May 31, 1941

GREAT COMMANDMENT (20th Century-Fox)

Religious Drama

Produced by John T. Coyle. Associate producer, Reverend James K. Friedrich. Directed by Irving Pichel.

SYNOPSIS

Joel (John Beal) and Zadok (Warren McCullum) are sons of Lamech, the Scribe (Maurice Moscovich), in a village of Judea at the time of Christ. Joel is leader of the Zealots in the village, a secret organization to overthrow Roman rule. Zadok also is a Zealot. Tamar (Marjorie Cooley), daughter of Jemuel (Lloyd Corrigan), a merchant, finds favor in Joel's eyes.

Nathan (Olaf Hytten), the innkeeper, returning from a trip, reports that a King has appeared in the north who is called Jesus of Nazareth and whom multitudes are proclaiming their leader. Lamech is skeptical but to Joel it means a King for his people and a possible army to fight the Romans. The Roman soldiers, commanded by a Centurion, Longinus (Albert Dekker), arrive. With them is a tax collector (Ian Wolfe).

That evening Lamech tells his sons that for certain reasons Zadok is to marry Tamar. Joel accepts with protest the decision in favor of Zadok. Later that night Zadok and other Zealots free some villagers imprisoned for inability to pay the tax. Longinus learns that this was the Zealots' work. He plans to leave the village and return in force to wipe them out.

Joel, meanwhile, goes in search of the new leader, Jesus. When he finds Jesus and is convinced of His power and authority, after hearing Him and seeing His great works, Joel tells Jesus of the need for armed revolt against Rome. He offers Jesus his sword as a symbol of the Zealots' support but Jesus declines the offer. Encouraged by Judas to believe that Jesus may yet be persuaded, Joel follows Him for a time longer, until he is convinced that Jesus never will take up the sword. Learning that Jesus will pass through his village, Joel returns home with a plan for seizing Him and proclaiming Him King.

Joel arrives on the night of the wedding feast of Zadok and Tamar. That same night Longinus returns with a body of soldiers. Zadok, finding Longinus alone, attacks him and is killed; but leaves Longinus desperately wounded. Jesus and His disciples arrive and Lamech challenges Jesus with a question from the law. He is answered with the parable of the Good Samaritan. Joel thereupon revives Longinus, who then has Joel imprisoned to protect him from his own people.

Upon recovering from his wounds, Longinus frees Joel and learns that he, Longinus, owes his own life to the teaching of Jesus whom he has, that same day, helped to crucify and into whose side he had a spear as Christ hung on the cross. Joel and Tamar are reunited and start out to spread the teachings of Christ. The Centurion, overcome with remorse, lays aside his sword and joins them.

CAST

Joel.....John Beal
Lamech.....Maurice Moscovich
Longinus.....Albert Dekker
Tamar.....Marjorie Cooley
Zadok.....Warren McCullum
Jemuel.....Lloyd Corrigan
Tax Collector.....Ian Wolfe
Nathan.....Olaf Hytten
Singer.....Anthony Marlowe
First Zealot.....Lester Scharff
Second Zealot.....Albert Spehr
Judas.....Marc Loebell
Andrew.....Harold Minjir
Wounded Man.....Earl Gunn
Merchant.....George Rosener
Under Officer.....John Merton
First Elder.....Perry Evans
Second Elder.....Stanley Price

Release date, May 23, 1941

CAUGHT IN THE DRAFT (Paramount)

Comedy

Produced by Buddy DeSylva. Directed by David Butler.

SYNOPSIS

Don Gilbert (Bob Hope) is an actor engaged in portraying a sergeant of World War I days, when Steve (Lynne Overman), Don's agent, walks on the stage with Colonel Fairbanks (Clarence Kolb) and his daughter, Tony (Dorothy Lamour). Don and his stooge, Bert (Eddie Bracken), thinking the Colonel another extra, get a makeup man to daub mud on the Colonel's immaculate uniform. Don turns his charm on Tony without much success.

Don, who is 32, is worried about a conscription bill before the Senate with 40 as the age limit. He decides to marry Tony to avoid being drafted. Following a series of hectic meetings they become engaged. When the bill is passed by the Senate, the age limit has been changed to 31. Realizing he is safe from the draft, Don tries to back out of the engagement. Tony is furious. Then the House makes a few alterations in the draft bill, including raising the age limit to 35. Don plans a fake enlistment to impress Tony, but the ruse boomerangs and Don finds himself in the army, along with Steve and Bert.

Don tries hard to impress Colonel Fairbanks, in whose outfit he is, but manages to make a mess of everything he atttempts. Then Don is transferred to the parachute troops. Don is petrified with fear when it comes time to make his first jump. But Don's jump never comes off, for Don has lost his parachute.

The troops then engage in war games. Don, Bert, and Steve are assigned a hill several miles away from the battle. Tony arrives at the hill and tells Don that the Blue Army, because of the switching of road signs, is marching straight into the artillery target range, where real shells are being dropped. The boys start after the troops. Steve is hit, but Don and Bert make it and the troops are saved.

CAST

Don Gilbert ..... Bob Hope
Tony Fairbanks ..... Dorothy Lamour
Bert ..... Eddie Bracken
Steve ..... Lynne Overman
Sergeant Burns ..... Paul Hurst
Colonel Fairbanks ..... Clarence Kolb
Yetta ..... Ferike Boros
Cogswell ..... Irving Bacon
Margie ..... Phyllis Ruth
Director ..... Arthur Loft
Makeup Man ..... Murray Alper

Release date, May 30, 1941

EMERGENCY LANDING (Producers Rel. Corp.)

Air Drama

Produced by Jed Buell. Directed by William Beaudine.

SYNOPSIS

Jerry Barton (Forrest Tucker), test pilot, and Doc Williams (Emmett Vogan), weather bureau observer, have developed a robot-controlled plane. When Lambert (William Halligan), head of the Lambert Airplane factory, refuses to see their working model, Jerry and Doc follow him to a golf course and demonstrate the plane. Although his daughter, Betty (Carol Hughes), gets a dousing when the model ship comes to rest in a puddle of water, Lambert is enthusiastic. He authorizes the pair to test the device in one of his planes.

The plane crashes due to sabotage by foreign agents. Fired, Jerry returns to the desert weather outpost with Doc. Meanwhile, Betty, en route to Hollywood with her aunt Maude (Evelyn Brent), runs out of gasoline on the desert. Jerry finds them. The girl and her aunt pay for their keep by doing housework.

A Lambert bomber is hi-jacked by two enemy agents, who crash in the desert. One spy is killed, but the other makes his way to the weather station. The spy makes his getaway in Doc's plane, in which, unknown to Jerry and Doc, Betty and Maude are hidden. When Jerry discovers the ruse he signals Betty by radio to connect the robot control radio beams, and working from the ground, brings the plane to a landing. The spy is captured.

CAST

Jerry.....Forrest Tucker
Betty.....Carol Hughes
Maude.....Evelyn Brent
Doc.....Emmett Vogan
Lambert.....William Halligan
Jones.....George Sherwood
Pedro.....Joaquin Edwards
Karl.....Stan Jolley
Otto.....Stanford Price
Capt. North.....Jack Lescoulie
Colonel.....Paul Scot

Release date, May 9, 1941

ONE NIGHT IN LISBON (Paramount)

Drama

Produced and directed by E. H. Griffith. Based on a play by John Van Druten.

SYNOPSIS

In a London air raid shelter, Dwight Houston (Fred MacMurray), an American flyer engaged in ferrying planes across the Atlantic for the RAF, meets Leonora Perrycoste (Madeleine Carroll). Dwight falls hard for the English girl and follows her to the home of Catherine Enfilden (Billie Burke), an American long resident in London. Dwight is an old friend of Catherine's. Arriving at the same time as Houston is Commander Peter Walmsley (John Loder), young Englishman who is interested in Leonora.

From Catherine's house, Dwight follows Leonora home and demands entry. Then Walmsley arrives and the two of them sit each other out. Later that night, Dwight gains entry into Leonora's bedroom. Leonora promises to meet him for lunch on the morrow to get rid of him. Waiting for Leonora, Dwight strikes up an acquaintance with Lord Fitzleigh (Edmund Gwenn), an official of importance. Leonora is amazed to find the two of them in friendly conversation.

That evening, Dwight and Catherine discuss Leonora in Catherine's living room. Dwight confesses himself in love with Leonora, but says he must return to America by Clipper from Lisbon shortly. Catherine suggests that Dwight take Leonora to Lisbon. Leonora arranges a pass through Lord Fitzleigh, who gives her two letters to deliver to the British Ambassador in Lisbon.

In Lisbon Major Erich Strasser makes plans to obtain the letters. His first attempt is thwarted by Sausalito Joe (Akim Tamiroff), an American cab driver, recently returned to his native Portugal. At the Grand Hotel, Leonora meets Gerry (Patricia Morison), former wife to Dwight. Leonora is furious, but meanwhile Leonora has other troubles. Kidnapped by Strasser, she is searched and help prisoner. Dwight and Sausalito Joe rescue her. Leonora and Dwight patch things up.

CAST

Leonora Perrycoste.....Madeleine Carroll
Dwight Houston ..... Fred MacMurray
Gerry Houston ..... Patricia Morison
Erich Strasser ..... Reginald Denny
Catherine Enfilden.....Billie Burke
Peter Walmsley ..... John Loder
Florence ..... May Dame Whitty
Lord Fitzleigh ..... Edmund Gwenn
Frank ..... Douglas Walton
Dinner Guest ..... Walter Byron

Release date, May 16, 1941

BLOOD AND SAND (20th Century-Fox)

Romance and Bull Fights

Produced by Darryl F. Zanuck. Directed by Rouben Mamoulian.

SYNOPSIS

Juan (Rex Downing), 12 years old, his older sister, Encarnacion (Cora Sue Collins); and the mother, Senora Augustias (Nazimova), are bereaved by the death of the father, Juan Gallardo, Seville's greatest bullfighter. Juan treasures the memory of his father and one night in a cafe when Natalio Curro (Laird Gregar), a newspaper critic, is praising the prowess of Garabato (J. Carrol Naish), little Juan disputes him.

Later Juan enthrals a small audience at the Marquis de Muira ranch with his bull fighting. Watching him are Carmen Espinosa (Ann Todd), 10 year old daughter of the overseer; her father, Pedro (Fortunio Bonanova), and Don Jose Alvarez (Pedro de Cordoba), who is the number one aficionado of Spain. Accompanied by four boys his own age, El Nacional, La Pulga, Pablo Gomez and Manolo de Palma, Juan sets of for Madrid. The years pass . . .

Juan and his cuadrilla fight throughout Spain. By now El Nacional (John Carradine) is more interested in the welfare of the poor and Manolo (Anthony Quinn) wants to become a matador in his own name. La Pulga (Michael Morris) and Pablo (Charles Stevens) remain loyal. Juan (Tyrone Power) has become Spain's greatest matador.

Juan sets his sister's financee, Antonio (Monty Banks), up in business so that Antonio and Encarnacion (Lynn Bari) may marry. He finds that Carmen (Linda Darnell) has waited for him all these years. They marry. They are happy until Juna becomes infatuated with Dona Sol (Rita Hayworth), niece of the Marquis de Muira. After a runin with Dona, Carmen packs her clothes and goes back to the home of her childhood.

Juan slips fast. Manolo becomes Spain's great hero and one night at a cafe he takes Dona Sol away from Juan. Juan takes to drink and while unsteady in the arena makes a false move and El Nacional is gored to death by a bull. Seeing Carmen in the chapel where he has gone to pray gives Juan new courage and he goes forth to give the crowd a fight they will remember. Executing the best passes of his career, Juan has regained the favor of the crowd when he turns his back on the bull to make the usual dedication. The bull charges. Carmen, still praying in the chapel, hears a cry of horror go up from the mob. She knows it is the end. By now, Manolo is in the arena and the fickle crowd is shouting its praises. Carmen tells Juan that they'll go away to some little place in the country and he whispers his love for her. He dies, a smile on his face, at last having found peace.

CAST

Juan	Tyrone Power
Dona Sol	Rita Hayworth
Carmen Espinosa	Linda Darnell
Senora Augustias	Nazimova
Manolo de Palma	Anthony Quinn
Garabato	J. Carrol Naish
Encarnacion	Lynn Bari
Natalio Curro	Laird Cregar
El Nacional	John Carradine
Antonio Lopez	Monty Banks
Captain Vicente Martinez	George Reeves
La Pulga	Michael Morris
Pablo Gomez	Charles Stevens
Don Jose Alvarez	Pedro de Cordoba
Pedro Espinosa	Fortunio Bonanova
Carmen (as a child)	Ann Todd
Encarnacio (as a child)	Cora Sue Collins
Juan (as a child)	Rex Downing
El Milquetoast	Maurice Cass
Gachi	Jacqueline Dalya
Dancer	Angela Blue

Release date, May 30, 1941

Cumulative index to synopses on all Features published in Product Digest Section on Pages 119-120.

THE INVISIBLE GHOST (Monogram)

Former Title—Phantom Killer

Mystery Melodrama

Produced by Sam Katzman. Associate producer, Pete Mayer. Directed by Joseph H. Lewis.

SYNOPSIS

An automobile accident has impaired the mind of Mrs. Kessler (Betty Compson). Unknown to her husband, Dr. Kessler (Bela Lugosi), she lives in the gardener's cottage on his estate. Every night she leaves the cottage and stares at the mansion. Dr. Kessler is drawn to the windows and although he cannot see her she exerts a hynotic influence on him and he becomes a killer.

Virginia (Polly Ann Young), the doctor's daughter, is in love with Ralph Dickson (John McGuire). Cecile (Terry Walker), the maid, is also in love with Ralph and tells him she won't give him up. When Cecile is found murdered, Ralph is convicted and sent to the chair. Then the gardener is murdered. Police find Mrs. Kessler in the mansion stealing food. They confront the doctor with his wife and Kessler immediately becomes hypnotized. The mystery is solved when he attempts to strangle one of the detectives.

CAST

Mr. Kessler	Bela Lugosi
Virginia	Polly Ann Young
Ralph / Paul	John McGuire
Evans	Clarence Muse
Cecile	Terry Walker
Mrs. Kessler	Betty Compson
Jules	Ernie Adams
Williams	George Pembroke
Mrs. Mason	Ottola Nesmith
Ryan	Fred Kelsey
Tim	Jack Mulhall

Release date, April 25, 1941

MUTINY IN THE ARCTIC (Universal)

Action Drama

Associate producer, Ben Pivar. Directed by John Rawlins.

SYNOPSIS

Dick Barclay (Richard Arlen), Andy Evans (Andy Devine) and his sister, Gloria Evans (Anne Nagel), become interested in a new radium deposit in the arctic circle. They charter the sailing vessel of Captain Morrissey (Oscar O'Shea) and with the backing of Ferguson (Addison Richards), a promoter, Dick and Andy head for the north. Near the Arctic ocean the crew mutiny. The captain is killed and the others are cast adrift on an iceberg.

Gloria, in San Francisco, learns of the mutiny and sets out by airplane in search of the castaways. When the melting iceberg floats near land, Dick swims for shore and with the help of the friendly natives, overpowers the mutineers. Then he effects the rescue of the others stranded on the berg.

CAST

Dick	Richard Arlen
Andy	Andy Devine
Gloria	Anne Nagel
Ferguson	Addison Richards
Cole	Don Terry
Captain Morrissey	Oscar O'Shea
Harmon	Harry Cording

Release date, April 18, 1941

SERGEANT YORK (Warner Brothers)

Story of the World War Hero

Produced by Jesse Lasky. Directed by Howard Hawks.

SYNOPSIS

Alvin C. York (Gary Cooper) is tall, strong and a dead shot with a rifle. Living high in the Cumberland mountains of Tennessee in the Valley of the Three Forks of the Wolf, York in 1916 supports his mother, young brother and sister. A steady fellow, except when he's drinking; then he's a "heller." Interested in York is Pastor Pile (Walter Brennan), but love comes to York before religion.

Hunting a fox, he stumbles into the cabin clearing where Gracie Williams (Joan Leslie) lives. After thrashing a rival into giving up his suit, York informs Gracie he is going to marry her, eventually persuades her to his point of view. Getting a section of bottomland now becomes an obsession with him. When he is thwarted he feeds his fury on corn liquor. Bent on vengeance, he is riding through a mountain storm when a lightning bolt kills the mule under him. To York it is a divine manifestation. From that moment he becomes a deeply religious man.

The United States declares war and York is called in the draft. He applies for exemption as a conscientious objector but his claim is denied. York goes to camp. Respecting his unmistakable sincerity, his officers discuss his problems with him. Finally he is given a furlough to think things out. Back in his native hills he decides to stay in the army. York's division goes overseas.

On an October morning in 1918 German machine guns are holding up the American advance in York's sector. He is one of seventeen men detailed to circle behind the German lines, silence the guns. In the face of seemingly hopeless odds, York, who is the only non-commissioned officer not a casualty after the first blast of the enemy, takes command and refuses to surrender. Shooting with the markmanship he learned in his native hills, York accounts for twenty-five Germans. The rest surrender. On the way back to the American lines, York and his men pick up more prisoners. They turn over 132 Germans.

For his amazing exploit York is hailed as the outstanding soldier hero of the war, receiving from the hands of General Pershing the Distinguished Service Cross and from Marshal Foch, the Croix de Guerre. He is also awarded the Congressional Medal of Honor. In May, 1919, York returns to his native land to meet a hero's reception in New York. He is greeted by Cordell Hull, now Secretary of State, but then representing York's mountain district in Congress.

Turning his back upon contracts from motion picture companies, theatrical contracts and business concerns, York returns to the Valley of the Three Forks of the Wolf. Gracie, his wife, takes him to a fine farm—the richest bottomland in the Valley. It is his, a gift from the people of Tennessee.

CAST

Al York	Gary Cooper
Pastor Pile	Walter Brennan
George York	Dickey Moore
Lem	Howard da Silva
Tom	Guy Wilkerson
Zeke	Clem Bevans
Eb	James Anderson
Buck Lipscomb	Noah Beery, Jr.
Ike Botkin	Ward Bond
Luke	Lasses White
Zeb Andrews	Bob Porterfield
Nate Tomkins	Erville Alderson
Uncle Lige	Tully Marshall
Mr. Andrews	Victor Killian
Gracie Williams	Joan Leslie
Mother York	Margaret Wycherley
Rosie York	June Lockhart

NIGHT TRAIN
(20th Century-Fox)

Topical Melodrama

Maurice Ostrer Production. Produced by Edward Black. Directed by Carol Reed.

SYNOPSIS

Axel Bomasch (James Harcourt), chief of the Harska Works, Czechoslovakia munitions factory, with his fellow directors, awaits the Nazi invasion. Bomasch is apprehensive for he alone possesses the formula of a manufacturing process. He knows the Nazis are prepared to go to any length to get it.

Bomasch, it is decided, must leave for England at once, taking with him his daughter, Anna (Margaret Lockwood). At the airport, Bomasch is forced to leave without Anna. He arrives safely in England, greatly worried about his daughter, who is thrown into a concentration camp.

In the camp Anna becomes friendly with Karl (Paul von Hernreid), a young German prisoner in the adjoining men's compound. They plan their escape and succeed in making their way to England. Karl actually is a Gestapo man, who was purposely "imprisoned" in order that he might stage the escape and thus follow Anna to her father. His job is to get Bomasch back to Germany.

In England, Anna is befriended by Gus Bennett (Rex Harrison), an intelligence officer, who knows quite a lot about Karl and his work. There follows a battle of wits, with Benentt carrying war into the enemy's camp by going to Berlin. Meanwhile Bomasch is forcibly returned to his country's oppressors. Bennett delivers him from the Nazis.

CAST

Anna Bomasch.....Margaret Lockwood
Gus Bennett.....Rex Harrison
Karl Marsen.....Paul von Hernreid
Charters .....Basil Radford
Caldicott.....Naunton Wayne
Axel Bomasch.....James Harcourt
Dr. Fredericks.....Felix Alymer
Dryden .....Wyndham Goldie
Roberts .....Roland Culver
Schwab .....Eliot Makeham

SPECIAL REMARKS

Released in England under the title, "Gestapo," this production was reviewed from London by MOTION PICTURE HERALD, issue of June 8, 1940.

Release date, October 18, 1940

ARIZONA
(Columbia)

Western Drama

Directed by Wesley Ruggles. Based upon the story by Clarence Budington Kelland.

SYNOPSIS

Peter Muncie (William Holden), young Missourian, arrives by wagon train, en route to California, in the Tucson, Arizona, of 1860. He finds Phoebe Titus (Jean Arthur), who has been earning her living selling pies since her father's death, cowering two villainous gamblers with a buffalo gun. Phoebe is possessed with the idea of amassing a fortune and owning the biggest ranch in Arizona. As a start she forms a freighting partnership with Solomon Warner (Paul Harvey) and offers Peter the job of head teamster. He, however, continues on to California.

Phoebe's business prospers despite Apache raids, fomented by her rival, Lazarus Ward (Porter Hall) and Jefferson Carteret (Warren William), a renegade gentleman. Meanwhile, the Civil War has broken out and the Union troops are withdrawn from Tucson, leaving the town without protection. Then Confederate troops enter the town. Word arrives that a Union column is crossing Arizona from California. The Confederates withdraw and the Union troops enter. Peter, now a sergeant, is instrumental in obtaining Phoebe an army freighting contract, which is nullified when Carteret has Phoebe reported as a southern sympathizer.

Peter resigns from the army and heads for Nebraska to buy 500 head of cattle for Phoebe. He returns on the day a loan, obtained from Carteret, is due. Carteret arranges for the Apaches to attack the herd and kill Peter. Peter stampedes the herd into the midst of the Apaches. Reunited, Phoebe and Peter marry. Then Peter goes in search of Carteret. They meet and Peter emerges the victor.

CAST

Phoebe Titus.....Jean Arthur
Peter Muncie.....William Holden
Jefferson Carteret.....Warren William
Lazarus Ward.....Porter Hall
Solomon Warner.....Paul Harvey
Haley .....George Chandler
Pete Kitchen.....Byron Foulger
Grant Oury.....Regis Toomey
Estevan Ochoa.....Paul Lopez
Bart Massey.....Colin Tapley
Hilario Gallego.....Uvaldo Varela
Judge Bogardus.....Edgar Buchanan
Joe Briggs.....Earl Crawford
Sam Hughes.....Griff Barnette
Meyer .....Ludwig Hardt

Release date, December 25, 1940

Reviews of the pictures on this page have appeared in* Motion Picture Herald *but synopses on them have not previously been carried in Product Digest. They are carried now for their reference value.

GONE WITH THE WIND
(Metro-Goldwyn-Mayer)

Epic Drama (Technicolor)

Produced by David O. Selznick. Directed by Victor Fleming. From the Margaret Mitchell novel.

SYNOPSIS

The story covers the years immediately prior to the Civil War, the War years and the Reconstruction period. The locale is Georgia.

The central character is Scarlett O'Hara (Vivien Leigh). She is alternately and unpredictably tempestuous, cool, cowardly, heroic, generous, avaricious, tender, venomous, shrewd, stupid, forced this way and that by need, circumstance ambition, envy, hate, selfishness, and a distorted devotion, but mostly by emotions she never fully understands

Only slightly secondary in story importance is Rhett Butler (Clark Gable). He is a man of unbridled emotions. Of forceful personality, Rhett is a brigand who prefers less hazardous pursuits than soldiering, although he is not a man without courage. He employs force and a liberal ballast of liquor as a means of contriving to have his husbandly way with his wife (Scarlett), who has forbidden him her bedroom.

Melanie Hamilton (Olivia de Havilland) is a gentle lady of the Old South, faithful to tradition and loyal to family, a character in sharp contrast to that of Scarlett. In similar contrast to the robust crudity of Rhett Butler is Ashley Wilkes (Leslie Howard).

Other important characters are Gerald O'Hara (Thomas Mitchell), father of Scarlett; Mammy (Hattie McDaniels), Scarlett's colored mammy; Belle Watling (Ona Munson), madame of a brothel; Jonas Wilkerson (Victor Jory), a slave driver who turns carpetbagger; Aunt Hamilton (Laura Hope Crews), a fussy matron, and Doctor Meade (Harry Davenport), a doctor of the old school.

The story depicts the War's effect on these people and in particular Scarlett, the thrice-married Scarlett who even as a young girl on the family plantation, Tara, schemes to entice Ashley away from her cousin Melanie, the Scarlett who rises to superb heights of courage during the burning of Atlanta as she comforts Melanie in childbirth, the ruthless Scarlett who kills a Union soldier when he attempts to invade Tara, the Scarlett who marries Rhett and the Scarlett who, at the picture's end, asks Rhett what will become of her as he prepares to leave her.

CAST

Scarlett O'Hara.....Vivien Leigh
Rhett Butler.....Clark Gable
Ashley Wilkes.....Leslie Howard
Melanie Hamilton.....Olivia de Havilland
Mammy.....Hattie McDaniels
Brent Tarleton.....George Reeves
Stuart Tarleton.....Fred Crane
Gerald O'Hara.....Thomas Mitchell
Ellen O'Hara.....Barbara O'Neill
Jonas Wilkerson.....Victor Jory
Suellen O'Hara.....Evelyn Keyes
Carreen O'Hara.....Ann Rutherford
Aunt "Pittypat" Hamilton..Laura Hope Crews
Doctor Meade.....Harry Davenport
Belle Watling.....Ona Munson

SPECIAL REMARKS

"Gone With the Wind" runs 220 minutes and is literally a page presentation of the Margaret Mitchell novel. Rather than present an incomplete synopsis, the principal characterizations and other salient information from the review in MOTION PICTURE HERALD, December 16, 1939, are detailed here.

The uncut original version is now being released to subsequent runs. Exploitation on picture which has appeared in Round Table Section of MOTION PICTURE HERALD can be found by referring to Alphabetical Index under service data.

Release date, January 17, 1941

THE GIRL IN THE NEWS
(20th Century-Fox)

Melodrama

Maurice Ostrer Production. Produced in England by Edward Black. Directed by Carol Reed.

SYNOPSIS

Anne Graham (Margaret Lockwood) is nurse to Miss Blaker (Irene Handl), a soured old woman. During Anne's absence the old woman takes an overdose of sleeping tablets and dies. Anne is accused of murder. Stephen Faringon (Barry K. Barnes), a young lawyer, manages to get Anne acquitted. The stigma remains, however, and she can't get work. Anne changes her name to Lovell and is taken on as a nurse to invalid Edward Bentley (Wyndham Goldie). Bentley's wife, Judith (Margaretta Scott), is secretly in love with her butler, Tracy (Emlyn Williams), who is aware of Anne's identity.

Tracy, with the aid of Mrs. Bentley, murders Bentley with an overdose of sleeping tablets, knowin that Anne will inevitably be recognized and accused of the crime. Stephen destroys evidence that Tracy planted in the lining of Anne's coat but she is again brought to trial for murder. Stephen, who suspects Tracy, unmasks the butler in court and wins Anne an acquittal.

CAST

Anne Graham.....Margaret Lockwood
Stephen Faringdon.....Barry K. Barnes
Tracy.....Emlyn Williams
Bill Mather.....Roger Livesey
Judith Bentley.....Margaretta Scott
Edward Bentley.....Wyndham Goldie
Dr. Treadgrove.....Basil Radford
Miss Blaker.....Irene Handl
James Fetherwood.....Mervyn Johns
Elsie .....Betty Jardine
Cook .....Kathleen Harrison
Prosecuting Counsel.....Felix Aylmer

Release date, January 31, 1941

1940-41 FEATURE SERVICE DATA

To Aid Showmen in Checking—Production Numbers—Running Time—Round Table Exploitation—Audience Classification—Dates and Page Numbers of Herald Reviews.

Lone Wolf Takes a Chance (Col.)
Release Date March 6, 1941
Production No. 2022
Running Time 76 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Andy Hardy's Private Secretary (MGM)
Release Date February 21, 1941
Production No. 126
Running Time 101 Minutes
Reviewed February 22, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 15, '41, Page 70; Mar. 29, '41, Page 67; Apr. 5, '41, Page 66; Apr. 12, '41, Pages 56, 60

Hoosier Schoolboy (Mono.)
(Reissue)
Release Date April 17, 1941
Running Time 62 Minutes
Reviewed July 3, 1937, Page 48
Audience Classification—General
Legion of Decency Rating—Class A-1

Monster and the Girl, The (Par.)
Release Date February 28, 1941
Production No. 4020
Running Time 63 Minutes
Reviewed February 15, 1941, Page 42
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 5, '41, Page 66

Night at Earl Carroll's, A (Par.)
Release Date December 6, 1940
Production No. 4011
Running Time 63 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 12, '41, Page 58

Power Dive (Par.)
Release Date April 25, 1941
Production No.
Running Time 65 Minutes
Reviewed April 12, 1941, Page 41
Audience Classification—General
Legency of Decency Rating—Class A-1

Reaching for the Sun (Par.)
Release Date May 2, 1941
Production No.
Running Time 89 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2

There's Magic in Music (Par.)
Release Date May 9, 1941
Production No. 4021
Running Time 80 Minutes
Reviewed March 1, 1941, Page 41 (Under Title—Hard Boiled Canary)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 15, '41, Page 69; Mar. 22, '41, Page 61

Feature Service Data is completely indexed in the cumulative index on pages 119-120

You're the One (Par.)
Release Date February 7, 1941
Production No. 4017
Running Time 81 Minutes
Reviewed February 8, 1941, Page 33
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 5, '41, Page 68

Bring 'Em Back Alive (RKO)
(Reissue)
Release Date May 16, 1941
Production No. 166
Running Time 70 Minutes
Reviewed June 4, 1932, Page 35
Audience Classification—General

Bringing Up Baby (RKO)
(Reissue)
Release date May 2, 1941
Production No. 163
Running Time 102 Minutes
Reviewed February 19, 1938, Page 39
Audience Classification—General
Legion of Decency Rating—Class A-1

Citizen Kane (RKO)
Release Date Not Set
Production No. 118
Running Time 120 Minutes
Reviewed April 12, 1941, Page 36
Audience Classification—General

Devil and Miss Jones, The (RKO)
Release Date April 11, 1941
Production No. 122
Running Time 90 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Robbers of the Range (RKO)
Release Date April 18, 1941
Production No. 184
Running Time 61 Minutes
Reviewed April 5, 1941, Page 37
Audience Classification—General

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults.
Class B	Objectionable in Part
Class C	Condemned

Saint's Vacation, The (RKO)
Release Date May 9, 1941
Production No. 131
Running Time 78 Minutes
Reviewed March 22, 1941, Page 39
Audience Classification—Adult

In Old Cheyenne (Rep.)
Release Date March 28, 1941
Production No. 055
Running Time 58 Minutes
Reviewed April 12, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1

Mr. District Attorney (Rep.)
Release Date March 26, 1941
Production No. 012
Running Time 69 Minutes
Reviewed April 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-2

Sis Hopkins (Rep.)
Release Date April 12, 1941
Production No. 002
Running Time 98 Minutes
Reviewed April 12, 1941, Page 36
Audience Classification—General

Ride On, Vaquero (20th-Fox)
Release Date April 18, 1941
Production No. 138
Running Time 64 Minutes
Reviewed April 5, 1941, Page 37
Audience Classification—General
Legion of Decency Rating—Class A-1

Scotland Yard (20th-Fox)
Release Date April 4, 1941
Production No. 131
Running Time 68 Minutes
Reviewed April 12, 1941, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2

Tobacco Road (20th-Fox)
Release Date March 7, 1941
Production No. 133
Running Time 84 Minutes
Reviewed March 1, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 29, '41, Pages 60, 64; Apr. 12, '41, Page 56

Invisible Woman, The (Univ.)
Release Date December 27, 1940
Production No. 5018
Running Time 70 Minutes
Reviewed January 4, 1941, Page 31
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 8, '41, Page 52; Mar. 1, '41, Page 74; Mar. 15, '41, Page 71; Mar. 29, '41, Page 67; Apr. 12, '41, Page 56

1940-41 SHORTS

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (16 Minutes)		
....	International Forum No. 1	2-22-41	..
	ALL STAR COMEDIES (Average 17 Min.)		
2401	From Nurse to Worse (Stooges)	8-23-40	..
2421	Pleased to Mitt You (Glove Slingers)	9-6-40	18
2422	The Spook Speaks (Keaton & Ames)	9-20-40	10
2402	No Census, No Feeling (Stooges)	10-4-40	10
2423	Cold Turkey (Langdon)	10-18-40	10
2424	A Bundle of Bliss (Clyde)	11-1-40	..
2403	Cookoo Cavaliers (Stooges)	11-15-40	26
2425	Blondes and Blunders (Walter Catlett)	11-29-40	26
2426	His Ex Marks the Spot (Buster Keaton)	12-13-40	..
2404	Boobs in Arms (Stooges)	12-27-40	118
2427	The Watchman Takes a Wife (Clyde)	1-10-41	..
2428	Fresh As a Freshman (Glove Slingers)	1-29-41	95
2405	So Long Mr. Chumps (Stooges)	2-7-41	92
2429	So You Won't Squawk (Keaton)	2-21-40	..
2430	Yumpin' Yiminy (El Brendel)	3-7-41	..
2406	Dutiful But Dumb (Stooges)	3-21-41	..
2431	Glove Affair (Glove Slingers)	4-4-41	..
2432	Black Eyes and Blues (Karns)	4-18-41	..
2433	Ring and the Belle (Clyde)	5-2-41	..
2407	All the World's a Stooge (Stooges)	5-16-41	..
2434	Ready Willing but Unable (Brendel)	5-30-41	..
	COLOR RHAPSODIES (7 Minutes)		
2501	Tangled Television	8-30-40	18
2502	Mr. Elephant Goes to Town	10-4-40	18
2503	The Mad Hatter	11-3-40	..
2504	Wise Owl	12-6-40	27
2505	A Helping Paw	1-7-41	51
2506	Way of All Pests	2-28-41	..
2507	The Carpenter	3-14-41	..
2508	The Land of Fun	4-18-41	..
	PHANTASIES CARTOONS (Average 6 Min.)		
2701	Schoolboy Dreams	9-24-40	10
2702	Happy Holidays	10-25-40	..
2703	The Little Theatre	2-7-41	..
2704	There's Music in Your Hair	3-28-41	..
2705	The Cute Recruit	5-2-41	..
2706	The Wallflower	7-3-41	..
	FABLES (6 Minutes)		
2751	Farmer Tom Thumb	9-27-40	10
2752	Mouse Meets Lion	10-25-40	18
2753	Paunch 'n' Judy	12-13-40	57
2754	The Streamlined Donkey	1-17-41	95
2755	It Happened to Crusoe	3-4-41	..
2756	Kitty Gets the Bird	5-16-41	..
	CINESCOPES (Average 9 Min.)		
2971	Hobby Lobby	8-30-40	..
2972	Floating Elephants	10-4-40	..
2973	Nice Work, If You Can Do It	11-8-40	18
2974	Unusual Crafts	12-25-40	57
2975	Feathers (Cosmocolor)	1-31-41	..
2976	Movie Magic	2-22-41	92
2977	This Is England	4-10-41	117
2978	Capital Sidelights	4-28-41	..
	WASHINGTON PARADE (Series 3) (10 Minutes)		
2901	No. 1 (The Mint)	10-25-40	..
2902	No. 2 (U. S. Military Academy)	12-13-40	..
2903	No. 3 (United States Naval Academy	1-3-41	117
2904	No. 4 Spirit of 1941	3-7-41	119
	COMMUNITY SING (Series 5) (10 Minutes)		
2651	No. 1 (Jolly Tunes)	10-2-40	18
2652	No. 2 (Popular Love Songs)	11-8-40	18
2653	No. 3 (Melodies That Linger)	12-13-40	..
2654	No. 4 (Gay Tunes)	1-1-41	..
2655	No. 5 (Fun with Songs)	2-7-41	91
2656	No. 6 (Songs with Harmony)	3-14-41	..
2657	No. 7 Peppy Song Hits	4-25-41	..
	QUIZ REELS (Average 10 Min.)		
2601	Take It Or Leave It	12-5-40	26
2602	Take It Or Leave It No. 2	12-25-40	57
2603	Take It Or Leave It No. 3	2-7-41	91
2604	Junior I. Q. Parade	3-7-41	..
2605	So You Think You Know Music No. 1	4-3-41	119
2606	Take It or Leave It No. 4	5-1-41	..
	NEW YORK PARADE (10 Minutes)		
2951	The New York Parade	1-24-41	71
2952	Abroad at Home	3-27-41	..
	HAPPY-HOUR (40 Minutes)		
2441	Puss in Boots (Re-issue)	11-21-40	..
	TOURS (10 Minutes)		
2551	Historic Virginia	8-16-40	10
2552	Savoy in the Alps	9-13-40	10
2553	Old and New Arizona	9-27-40	..
2554	Islands of the West Indies	10-25-40	18
2555	Sojourn in Havana	11-25-40	27
2556	Beautiful British Columbia	12-20-40	57
2557	From Singapore to Hong-Kong	1-10-41	92
2558	Western Wonderland	2-28-41	92
2559	San Francisco—Metropolis of the West	4-3-41	119
	20TH ANNIVERSARY SNAPSHOTS (10 Minutes)		
2851	No. 1 (Ken Murray)	9-6-40	10
2852	No. 2 (Don Wilson)	10-18-40	18
2853	No. 3 (Ken Murray)	11-22-40	27
2854	No. 4 (Ken Murray).	12-27-40	..
2855	No. 5 (Bob Hope)	2-2-41	117
2856	No. 6 (Larry Simms)	3-14-41	91
2857	No. 7	4-25-41	..
2858	No. 8	6-6-41	..
	WORLD OF SPORTS (9 Minutes)		
2801	Master of Cue	10-4-40	10
2802	Hunting Wild Deer	11-22-40	27
2803	All the Giant Killer	12-27-40	51
2804	Ice Capers	1-24-41	92
2805	Splits, Spares and Strikes	2-21-41	91
2806	The Jungle Archer	3-28-41	118

For Synopses of 1940-1941 short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	CRIME DOES NOT PAY (Average 20 Min.)		
P-201	Eyes of the Navy	10-26-40	..
P-202	You, the People	11-30-40	26
P-203	Respect the Law	1-4-41	117
P-204	Forbidden Passage	2-8-41	80
	FITZPATRICK TRAVELTALKS (Tech) (9 Minutes)		
T-211	The Capital City	9-7-40	..
T-212	Cavalcade of San Francisco	9-28-40	..
T-213	Old New Mexico	10-26-40	..
T-214	Beautiful Bali	11-23-40	26
T-215	Old New Orleans	12-21-40	118
T-216	Mediterranean Ports	1-4-41	57
T-217	Red Men on Parade	2-1-41	83
T-218	Alluring Alaska	3-8-41	107
T-219	Glimpses of Kentucky	4-12-41	..
	PETE SMITH SPECIALTIES (10 Minutes)		
S-261	Quicker'n a Wink	10-12-40	..
S-262	Wedding Bills	11-30-40	27
S-263	Sea for Yourself	12-21-40	..
S-264	Penny to the Rescue	1-25-41	68
S-265	Quiz Biz (Sepia)	2-8-41	80
S-266	Memory Tricks (Sepia)	3-15-41	118
	PASSING PARADE (10 Minutes)		
K-281	American Spoken Here	11-30-40	27
K-282	Whispers	2-8-41	80
K-283	More Trifles of Importance	3-22-41	104
K-284	Out of Darkness	3-29-41	..
	MINIATURES (10 Minutes)		
M-231	Rodeo Dough	119-40	27
M-232	The Great Meddler	12-21-40	41
M-233	Happiest Man on Earth	12-28-40	117
M-234	More About Nostradamus	1-18-41	57
	OUR GANG COMEDIES (Average 11 Min.)		
C-291	Good Bad Boys	9-7-40	..
C-292	Waldo's Last Stand	10-5-40	..
C-293	Goin' Fishin'	10-26-40	..
C-294	Kiddie Kure	11-23-40	26
C-295	Fightin' Fools	1-25-41	71
C-296	Baby Blues	2-15-41	104
C-297	Ye Olde Minstrels	3-18-41	104
	TECHNICOLOR CARTOONS (9 Minutes)		
W-241	Lonesome Stranger	11-23-40	27
W-242	Mrs. Ladybug	12-21-40	..
W-243	Abdul the Bulbul Ameer	2-22-41	104
W-244	The Prospecting Bear	3-8-41	104
W-245	The Little Mole	4-5-41	..
	METROSCOPIX (7 Minutes)		
A-100	Third Dimensional Murder	3-1-41	80

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL (19 Minutes)		
FFO-1	Raggedy Ann	4-11-41	..
	ANIMATED ANTICS (7 Minutes)		
HO-1	The Dandy Lion	9-20-40	..
HO-2	Sneak, Snoop and Snitch	10-25-40	17
HO-3	Mommy Love Puppy	11-29-40	27
HO-4	Bring Himself Back Alive	12-20-40	34
HO-5	Pop and Mom in Wild Oysters	2-14-41	80
HO-6	Twinkletoes Gets the Bird	3-14-41	..
HO-7	Speaking of Animals—Down on the Farm	4-18-41	91
	UNUSUAL OCCUPATIONS (Color) (11 Minutes)		
LO-1	No. 1	9-27-40	..
LO-2	No. 2	11-29-40	27
LO-3	No. 3	1-24-41	71
LO-4	No. 4	3-28-41	92
	BENCHLEY COMEDIES (10 Minutes)		
SO-1	The Trouble with Husbands	11-8-40	..
SO-2	Waiting for Baby	1-24-41	71
SO-3	Crime Control	4-11-41	119
	FASCINATING JOURNEYS (Tech) (10 Minutes)		
MO-1	River Thames, Yesterday	11-8-40	18
MO-2	The Sacred Ganges	12-27-40	51
MO-3	A Village in India	1-31-41	71
MO-4	Delhi	3-21-41	92
	GABBY COLOR CARTOONS (7 Minutes)		
GO-1	King for a Day	10-18-40	..
GO-2	The Constable	11-15-40	17
GO-3	All's Well	1-17-41	51
GO-4	Two for the Zoo	2-21-41	68
GO-5	Swing Cleaning	4-11-41	119
	HEADLINERS (10 Minutes)		
AO-1	Moments of Charm (Tech)	9-13-40	..
AO-2	Listen to Larry	10-25-40	..
AO-3	Johnny Messner & Orch	12-13-40	34
AO-4	Gene Krupa and His Orch.	1-31-41	71
AO-5	Bob Chester and Orch	3-21-41	92
	MADCAP MODELS (Color) (9 Minutes)		
UO-1	Western Daze	1-17-41	..
UO-2	Dipsy Gypsy	4-4-41	..
	PARAGRAPHICS (10 Minutes)		
VO-1	Nature's Nursery	10-11-40	..
VO-2	Seeing Is Believing	11-22-40	27
VO-3	Breezy Little Bears	12-27-40	117
VO-4	Red, White and Blue Hawaii	2-28-41	91
	POPEYE THE SAILOR (7 Minutes)		
EO-1	Popeye Meets Wm. Tell	9-20-40	..
EO-2	My Pop, My Pop	10-18-40	..
EO-3	With Poopdeck Pappy	11-15-40	27
EO-4	Eugene, the Jeep	12-15-40	41
EO-5	Problem Pappy	1-10-41	51
EO-6	Quiet Pleeze	2-7-41	95
EO-7	Olive's Sweepstake Ticket	3-7-41	..
EO-8	Flies Ain't Human	4-4-41	119
	POPULAR SCIENCE (Color) (10 Minutes)		
JO-1	No. 1	9-8-40	..
JO-2	No. 2	11-1-40	17
JO-3	No. 3	12-20-40	34
JO-4	No. 4	2-21-41	91
JO-5	No. 5	5-2-41	92
	SPORTLIGHTS (9 Minutes)		
RO-1	Diving Demons	9-6-40	..
RO-2	Sporting Everglades	10-4-40	..
RO-3	Motorcycle Stunting	11-1-40	18
RO-4	Marine Round-up	12-6-40	26
RO-5	Feminine Fitness	1-3-41	41
RO-6	Acrobatic Aces	2-7-41	117
RO-7	Fishing Fever	2-28-41	91
RO-8	Canine Sketches	3-28-41	95
RO-9	Sun Fun	4-25-41	91

PRODUCERS

AMERICAN HISTORY
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
0.1	Our Bill of Rights	3-1-41	..
0.2	Our Declaration of Independence	3-1-41	..
0.3	Our Constitution	3-1-41	..
0.4	Our Monroe Doctrine	3-1-41	..

RKO

SPECIAL
(18 Minutes)

13,801	Growing Up	12-13-40	34

SPECIAL
(Average 11 Min.)

14,501	Eyes on Brazil	2-21-41	80
14,502	What's Happening in Argentina?	3-21-41	104
14,503	The Swastika in Chile	4-18-41	..

MARCH OF TIME
(Average 20 Min.)

13,101	On Foreign News Fronts	9-13-40	..
13,102	Britain's R.A.F.	10-4-40	..
13,103	Mexico	10-25-40	..
13,104	Arms and the Men—U. S. A.	11-22-40	..
13,105	Labor and Defense	12-20-40	118
13,106	Uncle Sam, The Non-Belligerent	1-17-41	..
13,107	American's All!	2-14-41	83
13,108	Australia at War	3-14-41	92
13,109	Men of the F.B.I., 1941	4-11-41	118

WALT DISNEY CARTOONS
(8 Minutes)

14,101	Golden Eggs	3-7-41	68
14,102	A Gentleman's Gentleman	3-28-41	91
14,103	Baggage Buster	4-18-41	..
14,104	A Good Time for a Dime	5-9-41	..
14,105	Canine Caddy	5-30-41	..
14,106	How to Ride a Horse	6-20-41	..
14,107	Nifty Nineties	7-11-41	..
14,108	Early to Bed	8-1-41	..
14,109	Truant Officer Donald	8-22-41	..
14,110	Donald's Camera	9-12-41	..
14,111	Lend a Paw	10-3-41	..
14,112	Old MacDonald Duck	10-24-41	..
14,113	Symphony Hour	11-14-41	..
14,114	Chef Donald	12-5-41	..
14,115	Donald's Snow Fight	12-26-41	..
14,116	How to Ski	1-16-42	..
14,117	How to Become An Olympic Champ	2-7-42	..
14,118	The Sleep Walker	2-28-42	..

INFORMATION PLEASE
(Average 11 Min.)

14,201	No. 1 Anna Neagle	9-6-40	..
14,202	No. 2 Ruth Gordon	10-4-40	..
14,203	No. 3 Alice Marble	11-1-40	18
14,204	No. 4 Louis Bromfield	11-29-40	34
14,205	No. 5 Wendell Willkie	12-27-40	51
14,206	No. 6 Jan Struther	1-24-41	68
14,207	No. 7 Anna Neagle	2-21-41	80
14,208	No. 8 Boris Karloff	3-21-41	118

SPORTSCOPE
(Average 9 Min.)

14,301	Quail Quest	8-30-40	..
14,302	Kentucky Royalty	9-27-40	..
14,303	Sportsman's Partner	10-25-40	17
14,304	Snow Fun	11-22-40	34
14,305	Snow Eagles	12-20-40	57
14,306	Mat Men	1-17-41	57
14,307	Caballero College	2-14-41	83
14,308	Publicity Sports	3-14-41	107

PICTURE PEOPLE
(10 Minutes)

14,401	No. 1	9-13-40	..
14,402	No. 2	10-11-40	..
14,403	No. 3	11-8-40	27
14,404	No. 4	12-8-40	34
14,405	No. 5	1-3-41	57
14,406	No. 6	1-31-41	71
14,407	No. 7	2-28-41	83
14,408	No. 8	3-28-41	..

EDGAR KENNEDY
(Average 18 Min.)

13,401	Sunk by the Census	9-6-40	..
13,402	Trailer Tragedy	10-18-40	..
13,403	Drafted in the Depot	12-20-40	51
13,404	Mad About Moonshine	2-21-41	80
13,405	It Happened All Night	4-4-41	104

LEON ERROL
(Average 19 Min.)

13,701	He Asked For It	9-27-40	..
13,702	Tattle Television	11-29-40	26
13,703	The Fired Man	1-10-41	..
13,704	When Wifie's Away	3-14-41	104
13,705	A Polo Phoney	5-16-41	..
13,706	A Panic in the Parlor	6-27-41	..

RAY WHITLEY
(Average 15 Min.)

13,501	Bar Buckaroos	11-8-40	18
13,502	Prairie Spooners	1-31-41	71
13,503	Red Skins & Red Heads	4-25-41	..

REPUBLIC

MEET THE STARS
(10 Minutes)

028-1	Chinese Garden Festival	12-24-40	..
028-2	Baby Stars	1-24-41	117
028-3	Variety Reel No. 3	2-24-41	80
028-4	Variety Reel No. 4	3-24-41	..
028-5	Hollywood Meets the Navy	4-24-41	..

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)

1201	Midget Motor Mania	11-8-40	10
1202	Training Police Horses	1-17-41	68
1203	The Modern Highway	1-31-41	..

BELIEVE IT OR NOT
(10 Minutes)

1601	Acquitted By the Sea	9-27-40	10
1602	Untitled	3-28-41	..

LEW LEHR
(9 Minutes)

1401	Grunters and Groaners	8-30-40	..
1402	Tale of Butch the Parrot	2-28-41	..

MAGIC CARPET
(9 Minutes)

1101	Eskimo Trails	8-2-40	..
1102	Land of Flowers (Tech)	9-15-40	..
1104	Old Dominion State (Tech)	11-22-40	26
1105	Spotlight on Indo China	12-20-40	57
1106	Sentinels of the Caribbean	2-14-41	..
1107	Miracle of Hydro	3-14-41	..

SPORTS REVIEWS
(8 Minutes)

1301	Vacation Time (Tech)	8-16-40	..
1302	Lure of the Trout	10-11-40	10
1303	Bowling for Strikes	12-20-40	17
1304	The Rodeo Goes to Town	1-3-41	57
1305	Playing with Neptune	2-14-41	..
1306	Symphony in Snow	3-14-41	..

TERRYTOONS (Tech)
(7 Minutes)

1551	Billy Mouse's Akwakade	8-9-40	..
1552	Lucky Duck	9-6-40	..
1553	How Wet Was My Ocean	10-4-40	10
1554	Landing of the Pilgrims	11-1-40	10
1555	Plane Goofy	11-29-40	26
1556	Temperamental Lion	12-27-40	34
1557	Mississippi Swing	2-7-41	71
1558	The Home Guard	3-7-41	80
1559	Uncle Joey	4-18-41	..

TERRYTOONS (Black & White)
(7 Minutes)

1501	Club Life in Stone Age	8-23-40	10
1502	Touchdown Demons	9-20-40	10
1503	Happy Hunting Grounds	10-18-40	10
1504	Magic Pencil	11-15-40	27
1505	Snow Man	12-13-40	34
1506	What a Little Sneeze Will Do	1-10-41	57
1507	Hairless Hector	1-24-41	68
1508	Fishing Made Easy	2-21-41	..
1509	When Knights Were Bold	3-21-41	..
1510	The Baby Seal	4-10-41	..
1511	A Dog's Dream	5-2-41	..

THE WORLD TODAY
(9 Minutes)

1701	Battle of the Atlantic	4-11-41	...
1702	War in the Desert	5-9-41	..

UNIVERSAL

SPECIAL
(19 Minutes)

5110	Swing With Bing	9-4-41	..

COLOR CARTOON
(7 Minutes)

5241	Crazy House	9-23-40	..
5242	Recruiting Daze	10-28-40	..
5243	Knock-Knock	11-25-40	26
5244	Syncopated Sioux	12-30-40	41
5245	Mouse Trappers	1-27-41	68
5246	Fair Today	2-24-31	68
5247	Hysterical High Spots in American History	3-31-41	91
5248	Scrub Me Mama with a Boogie Beat	4-28-41	..
5249	Dizzy Kitty	5-26-41	..

STRANGER THAN FICTION
(9 Minutes)

5371	No. 81	9-16-40	..
5372	No. 82	10-14-40	..
5372	No. 83	11-4-40	..
5374	No. 84	12-2-40	34
5375	No. 85	1-1-41	41
5376	No. 86	2-3-41	80
5377	No. 87	3-10-41	91
5378	No. 88	3-24-41	95
5379	No. 89	4-7-41	118
5380	No. 90	5-5-41	..
5381	No. 91	5-19-41	..

GOING PLACES
(9 Minutes)

5351	No. 81	9-23-40	..
5352	No. 82	10-14-40	..
5353	No. 83	11-11-40	..
5354	No. 84	12-23-40	57
5355	No. 85	1-22-41	51
5356	No. 86	2-19-41	71
5357	No. 87	3-17-41	91
5358	No. 88	3-31-41	104
5359	No. 89	4-21-41	118
5360	No. 90	5-12-41	..
5361	No. 91	5-26-41	..

MUSICALS
(Average 18 Min.)

5221	Class in Swing	9-11-40	..
5222	Gongamania	10-16-40	17
5223	Torrid Tempos	11-27-40	34
5224	Tickled Pinky	12-25-40	41
5225	Beat Me Daddy	1-22-41	..
5226	Bagdad Daddy	2-19-41	83
5227	Music in the Morgan Manner	3-19-41	92

COLOR CARTOONS (Re-issues)
(Average 8 Min.)

5261 to 5266	Inclusive	6-3-40 to 8-10-40	..

VITAPHONE

SPECIAL
(10 Minutes)

....	London Can Take It	10-26-40	..
....	Christmas Under Fire	1-24-41	..

TECHNICOLOR SPECIALS
(Average 20 Min.)

6001	Flag of Humanity	10-19-40	..
6002	March on Marines	12-14-40	34
6003	Meet the Fleet	2-8-41	80
6004	Wings of Steel	4-5-41	..
6005	Soldiers of the Saddle	5-17-41	..

ELSA MAXWELL COMEDIES
(19 Minutes)

6101	Riding Into Society	8-7-40	..
6102	The Lady and the Lug	3-22-41	..

BROADWAY BREVITIES
(20 Minutes)

6201	Just a Cute Kid	10-5-40	17
6202	Alice in Movieland	11-16-40	27
6203	Love's Intrigue	12-28-40	57
6204	Dog in the Orchard	1-25-41	117
6205	Take the Air	2-22-41	83
6206	The Seeing Eye	5-3-41	117
6207	Sockeroo	5-31-41	..

HOLLYWOOD NOVELTIES
(10 Minutes)

6301	Football Highlights	9-28-40	..
6302	Shark Hunting	11-8-40	..
6303	Mexican Jumping Beans	12-7-40	26
6304	History Repeats Itself	1-18-41	..
6305	Wild Boar Hunt	3-15-41	95

THE SPORTS PARADE
(10 Minutes)

6401	Fly Fishing	9-21-40	..
6402	Dogs You Seldom See	11-2-40	..
6403	Diary of a Racing Pigeon	11-23-40	27
6404	California Thoroughbreds	1-11-41	51
6405	Fight, Fish, Fight	3-1-41	91
6406	Sky Sailing	4-19-41	118
6407	Big Bill Tilden	5-24-41	..

MELODY MASTERS BANDS
(10 Minutes)

6501	Matty Malneck & Orch.	9-14-40	..
6502	Joe Reichman & Orch.	10-26-40	..
6503	Jan Garber & Orch.	11-23-40	..
6504	Skinnay Ennis & Orch.	1-4-41	41
6505	Henry Busse & Orch.	11-30-40	27
6506	Cliff Edwards and His Buckaroos	3-8-41	92
6507	Freddy Martin & Orch.	4-12-41	104
6508	Marie Greene and Her Gang	4-26-41	..

LOONEY TUNES CARTOONS
(7 Minutes)

6601	Calling Dr. Porky	9-21-40	10
6602	Pre Historic Porky	10-12-40	..
6603	Sour Puss	11-2-40	27
6604	Porky's Hired Hand	11-30-40	34
6605	Timid Toreador	12-21-40	51
6606	Porky's Snooze	1-11-41	71
6607	The Haunted Mouse	2-15-41	80
6608	Joe Glow the Firefly	3-8-41	107
6609	Porky's Bear Facts	3-29-41	104
6610	Porky's Preview	4-19-41	..
6611	Porky's Ant	5-10-41	..

MERRIE MELODIES CARTOONS (Tech)
(7 Minutes)

6701	Malibu Beach Party	9-14-40	..
6702	Stagefright	9-28-40	..
6703	Holiday Highlights	10-12-40	..
6704	Good Night Elmer	10-26-40	18
6705	Wacky Wildlife	11-9-40	27
6706	Bedtime for Sniffles	11-23-40	27
6707	Of Fox and Hounds	12-7-40	..
6708	Shop, Look and Listen	12-21-40	41
6709	Elmer's Pet Rabbit	1-4-41	41
6710	The Fighting 69½	1-18-41	117
6711	Sniffles Bells the Cat	2-1-41	83
6712	The Crackpot Quail	2-15-41	80
6713	The Cat's Tale	3-1-41	107
6714	Tortoise Beats the Hare	3-15-41	104
6715	Goofy Groceries	3-29-41	107
6716	Toy Trouble	4-12-41	..
6717	Trial of Mr. Wolf	4-26-41	..
6718	Farm Frolics	5-10-41	..
6719	Hollywood Steps Out	5-24-41	..

BOB HOPE RE-ISSUES
(Average 18 Min.)

6901	Calling All Tars	2-1-41	68
6902	Shop Talk	2-22-41	83
6903	Old Grey Mayor	3-15-41	83
6904	Double Exposure	4-5-41	104
6905	Watch the Birdie	4-26-41	107

SERIALS

COLUMBIA

1120	Green Archer, The (15 Episodes)	10-25-40	..
2120	White Eagle (12 Eposides)	1-31-41	41
2180	The Spider Returns (15 Episodes)	5-9-41	..

REPUBLIC

081	King of the Royal Mounted (12 Episodes)	9-20-40	..
082	Mysterious Dr. Satan (15 Episodes)	12-13-40	18
083	Adventure of Captain Marvel (12 Episodes)	3-28-41	68
080	"Jungle Girl" (15 Episodes)		..

UNIVERSAL

5681-92	Junior G-Men (12 Episodes)	10-140	..
5781-95	The Green Hornet Strikes Again (15 Episodes)	12-24-40	..
5881-92	Sky Raiders (12 Episodes)	4-8-41	118
6781-95	Riders of Death Valley (15 Episodes (Pre-released)	7-1-41	92

BRINGING UP BABY (Reissue) (RKO Radio)

Comedy-Romance

A Howard Hawks Production. Associate producer, Cliff Reid. Directed by Howard Hawks.

SYNOPSIS

David (Carry Grant), a young anthropologist, is anxious to get an endowment of $1,000,000 for his museum, and to marry his assistant. Then David meets Susan (Katharine Hepburn), a rich girl, who, in her enthusiasm to help him, mires him further in difficulties with the attorney representing the possible donor. Susan, with the aid of a tame leopard, forces David into accompanying her to her aunt's (May Robson) farm in Connecticut.

At the farm, Asta, the dog, steals the fossilized bone David needs to complete the skeleton of a dinosaur. Hunting for the bone, Susan and David run into all sorts of complications highlighted by their mistaking a wild leopard, which has escaped from a zoo wagon, for Susan's tame leopard. Local police are convinced that Susan, David, her aunt, and the other characters, are all insane, as the hunt is climaxed by a trip to the local jail.

CAST

Susan.....Katharine Hepburn
David.....Cary Grant
Major Applegate.....Charles Ruggles
Slocum.....Walter Catlett
Mr. Gogarty.....Barry Fitzgerald
Aunt Elizabeth.....May Robson
Dr. Lehman.....Fritz Feld
Mrs. Gogarty.....Leona Roberts
Mr. Peabody.....George Irving
Mrs. Lehman.....Tala Birell
Alice Swallow.....Virginia Walker
Elmer.....John Kelly

SPECIAL REMARKS

Originally released in February, 1938, this production was reviewed in MOTION PICTURE HERALD, February 19, 1938.

Release date, May 2, 1941

SHE KNEW ALL THE ANSWERS (Columbia)

Comedy-Romance

Produced by Charles R. Rogers. Directed by Richard Wallace.

SYNOPSIS

Gloria Winters (Joan Bennett), a chorus girl, and Randy Bradford (John Hubbard), millionaire Broadway playboy, start to elope after Randy proposes marriage at the Club Caliban, where Gloria works. En route they are stopped by a motorcycle cop. Gloria advises Randy to wait when it is learned Randy will lose his fortune if he goes through with the elopement. Back in New York, Randy has it out with Mark Willows (Franchot Tone), partner in the Wall Street firm, which Randy's father helped form.

Concealing her identity, Gloria talks Mark into giving her a job on the office switchboard. When Mark a few mornings later is in a bad mood, Gloria tells the barber downstairs that her boss is "bearish." The word is interpreted as meaning that he is in a selling mood. The word spreads and holders of Yaqui Oil, Mark's pet stock, start to unload and by night the firm has taken a bad beating.

Mark fires Gloria, but not before, with the same innocent dumbness, she suggests that the firm turn "bullish" and buy. The firm makes twice as much as it lost. Gloria gets her job back and also the attentions of Mark. Randy, jealous, lets the cat out of the bag and Mark is enraged at the deception. Gloria and Randy go ahead with their wedding plans but at the last minute Mark and Gloria elope.

Exploitation campaigns, published in Round Table section of* Motion Picture Herald *can be readily found by referring to Service Data on features, which provides dates and page numbers of issues where campaigns and other exploitation information has appeared.

A cumulative index to Synopsis and Service Data on all 1940-41 Features Published in Product Digest Section to date can be found on Pages 119-120 of this issue.

CAST

Gloria Winters.....Joan Bennett
Mark Willows.....Franchot Tone
Randy Bradford.....John Hubbard
Sally Long.....Eve Arden
Benny.....William Tracy
George Wharton.....Pierre Watkin
Elaine Wingate.....Almira Sessions
J. D. Sutton.....Thurston Hall
Ogleby.....Grady Sutton

Release date, May 15, 1941

THE SINGING HILL (Republic)

Western with Music

Associate producer, Harry Grey. Directed by Lew Landers.

SYNOPSIS

Gene (Gene Autry), foreman of the Circle R ranch and head of the Cattlemen's association, is concerned about the future of his friends and associates when Jo Adams (Virginia Dale), frivolous owner of the ranch, announces her intention to sell the ranch to John Ramsey (George Meeker). Gene, Frog (Smiley Burnette) and Patsy (Mary Lee), an orphan adopted by the cowhands, plead with Jo to reconsider her plans but she refuses.

Gene has his old friend, Judge Starrbottle (Spencer Charters), adjudge Jo incompetent to manage her affairs and has himself appointed her guardian. Gene then tries to raise the money necessary to repay a down payment made by Ramsey on the ranch. When the cattle that Gene is driving to the railroad center are stampeded and dispersed by thugs Jo, realizing that the cattlemen will be driven from the valley, stops the sale of her ranch. Gene has Ramsey brought to justice as the instigator of the cattle stampede.

CAST

Gene.....Gene Autry
Frog.....Smiley Burnette
Jo.....Virginia Dale
Patsy.....Mary Lee
Judge.....Spencer Charters
Dada.....Gerald Oliver Smith
John Ramsey.....George Meeker
Pop Sloan.....Wade Boteler
James Morgan.....Harry Stubbs
Alabam.....Cactus Mack
Flint.....Jack Kirk

SPECIAL REMARKS

The score consists of "Happy Cowboys," "Patsy's Birthday Routine," "The Last Round-Up," "Let a Smile Be Your Umbrella," "Sail the Seven Seas," "Ridin' Down that Old Texas Trail," "Ain't Life Swell," "There's Gonna Be a Good Old Fashioned Hoedown,' "Tumbledown Shack in Havana" and "Blueberry Hill."

Release date, April 26, 1941

Kitty Foyle (RKO)

Release Date December 27, 1940
Production No. 112
Running Time 105 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 11, '41, Page 53; Jan. 18, '41, Page 60; Jan. 25, '41, Page 83; Feb. 1, '41, Page 64; Feb. 8, '41, Page 54; Feb. 15, '41, Pages 58, 60; Feb. 22, '41; Pages 54, 56; Mar. 1, '41, Pages 70, 74; Mar. 8, '41, Pages 66, 68; Mar. 15, '41, Pages 68, 70; Mar. 22, '41, Page 64; Mar. 29, '41, Pages 64, 65, 67; Apr. 5, '41, Pages 67, 69; Apr. 12, '41, Pages 57, 60.

Tall, Dark and Handsome (20th-Fox)

Release Date January 24, 1941
Production No. 128
Running Time 78 Minutes
Reviewed January 25, 1941, Page 51
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 5, '41, Page 69

Pot o' Gold (UA)

Release Date April 11, 1941
James Roosevelt Production
Running Time, 87 Minutes
Reviewed April 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 12, '41, Page 58

Long Voyage Home (UA)

Release Date November 22, 1940
Walter Wanger Production
Running Time 104 Minutes
Reviewed October 12, 1940, Page 49
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 11, '41, Page 56; Mar. 8, '41, Page 71; Apr. 5, '41, Page 68

Horror Island (Univ.)

Release Date March 28, 1941
Production No. 5033
Running Time 60 Minutes
Reviewed April 5, 1941, Page 36
Audience Classification—General
Legion of Decency Rating—Class A-1

Lady from Cheyenne (Univ.)

Release Date April 11, 1941
Production No. 5043
Running Time 88 Minutes
Reviewed April 5, 1941, Page 36
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Great Lie, The (WB)

Release Date April 12, 1941
Production No. —
Running Time 110 Minutes
Reviewed April 12, 1941, Page 37
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Lady with the Red Hair (WB-FN)

Release Date November 30, 1940
Production No. 512
Running Time 80 Minutes
Reviewed November 16, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 18, '41, Page 61; Apr. 5, '41, Page 69

Santa Fe Trail (WB-FN)

Release Date December 28, 1940
Production No. 551
Running Time, 110 Minutes
Reviewed December 21, 1940, Page 41
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 16, '40, Page 56; Feb. 22, '41, Page 56; Apr. 4, '41, Page 69

1940-41 SHORTS

What They're All About
Who Made Them
Production Numbers
Release Dates

BABY STARS (Rep.)

Meet the Stars (028-2)

In another of the series of twelve subjects featuring Harriet Parsons, Republic this time takes the audience to a Hollywood dinner party at which thirteen young actresses perform before a judging board of the film colony's ace directors in the hope of some day gaining recognition and a starring role. Those performing in numerous and various sketches exhibiting their talents are Lois Ranson, Patricia Van Cleve, Ella Bryan, Joan Leslie, Peggy Diggins, Tanya Widrin, Gay Parks, Lorraine Elliott, Lucia Carroll, Sheila Ryan, Marilyn Merrick, Jayne Hazard and Kay Leslie, while such former "baby stars" as Janet Gaynor, Anita Louise, Sally Eilers and others watch their performances. Also pictured are directors Tay Garnett, Raoul Walsh, Eddie Goulding, Paul Sloan, the youthful Orson Welles, S. Sylvan Simon, John Brahm and J. Theodore Reed.

Release date, Jan. 24, 1941 10 *Minutes*

RESPECT THE LAW (MGM)

Crime Does Not Pay (P-203)

This is another subject in the Crime Does Not Pay series. Here is shown what has happened in an unnamed waterfront city. An inspector for the Health Department, who had turned in a report condemning the rat-proofing of a waterfront property, changes his report when given an "advisory" job at an attractive salary by the owner. Because of the faulty docks, rats come down onto the wharves from the ships carrying bubonic plague. The disease spreads and the entire city is threatened by the plague when the police locate the health inspector and determine the source of the disease.

Release date, Jan. 4, 1941 21 *Minutes*

THE HAPPIEST MAN ON EARTH (MGM)

Miniature (M-233)

A realistic short subject, "The Happiest Man on Earth" is devoid of action, in the customary sense, and is hardly a story so much as it is the conversation of two men. And, it is not entertainment so much as it is a social document on the ills of unemployment. The setting is the rather worn office of an Oklahoma oil drilling supply company in the heat of summer. To the office comes "Jess Fulton" from Kansas City to ask his brother-in-law, "Tom Brackett," the manager, for a job, because "Jess" has heard that "Tom's" drivers make as much as $600 some months. "Tom," who makes only $35 a week himself, confirms the high pay of his drivers but is reluctant to give "Jess" a job, for the job is driving nitro-glycerine and drivers don't last long. "Jeff," father of a boy crippled from lack of proper nouishment, isn't easily deterred. He talks himself into a job and leaving the office soberly remarks that he "guesses he is about the happiest man on earth." The leading roles are enacted by Paul Kelly portraying "Jess" and Victor Kilian as "Tom." The subject was produced by Jack Chertok from the O. Henry Memorial Award-winning short story of the same name by Albert Maltz.

Release date, Dec. 28, 1940 11 *Minutes*

Synopses Indexed

Page numbers to synopses of short subjects published in all the issues of Product Digest Section to date are listed in the 1940-41 Shorts Release Chart, pages 114-115 of this issue.

THE SEEING EYE (W.B.)

Broadway Brevity (6206)

The work of the Seeing Eye Institute of Morristown, N. J., in training shepherd dogs to be the "eyes" of the blind is depicted in this two-reel Broadway Brevity short subject produced by Jerome Hill for Warner Brothers. Herein is shown the painstaking care necessary for the complete training of the animals and the persons they are to lead. The animal, upon completion of the fundamental drills is assigned to a sightless individual. From there and under the guidance of an instructor both the dog and master learn to cooperate until both have acquired confidence in each other. The Institute is cooperating with Warners in publicizing the film, while the motion picture company has assigned some of its feature film publicists to the subject.

Release date, May 3, 1941 20 *Minutes*

THIS IS ENGLAND (Col.)

Cinescope (2977)

Following such subjects as "London Can Take It" and "Christmas Under Fire," Columbia presents "This Is London," produced in England by the Crown Film Unit and narrated by Ed Murrow, European director of the Columbia Broadcasting System. In "This Is London," the peoples of the various sections of the country are seen at work, preparing to further defend themselves from the totalitarian tentacles of the enemy, voluntary war dusty, finding momentary recluse and freedom of war worries in churches and music halls, and enjoying the music of the Halle Orchestra playing Beethoven's Fifth and the Huddersfield Choir singing the Messiah. All in all, the film shows that England still has her "thumbs-up."

Release date, April 10, 1941 10 *Minutes*

THE FIGHTING 69TH½ (W.B.)

Merry Melody (6710)

A "Merrie Melody" cartoon, this is a take-off on Warners "The Fighting 69th" and has red ants and black ants at war over the food left by a group of picnickers. Some ingenious goings-on are resorted to by both sides before it is decided that the war is a stalemate and arbitration seems a solution. But arbitration fails also so the red ants and the black ants start fighting all over again.

Release date, Jan. 18, 1941 7 *Minutes*

DOG IN THE ORCHARD (WB)

Broadway Brevity (6204)

"Dog in the Orchard" is the screen version of Mary Roberts Rinehart's *Cosmopolitan Magazine story.* It tells the story of a farmer who kills his wife so that he will be free to marry a girl on a neighboring farm. He buries the wife in his orchard. The sheriff of the county becomes suspicious but the farmer has contempt for the law. The unforeseen flaw in the farmer's plan is his wife's dog. The dog disappears by day and at night howls in the orchard. The constant howling enrages the farmer and is eventually his undoing. Players include Howard Da Silva, Barbara Pepper, Addison Richards, David Bruce and Virginia Sale. Directed by Jean Negulesco.

Release date, Jan. 25, 1941 20 *Minutes*

ACROBATIC ACES (Par.)

Sportlight (RO-6)

Starting off with the juvenile tumbling class of the Dallas Athletic Club and leading up to the more expert acrobatics of the seven Danwill Brothers and the Ambassadorettes, a team of four girls, who perform their stunts on a tennis court, this Grantland Rice Sportlight covers most of the ins and outs of the acrobatic field. The narration is by Ted Husing.

Release date, Feb. 7, 1941 9 *Minutes*

SCREEN SNAPSHOTS, NO. 5 (Col.)

(2855)

This issue of the Screen Snapshots series is concerned with Bob Hope's party at the Pirate's Den in Hollywood. Hope, the stellar performer, does his usual gag routine and introduces Jerry Colonna and Brenda and Cobina, all of whom are on the weekly Hope radio program. In between gags "Invisible Man," who is the master of ceremonies for the Snapshots, follows the camera around to point out the various celebrities present.

Release date, Feb. 2, 1941 10 *Minutes*

U. S. NAVAL ACADEMY (Col.)

Washington Parade (2903)

The training of midshipmen at Annapolis for future service in Uncle Sam's Navy is pictured here. The subject is similar in its coverage of life at the Naval Academy to the company's camera study of life at the "U. S. Military Academy." The midshipmen in the classroom, at mess, on parade and preparing to sail on a training cruise, at recreation, principal points of interest at Annapolis and a graduation ceremony are included.

Release date, Jan. 3, 1941 10 *Minutes*

BREEZY LITTLE BEARS (Par.)

Paragraphic (VO-3)

A sequel to the Academy Award short subject of last year, "Busy Little Bears," the bears' peregrinations this time take them to a big farm where, as might be expected, they get themselves involved in many a funny incident.

Release date, Dec. 27, 1940 10 *Minutes*

SKY RAIDERS (Universal)

Serial—12 *Episodes*

Captain Bob Dayton (Donald Woods), former World War ace, with his buddy, Lt. Ed Carey (Robert Armstrong), operates Sky Raiders, Inc., an airplane manufacturing concern. Dayton has perfected a fast pursuit plane for the U. S. Army. Felix Lynx (Edward Cianelli), agent for a foreign government, is kept informed of the Sky Raiders' planes by a spy in Dayton's office.

While testing a plane Dayton lands in a clearing and is attacked by Lynx men. When Dayton shows up unharmed, Mary Blake (Kathryn Adams), the captain's secretary, insists he has a charmed life. Dayton hires Tim Bryant (Billy Halop), member of the Air Youth of America and an expert model plane builder, to do experimental work for him.

Lynx turns his attention to Dayton's new bomb sight after several attempts to steal the plane. The bomb sight test is to be made in Honolulu. The spy agent, in a fast fighter plane, machine guns a Honolulu bound clipper and the passengers, Dayton, Mary and army officers, are rescued from the sea by a government cutter.

Returning to the mainland, Dayton and Mary are met by Carey and Tim. A powerful car, containing Lynx and his henchmen, tries to force Carey's car off the road, but the foreign agents crash head-on into a big truck, eliminating the spy and his gang from the picture.

CAST

Capt. Robert Dayton / John Kane ..... Donald Woods
Tim Bryant ..... Billy Halop
Lt. Ed Carey ..... Robert Armstrong
Felix Lynx ..... Edward Ciannelli
Mary Blake ..... Kathryn Adams
Innis Clair ..... Jacqueline Dalya
The Countess Irene ..... Jean Fenwick
Caddens ..... Reed Hadley
Hinchfield ..... Irving Mitchell
Teal ..... Edgar Edwards
Hess ..... John Holland
Maj.-Gen. Fletcher ..... Roy Gordon
Captain Long ..... Alex Callam
Bakeman ..... Philip Warren
Jack Hurd ..... Bill Cody, Jr.

SPECIAL REMARKS

Directed by Ford Beebe and Ray Taylor, the team that also directed Universal's serial, "Riders of Death Valley."

CHAPTER TITLES

Episode One—"Wings of Disaster"
Episode Two—"Death Rides the Storm"
Episode Three—"The Toll of Treachery"
Episode Four—"Battle in the Clouds"
Episode Five—"The Fatal Blast"
Episode Six—"Stark Terror"
Episode Seven—"Flaming Doom"
Episode Eight—"The Plunge of Peril"
Episode Nine—"Torturing Trials"
Episode Ten—"The Flash of Fate"
Episode Eleven—"Terrors of the Storm"
Episode Twelve—"The Winning Warriors"

Release date, April 8, 1941

BOOBS IN ARMS (Col.)

Three Stooges (2404)

The Three Stooges, Moe, Curly and Larry, are now in the army. The three mad caps start off here by selling post cards and getting themselves heartily disliked by a big burly fellow, who turns out to be a sergeant, when the boys find themselves in a recruiting line instead of a bread line. The sergeant drills the boys, who perform their duties in the manner to which they are accustomed. There is a lot of face slapping and head knocking and the rest of the routine. Finally the boys go to war and are bombed by a shell containing laughing gas. They just about win the war single-handed with their laughing before another shell carries them skyward.

Release date, Dec. 27, 1940 17 *Minutes*

MEN OF THE F. B. I.—1941 (RKO

March of Time, No. 9 (13,109)

March of Time presents another in the series of subjects revealing how the American people and government are preparing to defend themselves again any internal or external situation that might arise. In "Men of the F.B.I.—1941" the new work of the Federal Bureau of Investigation in tracking down saboteurs and espionage agents and the training necessary for the 2,000 G-Men now in the field to find and capture the subversive groups is depicted. To show more clearly to the audience March of Time presents a dramatization of the "Stuart Case"—a typical recent instance of espionage involving murder and burglary in a factory working on defense orders. The sequence illustrates the painstaking methods used by the Bureau in assembling, analyzing and piecing together the bits of evidence necessary to find and convict the nation's internal army of foreign spies.

Release date, April 11, 1941 19 *Minutes*

THE JUNGLE ARCHER (Col.)

World of Sport (2806)

Tex Stone has one of the most unusual occupations of any man in the world. He makes his living with his bow and arrow. On a hunting trip, west of Monterey at the edge of the Yaqui Indian country in Mexico, Tex and Mrs. Stone are out to secure specimens of various animals. Encountering the ferocious javelina who fights back, they easily down the vicious animal with a swift dart of the arrow. One of the big moments in the film comes when they stalk a large mountain lion, who has charged them. In this scene, Mrs. Stone faces the enraged beast. Just when tragedy seems imminent, a well-directed arrow from Tex Stone's bow kills the animal. Thus, he rescued his wife and at the same time added another trophy to his collection. The capture of a wild puma is also pictured. The locale is an unexplored tract of the Mesquito country that has not changed in a thousand years.

Release date, March 28, 1941 11 *Minutes*

GOING PLACES, NO. 89 (Univ.)

(5359)

The subject of this number of the series is oddly enough, tombstones. But there is nothing dreary about it for the tombstones are some of the old ones along the Atlantic seaboard that have some amusing epitaphs chiselled on the stones. In those days of few newspapers and joke books many a jest was preserved on old headstones.

Release date, April 21, 1941 9 *Minutes*

STRANGER THAN FICTION, NO. 89 (Univ.) (5379)

The subjects covered here are a police art gallery in Rockport, Mass., that, instead of containing portraits of criminals consists of paintings by celebrated artists; a hobby of two Miami women which has to do with the making of hair ornaments and other decorations out of sponges; natural steam and hot water in Klamath Falls, Ore., free to all; a church steeple in Port Gibson, Miss., built in 1859, where a 2,000-pound bronzed hand takes the place of a steeple, and a trained dog.

Release date, April 7, 1941 9 *Minutes*

OLD NEW ORLEANS (MGM)

FitzPatrick Traveltalk (Color) (T-215)

One of the older cities in the United States, New Orleans is more a setting for bygone costumes than the dress of today. FitzPatrick has seen to it that the camera records the costumes of yesteryear, dressing up a group of the younger set. Filmed in color the subject shows some of the famous landmarks of the Louisiana city, including the Cathedral of St. Louis, the old Spanish shrine of Gabildo and the old French Market.

Release date, Dec. 21, 1940 9 *Minutes*

INFORMATION PLEASE No. 8 (RKO)

(14,208)

Boris Karloff, usually cast as a ghost expert, is a guest expert for this session of the query crew and to make Mr. Karloff feel at home Mr. Fadiman starts with a question about mausoleums. After the panel has correctly named four famous tombs, and identified an assortment of costumed "men in white" as surgeon, butcher, and soda jerker, the examination reverts to a question about who killed whom, and Karloff fails to remember the name of the man he killed in "Frankenstein." Pantomimed episodes from movies and plays make up the next question, followed by a poser on poetry, easy for the poetry experts, Kieran and Adams, even though they were on expert Karloff's favorite subject of wretches, villains, and monsters. The final query from Fadiman's bag of puzzlers concerns three famous ghosts, the last of which is Red Grange, the Galloping Ghost.

Release date, March 21, 1941 10 *Minutes*

MEMORY TRICKS (MGM)

Pete Smith Specialty (S-266)

The trick in memory training which Pete Smith describes is to associate the numbers from one to 10 with objects whose names rhyme with the numbers. Then, if there are 10 things to be remembered, each one is associated with one of the objects whose name rhymes with the number. It is an old trick in mnemonics but will be new to most audiences. The beauty of the trick is that the audience can convince itself that it really works because Smith, after explaining the stunt, goes all through it again. The reel lends itself readily to exploitation on the basis of mind improvement generally and the memory in particular.

Release date, March 15, 1941 10 *Minutes*

SKY SAILING (WB)

Sports Parade (Color) (6406)

Gliding, one of the newest and most thrilling of all sports, is explained in this "Sports Parade" issue in natural color. The method of assembling a glider, the first lessons, elementary principles and the pleasures which may be expected are described.

Release date, April 19, 1941 10 *Minutes*

MARCH OF TIME, No. 5 (RKO)

"Labor and Defense" (13,105)

The country's two largest labor organizations, the American Federation of Labor and the Congress of Industrial Organization, embracing a membership of nine million workers, and the part these organizations play in the lives of American people are brought to the screen in this issue of March of Time. In reportorial fashion is revealed to the audience not only the achievements of these organizations but also their failures, both affecting the members, individually and collectively, and the country as a whole. Through the medium of the camera the big labor strikes of the past twenty-five years are brought to the screen while off-screen commentary recites that during the first eighteen months of World War I the two-and-a-half million skilled workers of the AFL voted on more than 3,000 strikes, many of which affected U. S. war industries. Samuel Gompers, Eugene V. Debs, and other outstanding labor leaders of that era figure prominently in several historic scenes. Labor conditions of today, during this period of defense production and organization leaders including William Green, president of the AFL, John L. Lewis, retired president of the CIO, Phillip Murray, recently elected president of the CIO, David Dubinsky and others are brought to the screen. Westbrook Pegler, newspaper columnist whose attacks on some labor organization methods are presented in Scripps-Howard newspapers, is seen in action preparing one of his daily columns.

Release date, Dec. 20, 1940 19 *Minutes*

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THE SPIRIT OF 1941 (Col.)

Washington Parade (2904)

Produced with the cooperation of the United States Civil Service Commission, this deals with the employment of civilians, showing all phases and the greatest mobilization of production the world has ever seen. The workers, it is pointed out, are not soldiers who shoulder guns, but men to serve on the industrial front, that is the spirit of 1941.

Release date, March 7, 1941 10 *Minutes*

SWING CLEANING (Par.)

Gabby Cartoon (Color) (GO-5)

Gabby pleads with King Little of Lilliput to allow him to handle the annual castle cleaning siege. The King agrees and Gabby begins a process of disorganization which thoroughly disrupts the palace. Gabby uses paint remover to clean paintings, puts dirt into suits of armor, kicks a 200-foot rug down a flight of stairs which takes everything else with it and scrubs floors with the brushes tied to his feet like skates. King Little, his castle a wreck, and his workmen go to work on Gabby with brooms.

Release date, April 11, 1941 7 *Minutes*

SO YOU THINK YOU KNOW MUSIC, NO. 1 (Col.)

Quiz Reel (2605)

Some well known personages have been gathered here to start off the first in this music quiz series, which is based on the radio feature of the same name. The contestants are Hendrik Willem Van Loon, writer; Jessica Dragonette, singer; Sir Hubert Wilkins, explorer, and Lemuel Q. Stoopnagle, of radio fame. Leonard Liebling is the musical judge, while Ted Cott is master of ceremonies.

Release date, April 3, 1941 11 *Minutes*

SAN FRANCISCO-METROPOLIS OF THE WEST (Col.)

Tour (2559)

Here is a tour through San Francisco's main business thoroughfare, which is Market Street. lined with its massive towers of steel and stone, coasting by cable cars up and down the hilly highways, touring Chinatown, the largest Chinese community outside of the Orient, providing Andrew de La Varre much material to photograph.

Release date, April 3, 1941 10 *Minutes*

FLIES AIN'T HUMAN (Par.)

Popeye Cartoon (EO-8)

A herd of flies droning around his head disturb Popeye's siesta until he shoos them out the window. One fly resents Popeye's treatment and he returns to the room to pester the one-eyed sailor. Popeye puts the fly in a can of spinach whereupon the little fellow eats the spinach, grows big and bold and begins to wreak his vengeance on Popeye. Finally Popeye ruins his house with a shotgun while the fly flies to safety.

Release date, April 4, 1941 7 *Minutes*

CRIME CONTROL (Par.)

Benchley Comedy (SO-3)

Robert Benchley, the humorist, illustrates here the inanimate public enemies that are a menace to human society. They are, according to Benchley, the shoe lace, which is inclined to break when the wearer is in a hurry; window shades, the common handkerchief, the daily newspaper and the dress tie, which frequently has the male of the species in a dither.

Release date, April 11, 1941 11 *Minutes*

1940-41 ALPHABETICAL INDEX

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Short Subject Release Chart, with synopses indexed, may be found on pages 114-115.

HOW TO USE IT

On the opposite page appears the cumulative alphabetical index to another issue of Motion Picture Herald's new and valuable exhibitor service section, Product Digest. It is a master index to all information available to date on 1940-41 product and which has been published in the several preceding issues of Product Digest.

Check the title of any feature that you want to look up, turn to the designated page or pages, and you will find all buying and booking information available up to this very minute — synopses, casts, credits, release dates, production numbers, running time, review references, Round Table references and Legion of Decency ratings.

Product Digest is published every other week alternately with the regular Release Chart.

The Release Chart carries, as always, an alphabetical index of titles, a breakdown by companies, star information, release dates, running time and review references. The Release Chart, published every other week, is a compact compilation of certain important booking information.

Product Digest, on alternate weeks, is cumulative, a more extensive compilation of similar information. The Release Chart is complete in itself. Product Digest carries only current information, but if you maintain a complete file of Product Digest, you will have, at your instant service, synopses, casts and other detailed data which could not conceivably be compressed into one issue. The cumulative alphabetical index of Product Digest, however, is a reference to all information that has been printed to date in all the issues of Product Digest.

An introductory issue of Product Digest was mailed to exhibitor subscribers of Motion Picture Herald. If you misplaced your copy or have not saved the subsequent issues, write for duplicates.



Use **PRODUCT DIGEST**

A Message to

GEORGE STEVENS

from

LEO McCAREY

Having made two pictures with IRENE DUNNE and CARY GRANT, I was more than merely anxious to see "PENNY SERENADE". It is a wonderful picture and I was deeply touched. It's a fascinating story that will move audiences alternately to tears and laughter. You have made an outstanding picture. I congratulate you.



MOTION PICTURE HERALD

MOTION PICTURE PRODUCERS
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Features Reviewed:

THE GREAT AMERICAN BROADCAST
FLAME OF NEW ORLEANS
WASHINGTON MELODRAMA
UNDER AGE
COWBOY AND THE BLONDE
CAUGHT IN THE ACT
VERY YOUNG LADY
PALS OF THE PECOS
WAGONS ROLL AT NIGHT
ROAR OF THE PRESS
TWO-GUN SHERIFF

Release Chart

BUILDING BLOCKS-OF-FIVE

Hollywood hits hectic high in fever of production for coming "Decree selling"

Distributors sift the bins for re-issues and find eighteen more of promise

THEATRE TELEVISION STARTS

The RCA - DuMont race breaks into action, RCA out for orders as B. & K. plans Chicago opening

NOW MORE U. S. THEATRE TAXATION

Washington makes plans to reduce admission exemption to nine cents — and besides . . .

VOL. 143, NO. 4 APRIL 26, 1941

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Leo socks 2 Homs

"MEN OF BOYS TOWN"

HELD OVER!

Philadelphia 3rd Week! 2nd Week: Los Angeles (*2 theatres Day and Date*); New York; San Francisco; Cleveland; St. Louis; Milwaukee; Washington, D. C.; Buffalo; Omaha; Seattle; Columbus; Cincinnati; Worcester; Hartford; Denver; Oakland; Portland and

MORE EXTENDED RUNS AS WE GO TO PRESS!

SPENCER TRACY, MICKEY ROONEY in "MEN OF BOYS TOWN" with Bobs Watson, Larry Nunn, Darryl Hickman, Henry O'Neill, Mary Nash, Lee J. Cobb. Original Screen Play by James Kevin McGuinness. Directed by Norman Taurog. Produced by John W. Considine, Jr. A Metro-Goldwyn-Mayer Picture.

Runs in a Row!



"ZIEGFELD GIRL"

SENSATIONAL!

Boston *(playing 2 theatres Day and Date)* beats "Boom Town." Philadelphia is 30% better than "Great Ziegfeld." Chicago terrific! Albany is doing marvelous "Philadelphia Story" business! Detroit tops "Babes in Arms." Just the first few engagements. The most widely publicized and advertised picture in years.

HELD OVER EVERYWHERE!

"ZIEGFELD GIRL" starring James Stewart, Judy Garland, Hedy Lamarr, Lana Turner with Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, Edward Everett Horton, Philip Dorn. Screen play by Marguerite Roberts and Sonya Levien. Directed by Robert Z. Leonard. Produced by Pandro S. Berman. A Metro-Goldwyn-Mayer Picture.



BIG NEW FOR MAY 4

The stage is set! The whirlwind pre-release has set it up in every corner of the continent! "The talk" is now at its peak so write it in today!

S TH!

GENERAL RELEASE OF "CAPRA'S FINEST, BAR NONE"!

(N. Y. World-Telegram)

THE FRANK CAPRA PRODUCTION FOR 1941

GARY COOPER
BARBARA STANWYCK

in

MEET JOHN DOE

with

EDWARD ARNOLD · WALTER BRENNAN

Spring Byington • James Gleason and Gene Lockhart

This Screen Play, as were most of the major successes of Frank Capra, is by

ROBERT RISKIN

Directed by Frank Capra

Distributed by Vitagraph, Inc

Produced at **WARNER BROS. STUDIO**

Backed by **WARNER BROS. SHOWMANSHIP**

Every advance report states emphatically that...

"BLOOD AND SAND"

is the biggest picture of the year!



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 143, No. 4 April 26, 1941

MIRACLE *in* GLASS

DUE to a remarkable discovery in glass composition in the Eastman Research Laboratories, an optical revolution is under way, with prospect of very important contributions to the capacities of the camera and all related instruments in the service of human sight.

To the motion picture the new glass promises lens developments which will affect many aspects of production by reason of improved definition and high efficiency in the utilization of light.

The new glass is already at work in Eastman lenses designed for the Government in the last year. The existence of the new glass has just been revealed in a summary of Eastman defense work in the company's annual report for stockholders. By happy coincidence this new glass, which has been on the way through eight years of research, arrives in time to make new "eyes for the army".

The technology of the new glass is as radically different from that of standard optical glass as would be steel made without iron. From the days when glass was accidentally produced in the beach fires of Phoenician traders, some thousands of years ago, until now glass has been made basically of silica sands, with dashes of alkaline substances, also boron and lead. The new glass uses components of the rare metals tantalum, tungsten and lanthanum. Among the results is new effectiveness in the angle of refraction or, in other words, light-bending capacity. This is the first development in optical glass since the discovery of the Jena glasses in Germany in 1886—and that was the year before Mr. Thomas A. Edison started to work on the problem of the motion picture, three years before Mr. George Eastman produced the first film stock.

△ △ △

CONSIDER THE COW

EVEN a cow knows better than those Hollywood exponents of the "sweater set" publicity. That strangely willful campaign has made open flaunt to the public and challenge to social critics by giving to the public a strictly internal communication of the Production Code Administration advising against the deliberate and obvious exploitation of the female breast in motion pictures. Within forty-eight hours recipients had delivered it to the daily newspapers.

That was just about concurrent with the issuance of a Borden milk advertisement pertaining to "Elsie", in which the heroine was pictured casually covering her mammillary aspects with a guitar, a slight bomb explosion and with a reply coupon. A picture star might, with assistance, do as much.

There is that about the "all-out-in-front-breast-movement" in the face of the purposes of the Production Code, pursuing today's dime regardless of tomorrow's dollar, that reminds one of the costly methods of some of the steamboat captains in the days of the racing on the old Mississippi. In order to get extraordinary power it was sometimes the procedure to "set a nigger on the safety valve". That produced pressure, speed and, often, boiler explosions.

There's a lot of that school of blind, for-the-moment, practicality which has set up a Production Code of self-regulation for the industry of the motion picture, and has then set about employing shifty minded, nimble witted young men to see how far they can outwit the Code and its administration.

The contenders for the sweater phase of our art who insist on the charm of youth, the sanctity of health and the significance of beauty would be extremely disappointed if they really thought that were the appeal.

What they want is to get away with something, to promote and purvey to the lusty leer and the calculating eye.

That enterprise and pursuit does have a place, of a sort, in what we so optimistically call civilization, but that place is neither in "Macy's window" nor yet on the screen of the theatre which serves the American multitudes.

EVERY day brings some new eruption on the subject. So it is with no surprise that the morning's snowdrift of clippings should bring along one from "Justice", weekly organ of the big and powerful International Ladies Garment Workers Union, with a letter addressed to Mr. Will Hays from Louis Nelson, manager of the union, protesting: " . . . Aesthetic reasons are important for the future of the screen as a medium of art. . . . There are over 50,000 workers in the knitwear industry. . . . The knitted sweater on a movie star may be a feast for the eyes of millions, but to us it is bread and butter. . . . Put our stars back into sweaters."

To Mr. Nelson it might be observed that garment makers prosper by making "what they are wearing", not by telling "them" what to wear.

It is also presumably proper for the screen to offer among its assets both youth and beauty—but this does not imply license to serve on the half-shell with tabasco. Whether that sector of Hollywood knows it is or not—that is not "the American way".

ABOUT the middle of March, the Round Table section reported upon the "eighth spicy week" advertising of a French picture, imported as "Mlle. Ma Mere" and offered as "The Virgin Bride" by the Central Theatre in New York's Broadway, independent house. Last week the Brooklyn Strand theatre, considerably more intimately related to the organized industry responsible to disciplines and codes, was in print with the same exploitation. That is progress—to where?

△ △ △

PROVISIONS for the trade practise scandals of tomorrow are being made by forces now engaged in endeavoring to hamper, prevent and delay press reporting and coverage of complaints and findings in arbitration proceedings under the provisions of the Consent Decree.

Invasions of the ethics of industry, and legal ethics, too, are involved.

Reports of suppressive endeavors come from correspondents south, southwest and east.

Ultimate public ventilation of the subject is a likely consequence, as usual in issues of trade practise and malpractise.

—Terry Ramsaye.

This Week in the News

Majors Owe Exhibitors?

HOW MUCH distributors owe exhibitors on short subjects undelivered under 1939-40 season contracts will be determined by an investigation started by Allied Theatre Owners of Eastern Pennsylvania, Sidney Samuelson, the organization's business manager, promised in Philadelphia on Wednesday.

He asserted that under the majors' weekly rental payment plan distributors have never given the exhibitors an accounting; so that the latter do not know if any credit is due them. He added that one such situation has already been uncovered. Similar investigation is under way on 1940-41 contracts; and the 1941-42 pacts will be closely scrutinized, he said. Buying for the latter has already started in the zone.

At a Pennsylvania Allied meeting three weeks ago four of five majors in the consent decree were charged with violating it by "forcing" shorts and newsreels. The "forcing," ran the charge, was done by hints that the exhibitor buying shorts now would receive preferred treatment in bidding for the "blocks of five" features under decree selling.

Dimes for Deanna

WHAT appeared to be the week's timeliest showmanship stunt was reported by H. A. Bishop, manager of the Capitol in Winnipeg, Manitoba, who put on a "Dimes for Deanna Wedding Gift Fund," with proceeds from the benefit turned over to the Canadian War Services Campaign. The unique "dime shower" for Deanna Durbin benefited by newspaper accounts of the star's wedding in Hollywood last weekend, and was conducted for Mr. Bishop's run of "Nice Girl?" Every patron who gave a donation to the fund was permitted to sign a register which was subsequently bound and forwarded to Deanna Durbin with the good wishes of the signatories.

Many other special promotions are described in the showmanship department of MOTION PICTURE HERALD'S Managers' Round Table which opens on page 53.

Unions Told to Pay-Up

IN WHAT is said to be the first court ruling of its kind on labor, Philadelphia Musicians Local No. 77, was ordered on Monday, by the State Superior Court, to reimburse three of its members for the loss of pay suffered during the time the union barred them from their jobs at the Carmen Theatre, Philadelphia.

The thre members of the union, Leon Gordon, George Tipton, and Alvin Schatz, charged the executive board of the American Federation of Musicians had withdrawn them from the theatre, after the local's trial board had already found them not guilty of violating the union wage scale.

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UNITED ARTISTS, Monogram convene on new season's product Page 30
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Hearst and Welles

THE NEW YORK *Journal-American,* on Tuesday, devoted a full page to the Hearst newspapers' national campaign against the "Free Company" play program on the Columbia Broadcasting networks, and against CBS for carrying so-called "radical radio broadcasts"—a campaign aimed more specifically at Orson ("Citizen Kane") Welles, a member of the Company.

The *Journal-American's* keynote "Shall Radio Become the Voice of Subversion?," asserted it is "the paramount duty of the Federal Communications Commission to keep subversive and un-American radio performances off the air" and that, if the FCC has not the authority to do so, Congress should give it that authority. The paper also asked readers to protest to their Senators and representatives.

On Tuesday, also the Free Company answered the Hearst barrage, in statements by James Boyd, novelist and organizer of the Company. Mr. Boyd, with the Department of Justice, said that Department had "suggested" the Free Company's series of programs, and is "intensely interested" in their progress, although it cannot participate officially. He added that the assaults of the Hearst papers are in reality attacks upon Mr. Welles, and he noted that in introducing one of his plays, "His Honor, the Mayor," Mr. Welles had remarked the players were from the film, "Citizen Kane."

Mr. Boyd noted that radio station WISN, Milwaukee, though owned by Hearst, carried the Welles' broadcast.

Sale of reserved seats for the premiere of RKO's "Citizen Kane" next Thursday, at the New York Palace, began Monday.

No Divorcement

THE THEATRE divorcement bill in the Nebraska single-house legislature was killed Wednesday in committee. It had been introduced by Senator E. M. Nebauer, of Orleans, a former movie exhibitor.

Meanwhile, at mid-week in Washington, decision of Senator Harley M. Kilgore, of West Virginia, was awaited after he indicated he might call his special Senate subcommittee to consider "pushing" the Federal theatre divorce bill sponsored by former Senator Matthew Mansfield Neely, now Governor of West Virginia.

Vale Elsie

THE MANY friends of "Elsie," the famed Borden-Walker-Gordon-RKO cow, were saddened this week to learn that she had passed away at her home at Plainsboro, N. J., as a result of injuries in a motoring accident while on her way to attend a function in New York's Greenwich Village.

Elsie leaves a heifer calf, Beulah, expected to inherit the publicity glories implied by her mother's career. No mention of Beulah's father accompanied the official reports. He was said to be out of town on business.

It developed upon the demise of Elsie, as it goes in the world of glamour, fame and Hollywood, that that was not after all her real name. In the Jersey genealogies, the Almanach de Gotha of the milky way, she is listed as "You'll do Lobelia." Her coat-of-arms was the golden crest. She made appearances at the World's Fair, worked in the cinema and had many, many publicity dates. Unlike "Gargantua," the circus gorilla, and many Hollywood figures, her private life was not aired. She was, incidentally, the first cow to make the editorial page of the HERALD—which see.

Off to Rio for Goodwill

EVEN AS Douglas Fairbanks, Jr., the new U. S. "cultural envoy" to Latin-America, flew Wednesday morning from Miami to Rio de Janeiro, first stop on a governmental tour, the U. S. State Department and Nelson Rockefeller's Division of Commercial and Cultural Relations with the Latin American Republics, sponsoring Mr. Fairbanks, indicated it might also sponsor other goodwill visits by Hollywood personalities, possibly in U. S. Army bombers. Mr. Fairbanks is accompanied by his wife, the former Mary Hartford, and by Edward H. Robbins, assistant to Mr. Rockefeller.

No Axis Screenings

APPROXIMATELY 200 exhibitors of New York, members of the Independent Theatre Owners Association, on Wednesday, took action, previously promised, to stop the flow of Axis "ideology" and propaganda films into the United States.

They went further than their original intention of merely petitioning the U. S. Government to act, by also pledging that they would not exhibit "any motion pictures produced or distributed under or through the direction, control, or instigation of the governments of Germany, Italy, or Russia, or their subjects."

The U. S. was asked "to take appropriate steps to bar the importation into this country of all such films."

Minnesota Outlaws Blocks-of-5 in 1st States-right Challenge of U. S. Decree

Minnesota this week became the first state to challenge the Federal Government's motion picture consent decree, enacting a law requiring the distributors to offer an entire season's program at one time with a minimum cancellation right of 20 percent, instead of the decree "blocks-of-five" system.

The Department of Justice will test the constitutionality of the Minnesota law up to the U. S. Supreme Court, if necessary, it was indicated this week in Washington. The "Big 5" which signed the decree are expected to act similarly.

("The Minnesota legislation places the consenting companies in a hazardous position," Thurman W. Arnold, assistant U. S. attorney general, declared on arrival in New York on Wednesday afternoon for a speaking engagement. Mr. Arnold said that it was contrary to Department of Justice policy to intervene in state legislation, answering reports that the department would ask the Minnesota governor to veto the bill.)

Almost unanimously, by a vote of 103 to 4, the Minnesota bill, sponsored by Northwest Allied, was passed by the House on April 4th. Then, on Monday the Senate approved the bill by a vote of 53 to 8, after making two minor amendments, emphasizing the cancellation right and making it necessary for cancellation notices to be sent to distributors by registered mail. The House immediately concurred in the Senate amendments by a vote of 101 to 3 and the measure was sent to Governor Harold E. Stassen.

At legislative hearings the anti-decree bill was attacked by representatives of four of the five major distributors which signed the decree, Paramount only excepted. The measure also was opposed by parent-teacher groups, Minnesota Federation of Women's Clubs and the Federal Motion Picture Council of America. Fred Strom, executive secretary of Northwest Allied, directed the successful fight for passage of the bill. He claimed that the consent decree complicated rather than improved the alleged block-booking evils.

Half a dozen amendments offered by Senator Donald O. Wright of Minneapolis were rejected during the Monday Senate session. Most important of the proposed amendments provided for exercise of the cancellation clause through the consent decree arbitration board. Another would have added the word "social" to the list of "religious, charitable and fraternal" organizations exempted by the bill.

The Minnesota law is not expected to affect the arbitration system in that state, except, of course, complaints on the subject of blocks-of-five could not be arbitrated if the measure were upheld. All other parts of the consent decree are not affected.

At the same time, it was indicated that no Federal action will be taken unless attempted enforcement of the Minnesota statute leads the consenting companies to apply to the Federal court for relief from the consent decree provisions for the sale of films in blocks of five. Such relief could be sought under Section XXIII of the decree.

The filing of an application for relief would be the signal for a challenge of the constitutionality of the state law on the ground that it attempted to over-ride the Federal courts. Department officials made it clear that they considered the procedure under Section XXIII to be more than a mere formality, and intimated that state laws designed to check the application of the decree would have to withstand a severe test of their validity before the Government would accede to modification.

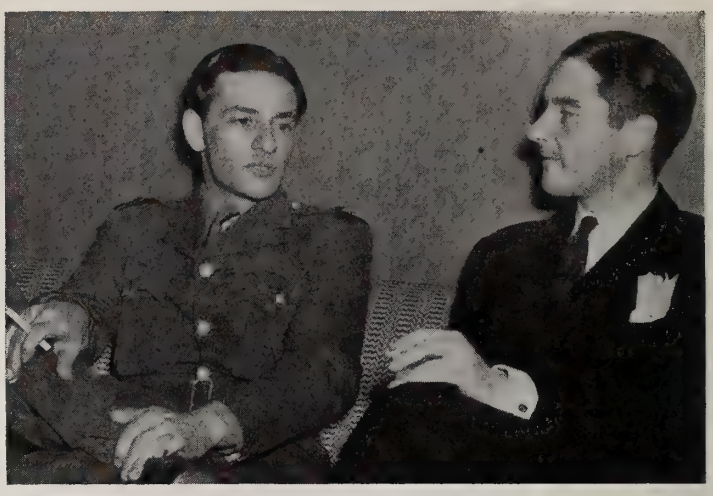
Meanwhile the Michigan anti-consent decree bill introduced at Lansing by Representative Raymond J. Snow moved towards a vote with the backing of the independent Cooperative Theatres of Michigan, while rumors were circulated in Detroit that the big five signatories to the consent decree would close their Detroit exchanges and withdraw business from Michigan if the measure passes. Despite the Cooperative endorsement Allied Theatres of Michigan maintained a silence on the law. Pearl M. Sprott, Allied business manager, however, has expressed her personal objection to the bill. The measure is similar to the Minnesota law.

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THIS WEEK



AT THE "Motion Picture Fiesta" in Mexico City—Norma Shearer, Kay Francis and John Hay Whitney of the U. S. Office of Coordination of Commercial and Cultural Relations between American Republics, and airmen.



OFF THE BOAT come S. Raymond Elton, March of Time cameraman from England, and with him Maurice Lancaster, a British director for MOT. They come for reassignment and go Hence to Where?



FIESTA GUESTS—Robert Contu, Mexican artist; Dee Lawrence, writer; Frank Capra, producer, and Mr. and Mrs. Kenneth Thompson, and spectator, including sun-glasses and a bottle of pop.

ROBERT WEITMAN, Paramount theatre, New York, tells it to Benny Goodman, host at a cocktail party for Robert.

By Staff Photographer



WALTER WANGER, president of the Academy of Motion Picture Arts and Sciences, awards medals to Ray Jones, left, and William Walling, right, for outstanding stills at first Academy still show in Hollywood—the exhibition will tour the nation.





By Staff Photographer

SCREEN PUBLICISTS' Guild holds first annual art show at Barbizon Plaza gallery. Harry Hochfeld, first vice-president; Joseph Gould, president; Charles L. Wright, treasurer.

IN PICTURES



VARIETY LUNCHEON, in Dallas, with Bob O'Donnell, left, next to Spyros Skouras, guest of honor, south on errands of Greek Relief, with Paul Short, chief barker and Burt King, assistant chief barker.



WASHINGTON sees March of Time's "Men of the F.B.I."—General A. A. Vandergrifth, Louis de Rochemont, producer, Louis B. Nichols of the F.B.I. and J. Edgar Hoover, director of the Federal Bureau of Investigation.



SEEING THE REAL PLAYERS. Grovner L. Willer, Grand Rapids, Mich., exhibitor, and Mrs. Willer on a set for Paramount's "The Parson of Panamint", with the stars thereof, Ellen Drew and Phil Terry.

DEANNA of HOLLYWOOD takes a husband—Bridesmaids, Miss Anne Gwynne, Miss Helen Parrish, Mrs. Thomas King, Mrs. John Payne (Anne Shirley), Mrs. Marvin C. Bradley, Miss Gene Read; matron-of-honor, Mrs. Clarence Heckman; Miss Durbin, the bride; Vaughn Paul, the groom; best man, Elwood Bredell; ushers, Thomas King, Claude Fisher, John Rogers, Robert Ross, Reed Gattman, Howard Christie and Joseph A. McDonough. (Below)





IN CANADA film executives gathered at the Royal York Hotel, Toronto, for the sales convention of Empire-Universal-Films Limited, at the dinner in honor of James R. Grainger, president of Republic Pictures. Guests at the head table, from left to right: A. W. Perry, general manager of Empire; Harry Freidman, Hon. Earl Lawson, K.C.; O. R. Hanson, president of Empire; N. L. Nathanson, president of Famous Players; James R. Grainger, Paul Nathanson, R. W. Bolstad; Louis Rosenfeld, general manager of Columbia Pictures of Canada; N. A. Taylor, Ben. Geldsaler and A. J. Laurie, president of Esquire Films.



NEW PRODUCERS, Arnold Productions—Arnold Pressburger and Theodore Baumfield, in Chicago enroute to the Coast where they'll make "Shanghai Gesture" for United Artists.



By Staff Photographer

GEORGE WALSH reenters picture exhibition, heading the Yorktown Theatre on upper Broadway in New York. He used to operate for Paramount in Poughkeepsie.

JACK J. KENNEDY, of RKO New York and London, who now goes to Venezuela on distribution matters. (Right)



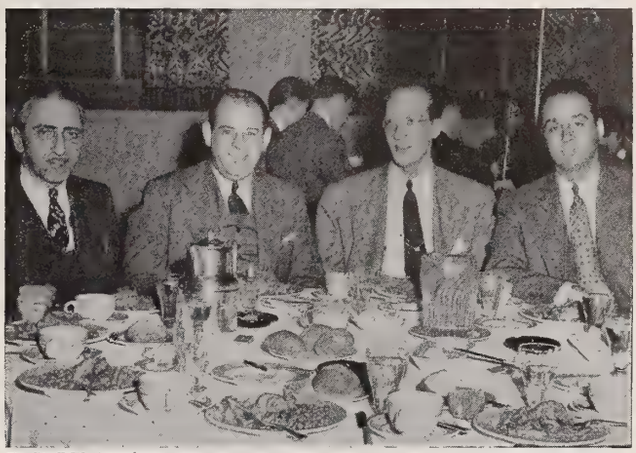


GOOD-BYE—Joe Carroll of the Boston United Artists exchange, presents John J. Dervin with a watch from the staff, as he leaves to become Southern district manager. Abe Weiner, Mr. Carroll, Mr. Dervin and Charles Stern.



Metropolitan Photo

CENTURY CIRCUIT attends (below) in the persons of Joseph Springer, general manager; Arthur Baker, head of real estate; Leonard Satz, maintenance, and Leslie Schwartz, in charge of personnel.



By Staff Photograher

AMPA CLOSES WITH RKO SESSION

MOTION PICTURE ADVERTISERS devote season's last meeting to messages delivered by Ned Depinet, et. al., including Mr. Depinet's suggestion the Consent Decree may be "a blessing in disguise," requiring better pictures. Here is Mr. Depinet, above, greeting Frank Buck, in front of Richard Patterson, corporation director.



By Staff Photographer

SIDNEY SCHREIBER, Hays office lawyer, pours AMPA coffee for Merlin H. Aylesworth, formerly of NBC, RKO and now advisor to assorted U. S. industries.



By Staff Photographer

CONFERENCE—In an interlude, Eddie Stern of the Rugoff & Becker circuit, confides something to Herman Becker, maybe about those "better pictures."



By Staff Photographer

MEETING—Ted O'Shea, M-G-M division manager, seated, greets Joe Seider, Prudential circuit, as he meets Leo Justin, Reade circuit.



MONOGRAM regional meeting—They gathered at the Congress Hotel, the franchise holders, including: Milton Gurian, Ezra Skirboll, William Onie, Chick Weinberg of Cincinnati; Carr Scott, Claude York, R. J. Clark, Oklahoma City, Oklahoma; E. C. Krofta, C. W. Trampe, H. E. Lurie, Ray Trampe, Milwaukee; Tom Burke, F. Judd, Louis Bulgarelli, E. R. Rushing, Des Moines, Iowa; W. A. "Bill" Kent, George H. Custer, George W. Sampson, William B. Hurlburt, M. Harlow Starr, Detroit; M. G. Moorman, Ben Nathanson, Morrie Steinman, Minneapolis; G. W. Taif, Carl Harthill, Indianapolis, Ind.; Henri Elman, Eddie Bricketts, Rube Laventhal, Chas. Lindau, Jack Barry, Chicago.

PRODUCTION REACHES ALL-TIME HIGH BUILDING "BLOCKS OF 5"

Hollywood All A-Fever Rushing Picture Processes from Story Buys to Camera, with Many Earmarked for Decree Sales

Hollywood, as of the closing days of April, enters the 11th straight week of a production boom which may have been surpassed previously for brief periods, but has never been approached in terms of consistency and indications of continuing activity at the same levels.

For 11 consecutive weeks, there has been a minimum of 42 pictures shooting and 63 being edited each week, with many a higher figure being reached along the line.

And this week, for the first time, as the tremendous product backlog continued to pile up, it became possible to distinguish some of the studio output definitely earmarked for the 1941-42 season, the first in which selling will be under terms of the Consent Decree's "blocks of five" proviso for the five majors.

The boom was manifested in all phases of the production cycle, in all departments, ranging from peak activity among stars and featured players to a great upsurge in extra employment, from the unusually large number of writers currently at the studios working on new film subjects to the great number of cutters finishing up on completed product, extending from executive personnel, producers and directors down through all the crafts. Concurrently, story purchases since January 1st at several studios reached a new high both in number of properties acquired and in the cost of those properties.

Warners Working 4,750

Reflecting the drive at Warners is the fact that the studio has added 26 new acting names to its roster in the first quarter of 1941, so that its stars now number 21 and its featured players 58. In addition, 13 off-lot stars and featured players are now at the Burbank plant. This constitutes an all time record, according to the studio.

An all time industry record has been set by Warners with a backlog of 20 pictures completed and in the vaults, none of which will be released before the beginning of May.

Of the 50 pictures announced for the 1940-41 season, Warners has completed all but two, while, for next season, 33 are in various stages of preparation. Now shooting for the 1941-42 program are "Sergeant York," "Navy Blues," "Flight Patrol" and "Dive Bomber."

There are currently 51 writers and 21 directors and dialogue directors at the studio, while 26 cutters are at work, a new high for the department. The weekly payroll now numbers 4,750 employes, reflecting the 155 per cent increase in all crafts. Three shifts, totaling 18 hours a day, are operating, and the craft employment of 1,400 compares to a norm of 550. Meanwhile, over 500 extras were on the Warner lot one day last week, for "Sergeant York" and "Navy Blues" companies alone.

The studio has bought 17 published novels and stories, and Broadway plays, since January, including "Arsenic and Old Lace," by Russell Crouse and Howard Lindsay; "The Corn Is Green," by Emlyn Williams; "The Man Who Came to Dinner" and "George Washington Slept Here," both by George S. Kaufman and Moss Hart; "Saratoga Trunk," by Edna Ferber, and "The Gay Sisters," by Stephen Longstreet.

20th Century-Fox Finishes 12

Twentieth Century-Fox has 52 writers working on 41 scripts, and 12 screen plays already completed for the new season. The company's plan is to have two blocks of five ready by July 15th, with the first picture of the 1941-42 schedule to be "A Yank in the R.A.F.," starring Tyrone Power and Betty Grable. This is already in production, with Henry King directing.

Other pictures slated for the coming season include "Dance Hall," with Cesar Romero and Carole Landis; "The Dead Take No Bows," with Lloyd Nolan and Mary Beth Hughes; "Charley's Aunt," with Jack Benny and Kay Francis; "Private Nurse," with Brenda Joyce; "The Last of the Duanes," with George Montgomery and Lynn Roberts; "Charlie Chan in Rio," with Sidney Toler; "Wild Geese Calling," with Henry Fonda and Joan Bennett; "Caribbean Cruise," with Carmen Miranda; "Remember the Day," with Claudette Colbert and John Payne, and 'How Green Was My Valley," for which no cast has yet been assigned.

Believing that the studio operates at maximum efficiency with not more than five pictures in production at any one time, Twentieth-Fox production manager William Koenig has arranged production of the foregoing pictures in that manner, as to starting dates, with June 2nd the latest, according to present plans.

RKO Shooting Eight

RKO Radio, driving toward the busiest spring and summer schedule in its history, has now completed all but three of the 46 features it announced for this season, and has finished all six Tim Holt westerns and is starting on the first for the new season's schedule.

Definitely set for 1941-42 release are "Before the Fact," co-starring Gary Grant and Joan Fontaine; "My Life with Caroline," starring Ronald Colman; "The Devil and Daniel Webster," with Thomas Mitchell, Walter Houston, Anne Shirley, James Craig and Simone Simon; "Father Takes a Wife," with Adolphe Menjou and Gloria Swanson.

The studio has eight pictures shooting, and is preparing for early starts the following: "Unexpected Uncle," "Journey Into Fear," starring Michele Morgan; "Joan of Paris," with the same star; "Through the Thin Wall," starring Charles Laughton; "The Mayor of 44th Street;" a new Kay Kyser musical; "Valley of the Sun;" an untitled feature on radio news broadcasting, to be directed by Irving Reis; an untitled horse racing yarn in Technicolor to be produced and directed by David Butler.

At Metro

Metro-Goldwyn-Mayer has 14 films being prepared for the 1941-42 season, as well as two now shooting: "Unholy Partners" (formerly called "The Uniform") with Clark Gable and Rosalind Russell, and "Barnacle Bill," with Wallace Beery, both for the new term.

"Dr. Jekyll and Mr Hyde," just completed, and starring Spencer Tracy, Ingrid Bergman and Lana Turner, is also for the coming season, as are these, now in preparation: "Smilin' Through," with Jeanette MacDonald; a new Greta Garbo picture; "The Yearling," starring Spencer Tracy; "We Were Dancing," starring Norman Shearer; "The Chocolate Soldier," with Nelson Eddy and Rise Stevens; "Johnny Eager," with Robert Taylor; "Babes On Broadway," with Mickey Rooney, Judy Garland and Shirley Temple; "Panama Hattie," with Ann Sothern, and new Kildare, Hardy and "Thin Man" films, as well as a "Tarzan" picture with Johnny Weissmuller and Maureen O'Sullivan.

Paramount Buys

At Paramount, eight new pictures were started in April, besides the minimum of seven which were before the cameras during the month, with completed films rapidly being replaced by those ready for shooting.

That studio has purchased 25 stories and

(Continued on page 16, column 2)

INDUSTRY'S AID FOR THE GREEKS

The film industry, with contributions to date in excess of half a million dollars, is the largest single contributor to the Greek War Relief Fund, it was indicated this week. At Hollywood, Samuel Goldwyn, chairman of the Motion Picture Permanent Charities Committee reported its drive had raised $404,833.04. *Of the sum* $104,833.04 *was raised by workers in the industry while* $300,000 *was raised through voluntary contributions following the Greek War Relief broadcast from Grauman's theatre and by lobby collections.*

New York officials of the Greek Fund estimated that the final amusement division returns will top $1,000,000. *Rentals from "Greece Fights Back," short subject are expected to reach* $100,000.

Nicholas J. Basil, secretary of the Buffalo chapter of the Greek War Relief Association, reported a record attendance at the informal spring dance sponsored by the association in the Memorial Auditorium on Tuesday evening.

The Jewish Welfare Fund at Chicago has reached $50,000 *and will top the* $60,000 *quota this week, Jack Kirsch, president of Illinois Allied, reported on Tuesday.*

DISTRIBUTORS DIG FOR REISSUES, TAKE 19 MORE FROM THEIR VAULTS

Reissues Help Build Backlogs for New Season; Hardly Any War or Service Films Being Reissued; Enough Are on Hand

The motion picture industry, digging anew into its film vaults for suitable reissues of features which had been taken out of circulation, is not resurrecting previously released features and shorts on service and military subjects, or Americanism and patriotic themes, despite the wide attention being given these items in new material in line with the American defense and international war situations.

The period running between now and the beginning of a new film year, on September 1st, is usually pegged in some distribution quarters as suitable for strong reissues, to aid in the building of a new-product backlog with which to start a new film season. New-product backlogs for the approaching season are more important than ever, and are being built bigger than ever, to meet the United States Government's consent decree requirements imposed on the "Big Five" to sell in blocks-of-five and only after the pictures have been offered to exhibitor customers for advance trade screenings.

Enough Service Films on Hand

The vaults of distributors are generally understood to be packed with pictures on "straight entertainment" on Army, Navy and U. S. Marine service themes whose exhibitions have been liquidated in recent years. But hardly any of them are being reissued at this time, principally because commitments to cooperate with Army and Navy and defense channels has created a large supply of films, especially shorts, on these subjects.

Another important factor precluding any wholesale reissuance now of previously released service films is the complaint in many sectors against any flooding of the market by distributors with such subjects. There seems to be plenty of new war-and-service material on the market, modernized as to technical and subject treatment. Cited as typical of the 'streamlined' service features now in circulation, and produced with the close cooperation of the Army, is Paramount's "I Wanted Wings." Other new service films are Universal's "Buck Privates," RKO's "A Girl, a Guy and a Gob," Paramount's "Power Dive," and "Caught in the Draft," Warners' "Flight Patrol," and others.

Among the very few service pictures of earlier vintage being released are Howard Hughes' "Hell's Angels" (1930), Warners' "Here Comes the Navy" (1934), the United Artists-Sutherland production of "Sky Devil's" (1932), Warners' "Devil Dogs of the Air" (1935).

Reissuance of old product is not to be confused with a repeat booking, by which a picture is brought back to a theatre by an exhibitor because of specific requests of patrons or because the exhibitor feels the previous, original gross of the picture rates a repeat. Reissues are generally given a new, national release date, frequently with new "paper," new prints and new field sales staff attention.

In the latest batch of reissues is "Vivacious Lady," redistributed as a result of the Academy Awards being given to Ginger Rogers and James Stewart, stars of that film, for their work in the newer "Kitty Foyle" and "Philadelphia Story," respectively.

Nineteen Old Ones Added

Nineteenth features of earlier release have been taken from the vaults by distributors for reissuance, to be added to the dozens of reissues already on the market. Many exhibitors, who frequently, in their subsequent runs, and with double bill policies, find themselves short of new product, depend on strong reissues for their houses. This is established by mail received by this publication direct from exhibitors. The latest 19 reissues include the following:

ADVENTURES OF TOM SAWYER, THE (United Artists-Selznick), originally released February 17th, 1938, with Tommy Kelly and Ann Gillis.

BAT WHISPERS, THE (United Artists-Art Cinema), originally released November 29th, 1930, with Chester Morris and Una Merkel. Now reissued nationally by Astor Pictures, New York.

BRING 'EM BACK ALIVE, (RKO-Radio) Frank Buck's jungle adventure originally released in July, 1932.

BRINGING UP BABY, (RKO-Radio), originally released February 18th, 1938, with Katherine Hepburn and Cary Grant.

DEVIL DOGS OF THE AAR, (Warners), originally released in 1935 with James Cagney and Pat O'Brien.

HELL'S ANGELS, (United Artists-Howard Hughes), originally released November 15th, 1930 with Ben Lyon and Jean Harlow. Now reissued nationally by Astor Pictures in New York.

HERE COMES THE NAVY, (Warner), originally released July 21st, 1934, with James Cagney and Pat O'Brien.

HOOSIER SCHOOLBOY, (Monogram), originally released July 7th, 1937 with Mickey Rooney and Anne Nagel.

LAST MILE, THE, (World-Wide), originally released in July, 1932 with Preston Foster and Howard Phillips. Now being distributed nationally by Astor Pictures, New York.

NEXT TIME WE LOVE, (Universal-Kohner), originally released January 27th, 1936, with Margaret Sullavan and James Stewart.

PRISONER OF ZENDA, THE (United Artists-Selznick), originally released September 3rd, 1937, with Ronald Colman and Madeleine Carroll.

RAIN, (United Artists), originally released in October, 1932, with Joan Crawford and Walter Huston. Now being released nationally by Astor Pictures, New York.

SCARFACE, (United Artists-Howard Hughes), originally released March 26th, 1932 with Paul Muni and Ann Dvorak. Now being released nationally by Astor Pictures, New York.

SKY DEVILS, (United Artists-Sutherland), originally released February 6th, 1932, with Spencer Tracy and William Boyd. Now being released nationally by Astor Pictures, New York.

STREET SCENE, (United Artists), originally released September 5th, 1931, with Sylvia Sidney and William Collier, Jr. Now being reissued nationally by Astor Pictures, New York.

THREE BROADWAY GIRLS (United Artists-Goldwyn), originally released February 13th, 1931, with Ina Claire, Joan Blondell and Madge Evans. Now being reissued nationally by Astor Pictures in New York.

TONIGHT OR NEVER, (United Artists-Goldwyn), originally released December 26th, 1931, with Gloria Swanson. Now being reissued nationally by Astor Pictures, New York.

TUMBLEWEEDS, originally released in 1925 with William S. Hart. Astor Pictures have acquired the film, added sound and are currently distributing the picture nationally.

VIVACIOUS LADY, (RKO-Radio), originally released May 13th, 1938 with Ginger Rogers and James Stewart.

CHAPLIN CITED AS GOOD-WILL BUILDER

Charlie Chaplin is more effective as a good-will builder for the United States than a dozen ambassadors, said Hubert Herring, who has returned to New York from Latin America where, as an author and traveler, he gathered material for a book. Lecturing at the Hotel Statler in Buffalo, N. Y., Mr. Herring advocated the use of motion picture and radio as a means to spread our cultural propaganda—"the propaganda of democracy"— to our southern neighbors. Mr. Herring said:

"Charlie Chaplin, in his film, 'The Great Dictator,' exerted a tremendous influence in those theatres in Latin America where it was allowed to be shown. Latin Americans like our good movies, and in the cultural drive to win their amity we should send our best movies. They are the most effective propaganda we have."

Atlas Cuts Capital

The Atlas Corporation, headed by Floyd B. Odlum, lowered its capitalization from $37,774,750 to $34,249,985 in a certificate of reduction filed with Earle D. Willey, secretary of state, at Dover, Del., last week. The company, one of the principal stockholders in RKO, will retire 704,953 shares of $5 par common stock.

General Theatres Income Up

General Theatres Equipment and subsidiaries, excluding Cinema Building Corporation, reports for the three months ended March 31st a consolidated net profit, after depreciation and estimated Federal income taxes at prevailing rates, of $256,886. This compares with $212,681 earned in the corresponding period last year.

Eastman Payroll Peak

Payroll of Eastman Kodak in Rochester reached a new high on April 19th when a total of 19,100 persons were employed there.

COLUMBIA PICTURES AND KAO ARE REFINANCING

Columbia Gets Three Millions to Retire Bonds; Deal On for Returning KAO Control to RKO

A $9,500,000 refunding operation under consideration by Keith-Albee-Orpheum, subsidiary of RKO, would involve loans from several New York and California banks, it was reported this week. Bankers Trust Company, of New York, is a leader, in conjunction with a Los Angeles institution, in forming a syndicate to float the issue, it was indicated. Reports that the First Boston Corporation was involved were denied. Equitable Life Assurance of New York was mentioned as a possible source of approximately $6,000,000 to be lent RKO for ten years at 4½ per cent interest.

A substantial portion of the refunding operation will be directed towards purchasing the M. J. Meehan shares in KAO. The Atlas Corporation currently holds under option an estimated 7,000 shares of Meehan stock in KAO. The refunding will permit the company to acquire the stock at about $750,000, the price paid by Atlas, reports indicate. They represent approximately 20 per cent of Meehan's KAO holdings. The remainder, about 20,000 shares, valued at approximately $2,500,000, is subject to an Atlas option.

RKO owns the bulk of common stock in KAO and about one third of the 64,300 outstanding preferred shares. When KAO defaulted dividends on the preferred several years ago, control of the RKO theatre subsidiary defaulted to stockholders, of whom M. J. Meehan held the majority of controlling shares. The refunding move is interpreted as a move to return control of KAO to the parent company, RKO.

Collateral for the loan is understood to include certain fee-owned theatres held by RKO. George J. Schaefer, president of RKO, at Hollywood, emphasized that the loan was for the purpose of repurchasing KAO preferred stock and retiring the B. F. Keith bonds, not to refinance RKO's six per cent preferred stock.

Columbia Retires Bonds, Borrows $3,000,000

Columbia Pictures has negotiated a $3,000,000 credit with three banks to retire bonds and cover future operational expansion. One-third of the sum has already been drawn to retire $1,000,000 worth of six-year, 4½ per cent indentures. The First National Bank of Boston, Bank of America National Trust and Savings Association and the Manhattan Company participated in the credit agreement.

CBS Quarter Report Shows Net Increase

Columbia Broadcasting Company reported a net profit of $1,487,685 for the first quarter of 1941 after all taxes and charges had been deducted, at the annual stockholders meeting in New York on April 16th. The profit, equal to a dividend of 87 cents a share on 1,716,277 outstanding shares of Class A and B stock, compared with a profit of $1,284,331, or 75 cents a share, for the first quarter of 1940.

William S. Paley, president, reported a substantial first quarter increase for the subsidiary Columbia Recording Corporation and predicted further gains for both the broadcasting and record firms during 1941. He warned against a possible reduction of profits through new taxes, however.

Reckon Paramount's Quarter at $2,600,000

Paramount's net earnings for the first quarter of 1941 will exceed that of the same quarter of 1940 by more than $1,000,000, it was heard in Wall Street Wednesday. It was estimated that earnings for the quarter ended March 27th will top $2,600,000. In the first quarter of 1940, Paramount earned approximately $1,606,000. The Paramount financial report will appear in about two weeks; and, if the current reports tally, the quarter will be the best since the reorganization in 1935.

Production Hits An All-Time High

(*Continued from page* 14)

plays since January 1st, including "Lady in the Dark," bought for $283,000, and "Louisiana Purchase," which cost the studio $150,000.

Of the 44 the company announced for 1940-41, all but three have been completed, while 11 have been completed or are shooting for 1941-42. These include "Reap the Wild Wind," with Ray Milland, John Wayne, Paulette Goddard, Susan Hayward, Robert Preston; "Skylark," with Claudette Colbert and Ray Milland; "The Great Man's Lady," with Barbara Stanwyck and Joel McCrea; "Hold Back the Dawn," with Charles Boyer, Olivia de Havilland and Paulette Goddard; "Nothing but the Truth," with Bob Hope and Paulette Goddard, and "Birth of the Blues," starring Bing Crosby and Mary Martin.

At Universal

Universal has been operating at maximum capacity during the whole month, with eight films constantly before the cameras. Fifty of the 59 features announced for this season have been finished, and four of next season's releases have been completed and another three are shooting.

Those completed are "Sing Another Chorus," "Hello, Sucker," "Oh, Charlie," and "Unfinished Business." The new season product now shooting consists of "Half Way to Shanghai," "Beyond the Law" and "Rhapsody in Stripes."

Columbia's Six Musicals

Of Columbia's 44 for 1940-41, 32 have been completed, seven are being prepared and four are shooting, leaving but one to go for the completion of the year's schedule. Indicative of the studio's operations at present is the fact that 40 writers are currently working on 31 properties, almost all of which are for next season. Additionally, Columbia's music department is now at peak capacity, with six musicals on the schedule.

Now being prepared for an early start, and slated for the balance of the current film year, are such Columbia properties as "Our Wife," first feature to be produced and directed for the studio by John Stahl; "Heaven Can Wait," starring Robert Montgomery; "Texas," starring William Holden and Glenn Ford; "Ladies in Retirement," which Lester Cowan will produce in association with Gilbert Miller; "He's My Uncle," co-starring Fred Astaire and Rita Hayworth, and "Tonight Belongs To Us," with Loretta Young.

At Edward Small's production center on the General Service lot, cameras are rolling on "G-Man versus Scotland Yard," starring George Brent, Ilona Massey and Basil Rathbone. This is the first of the eight films he plans for 1941-42, others including "The Corsican Brothers," with Douglas Fairbanks, Jr., "Twin Beds," "Murderer's Holiday," "My Official Wife," "Heliotrope," "The Life of Valentino" and "Two Years Before the Mast."

Samuel Goldwyn is planning four films, most if not all of which will be for next season. Now shooting is "The Little Foxes," with Bette Davis. A Gary Cooper starring film is slated for a July start, when the picture on Hans Christian Anderson, made in conjunction with Walt Disney, is also scheduled to begin. In August, an aviation musical with a South American background, starring Bob Hope, is to go before the cameras.

Alexander Korda is currently shooting "Illusions," starring Merle Oberon. The picture is tentatively set for next season release.

Set to go before the cameras at the end of May is Sol Lesser's tentatively titled "Strange Victory," a Rose Franken story starring Martha Scott and directed by Reinhold Schunzel. This will be for next season release, as will the second Lesser-Lubitsch comedy to be released through United Artists, which will be made before Mr. Lubitsch goes over to Twentieth-Fox as a producer.

United Artists also has three pictures completed and not yet set for release: "William Sekely's "New Wine," Hal Roach's "Broadway Limited" and Gabriel Pascal's "Major Barbara."

Republic Writing 33

Unprecedented in Republic's history are the 34 writers now working there on 33 screen plays, a condition which made the studio turn the reception room of the recently completed writers' building into offices. For the month of April, a minimum of four films have been before the cameras daily, a schedule occupying nine producers and three producer-directors.

In active preparation for next year's program are 22 stories: "How To Die Young," "Newspapermen Are Human," "Gold in the Hills," "State Park," "Cindy," "King of the Texas Rangers" (a serial), "Alibi at Midnight," "Mr. District Attorney, No. Two" "Memphis Belle," "Pardon My Stripes," "Backdoor to Happiness," "White House Correspondent," "The Best American," "Gangs of Sonora," "Pirates On Horseback," "Hurricane Smith," "The Old Grey Mare," "Jason the Bucket," "The Big Bonanza," "Rose Parade," "Mercy Island" and an untitled comedy drama.

Monogram has in work the last two of the current season's 42 pictures, consisting of 26 features and 16 westerns. Four are in the cutting room and one of this group shooting.

RCA'S THEATRE TELEVISION IN TWO WEEKS, B. & K. READY IN ONE

Paramount Affiliate Equipping First-Run Chicago Houses; RCA Markets Theatre Equipment After Preview May 9th

Television in motion picture theatres is only a few days away, according to the Radio Corporation of America and the Paramount-DuMont-Balaban and Katz interests, which are readying for the race to break to exhibitors' screens.

Thomas F. Joyce, vice-president of RCA Manufacturing Company, announced, Tuesday, the company's official bid to interest motion picture exhibitors in television for their theatres, confirming reports that a "world's preview demonstration of theatre television will be held for leaders of the movie trade," and others at the New Yorker Theatre on West 54th Street on the evening of May 9.

Immediately following the demonstration, RCA will be ready to accept orders for television equipment for theatres in the New York area, and later in other key cities, including Chicago, Philadelphia and Los Angeles.

The Balaban and Katz-DuMont theatre television interests in Chicago announced this week that beginning Monday, April 28, six special television receivers will be installed at various points in the lobby of the Chicago theatre. Television pickups will also be made inside the theatre. Meanwhile the company's main transmitter atop the State-Lake theatre building was reported to be nearing completion.

Television programs on the special receivers set up in the Chicago theatre are expected to feature informal interviews picked up by a television installed in a temporary studio in the theatre and also carried by wire or transmitted from the main B & K television station in the State-Lake theatre building or from a mobile television unit. The B & K television station has been transmitting various types of programs including playlets performed by amateur and college players. What part films will play in B & K television has not been announced.

B & K-DuMont "theatre television" at this time is by means of small receivers placed inside the lobby and elsewhere around the theatre; RCA's theatre television has advanced to regular screen projection.

DuMont Equipment Tested

The Allen B. DuMont Laboratories, a Paramount television affiliate, also has announced that most of the equipment of its New York station, atop 515 Madison Avenue, has been installed and tested and the company "is rapidly mobilizing its technical and program facilities for anticipated commercialized television."

Columbia Broadcasting plans to be on the air in New York by June 1st with its color television system, according to Adrian Murphy, executive director of television. At that date delivery is expected on a small group of color television receivers for field tests. CBS announced this week that it is completing negotiations with several manufacturers for the sets which will be based on standards proposed by the broadcasting company.

The demonstration of RCA large-screen television at the New Yorker theatre on May 9th is to mark the official opening of the company's drive to sell television projectors to theatres in key cities.

The program which will be used to show the possibilities of large-screen television to motion picture exhibitors will feature the middleweight championship boxing bout between Billy Soose and Ken Overlin from Madison Square Garden, a news broadcast, plus a drama and roundtable discussion from the RCA-NBC television studios in Radio City.

RCA plans to market television projectors first in the New York area and then in such key cities as Los Angeles, Chicago, and Philadelphia.

The New York area and three other cities have already been surveyed for theatre television. New York has been divided into 44 "zones." Projectors will be available on a "first come first served" basis with only one permitted in each of the designated competitive zones, says RCA.

Cost of the first theatre television projectors is expected to be relatively high, as in the first days of sound motion pictures. Quantity production is expected to reduce the price of the television equipment and ultimately make it available to large theatres in key spots.

In January, the first demonstration of the RCA large-screen system was held in the New Yorker theatre for members of the Federal Communications Commission and the National Television Systems Committee. (See Motion Picture Herald, February 1, 1941, pages 30 and 31.)

RCA officials see two distinct television services for the future: one for homes and the other for theatres. Programs for theatres are expected to be chiefly sporting events. For example, it was said that there are some 65 events at Madison Square Garden, all suitable for television, each year.

Theatres equipped for television will have to acquire rights to carry a particular program from the organization putting on the event or from a special organization which will probably be set up to act as a clearing house for such rights. A certain percentage of the gross, or a payment of so much for each seat in the theatre will probably be charged by the company controlling the event.

In the beginning RCA would seek to have its equipment placed only in large theatres, seating from 2,000 to 5,000.

"In the presentation of large-screen television," RCA's Mr. Joyce said Monday, "promoters see the possibility of providing ringside seats to championship boxing bouts through television theatres in key cities throughout the United States. They visualize 1,000,000 or more people seeing a Joe Louis fight held in New York or Chicago. Of an even larger number of people witnessing a future baseball World Series."

Colonel J. R. Kilpatrick, president of Madison Square Garden Corporation, and Mike Jacobs, according to Mr. Joyce, are "two leading sports personalities who have already expressed their enthusiasm over the future of large-screen theatre television."

DuMont Station Nears Completion

The Paramount DuMont station in New York, W2XWV, has about finished installing and testing equipment, it was announced this week. The antenna is located 650 feet above 515 Madison Avenue, New York. The sight-part of the transmitter has a rating of 4,000 watts and 1,000 for sound (2,000 for FM sound).

Both 35 and 16 mm projectors have been installed for film use. "The pictures are projected through loopholes in the fireproof wall, on to the image-dissecting tube of the television pickup equipment." The television pickup-tube is mounted on wheels so that it can be lined up before whichever projector is being used.

A remote pickup transmitter, W10XKT, will be installed in a truck for use throughout the metropolitan area, the company said.

"It is the present opinion that much of the direct pickup program will be handled by remote pickup," the DuMont announcement concluded, adding: "With the early delivery and installation of two more units, the transmitting facilities will be completed, and Station W2XWV will be ready for its debut as an entertainer. With the anticipated granting of commercial television licenses, or at least limited commercial, this station will be available for scheduled programs."

DuMont also has announced that fluorescent illumination has reduced glare and heat to a minimum in the television studios. DuMont engineers have installed 24 fluorescent lamps, totalling 960 watts in the New York studio. For dramatic or modeling effects, one or more "baby" spotlights are added to the general fluorescent lighting.

B & K's Theatre Television Tests

Paramount's Balaban and Katz Circuit, in Chicago, announced that, beginning April 28th, six television receivers will be installed in the lobby of the Chicago theatre. The machines will be used for special tests and demonstrations. A television camera will also be set up in the theatre. The theatre tests are intended to increase public interest in television in the Chicago area. Balaban and Katz, at the FCC March television hearing in Washington, stated that the organization was ready to go ahead with immediate commercial television operations.

Construction of the television antenna mast atop the B. & K. Chicago State-Lake theatre building, meanwhile, was nearing completion. About 50 additional feet had to be added to bring it to the designed height of 400 feet above street level.

The B. & K. station at present using low power and a smaller, lower antenna system, is engaged in experimental transmissions from studios on the top floor of the State-Lake Build-

(Continued on following page, column 2)

FILMS ABSOLVED AS FATAL FIRE CAUSE

The discovery of eight cans of films in the debris of the Strand theatre in Brockton, Mass., led investigators to discard the theory that exploding films had contributed to the disaster in which 13 lives were lost some weeks ago. Thirteen firemen met death on March 10th fighting the blaze when the building collapsed. Workmen engaged in demolishing the interior of the structure found the 20,000 feet of film in sealedc ontainers. The film was turned over to Proven Pictures Corp., which operated the house. Reports were that the film was still in good condition.

Producers, Unions Delay New Pact, Awaiting NLRB

Producers and the heads of the five international unions in the basic studio labor agreement continued this week to delay negotiations on a new pact, pending findings of the National Labor Relations Board anent disputed classifications of studio workers. Meanwhile the Screen Actors' Guild in Hollywood appeared scheduled to obtain from the producers a series of revisions in its contract which may mean $500,000 more in wages to extras and actors of small earnings.

The demands of the Actors' Guild were presented to the producers some while ago; decision of the latter was expected this week. The demands involve reclassification of extra players' earnings. It was rumored the $8.25 and $11 calls would be replaced by a standard $10 call; that $5.50 extras would not be used as extensively, under the new order.

A result of the producers' meeting this week might be a decision to abolish the standing committee, composed of representatives of producers and the Guild, and which has cost approximately $36,000 a year. The Guild has recommended the committee's abolition.

Report Office Worker Meeting

Meanwhile, Pat Casey, producers' labor contact, who has been in New York to discuss, with major company executives, and with heads of the international unions, the site, time, and agenda, of the forthcoming negotiations to renew the five-year basic studio labor agreement, this week was reported to have assumed, for the producers, representation in conferences with the American Federation of Office Employees, which is seeking a contract in the Albany exchanges of Warners, RKO, Universal, Republic, and Twentieth Century-Fox. The union had been negotiating separately with the companies.

The Screen Publicists Guild last week unanimously elected Harry Hochfeld, artist, of Twentieth Century-Fox, first vice-president, replacing Joseph Chasin, resigned from Warner Brothers and the Guild.

The Guild's display of art works by its membership opened Sunday at the gallery of the Barbizon Plaza Hotel, New York, and will run through next Wednesday.

The Wilkes-Barre projectionists local, No. B96, will hold its first annual dinner May 2nd. Ruth Martin is chairman for the affair. On various committees are Robert McWilliams, Mary Freeman, Dorothy Peters, Eva Davis, Eugene Carroll, Karl Thomas. William Tosline, Loretta Stewart, Marion O'Neill, Thomas Groves, William Rosline.

In Detroit, the theatre managers' union is asking recognition from the Moss Brothers' and Krim Brothers' circuits. Last week, the union won its strike against the Palmer Park Theatre, with manager Walter Morgan being reemployed.

Walter P. Spreckels has become labor counsel to the Walt Disney Studio, Hollywood. He had been Los Angeles regional director for the National Labor Relations Board.

ST. LOUIS GROUPS HIT DUAL BILLS

The Better Film Council of Greater St. Louis has elected the following officers for the coming year: Mrs. Jacob Lashly, wife of the president of the American Bar Association, president; Mrs. Edgar Littman, Mrs. Lilly Albrecht, Mrs. Leslie T. Barco and Mrs. John Sheply, vice-presidents; Mrs. George Attlage, recording secretary; Mrs. H. S. Tremain, corresponding secretary; Mrs. Thomas G. Donnell, treasurer, and Mrs. Al Biermann, auditor. Mrs. A. F. Burt, honorary president and chairman of the council's advisory committee, reported about 35 groups in St. Louis and vicinity have endorsed the council's bill aimed at eliminating double and triple features and now pending in the Missouri Legislature.

Theatre Television Within Two Weeks

(*Continued from page* 17)

ing. These tests are being conducted by William C. Eddy, who is in charge of television for Balaban and Katz.

To carry out the experiments about a dozen receivers have been placed in various sections of Chicago to check the reception of the programs.

Programs are being broadcast daily at five P.M., but in the near future several such programs will be telecast several times daily.

Many types of amateur performers and college dramatic players have appeared on the programs.

Balaban & Katz's W9XBK uses the DuMont system of 525 lines per image.

Mr. Eddy said that the B. & K. station had received permission from the Federal Communications Commission to operate a transmitter on the 384-396 mc. band for special experimental work in the upper spectrum and for relay uses. The regular B. & K. television transmitter operates on the 60-66 mc. band, television channel No. 2.

Don Lee Station Resumes Television

W6XAO, Don Lee station in Hollywood, has resumed television operations. Programs had been discontinued for some months pending construction of a new station and a change in the assigned television channel.

Wynn Joins RKO

Ted Wynn, formerly motion picture editor of the Milwaukee *Post*, has been placed in charge of RKO field exploitation in the Buffalo and Albany districts, by Terry Turner head of the field staff. James Boyle, formerly with the home office publicity department in New York and more recently with the up-state New York exploitation staff, will be transferred to Chicago, where he will assist Robert Hickey.

Theatres Reduce Admission

First-run theatres in San Francisco have adopted a new "junior admission" scale, reaching a top of 25 cents at night. Second-run houses have also announced the same policy with 15 cents highest in the afternoon and 18 cents at night.

Newspaper Owners Form War Chest to Fight FM-Air Ban

The publishers of America's newspapers, stung by the United States Government's halting of their Frequency-Modulation broadcasting expansions, organized this week to fight the issue.

The newspaper publishers, who operate approximately 32 per cent of the nation's radio stations, gathered in New York Tuesday for a special FM-radio conference, preliminary to the annual convention of the American Newspaper Publishers Association. They voted a $200,000 radio "war chest" and established a permanent organization to defend their interests in both standard and Frequency Modulation broadcasting before the Federal Communications Commission. More than 200 representatives of papers and radio stations, large and small, attended the meeting.

Mark Ethridge, general manager of the Louisville *Courier-Journal* and *Times* headed the preliminary survey committee which recommended establishing a permanent publishers' radio board. Because of a new assignment from President Roosevelt to survey the country's radio situation, Mr. Ethridge resigned his chairmanship of the publishers' committee group. Harold V. Hough, publisher of the Fort Worth *Star-Telegram*, succeeds him. Tennant Bryan, of the Richmon *News Leader*, is treasurer.

Open Headquarters

The publishers will open a permanent office adjacent to ANPA headquarters at New York and appoint an executive director and legal staff in preparation for the FCC hearings questioning joint ownership of radio and newspapers.

The $200,000 radio fund will be assessed against press-radio owners on the basis of their radio income. Assessments will range from $50 for stations grossing up to $15,000 annually to $10,000 from stations earning $1,000,000 or more.

Former Federal Judge Thomas D. Thacher, author of the "Thacher decision," which outlawed the original motion picture compulsory arbitration system in 1930, and who acted for Paramount during the 1940 film consent decree hearings, is legal counsel for the publishers' radio committee. Sidney Kaye, counsel for Broadcast Music, Inc., will assist him.

The Federal Communications Commission is attempting to work out a policy on newspaper ownership of broadcasting stations which will prevent newspaper interests from getting control of radio without being so inflexible as to work to the detriment of either the papers, broadcasting or the public, FCC Chairman James L. Fly told members of the Senate last week.

Blake Takes Office

Foster Blake has arrived in Seattle to assume management of the Universal branch, succeeding L. J. McGinley, who has been promoted to a California post. Mr. Blake was formerly a salesman out of Seattle, and more recently was in California.

Everything that entertainment genius could give it
—everything that boxoffice greatness could mean!



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. . . as the matador who
defied death . . . for love!

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Produced by DARRYL F. ZANUCK • Directed by ROUBEN MAMOULIAN
Associate Producer Robert T. Kane • Screen Play by Jo Swerling

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EXHIBITORS FILING ARBITRATION CASES AT THE RATE OF 16 A MONTH

First Pacific Coast Cases Filed at Los Angeles and Portland; One Action Settled; Two Cases Won by Distributors

Independent exhibitors are seeking relief from local trade practice grievances at the rate of about 16 a month under provisions of the Government's "Big 5" consent decree settlement and the arbitration system created thereby. Forty-nine cases have been filed since arbitration became effective on February 1st. The pace is expected to quicken considerably. Six new cases were filed this week.

Activity on the arbitration front has shifted to the West Coast, where the first cases were filed this week at the Los Angeles and Portland boards.

On Friday of last week two clearance cases were filed in Los Angeles and one "some run" demand in Portland. Other new cases were filed in Dallas and Philadelphia.

Helen Weisenberg, operator of the Sun theatre, Rochester, N. Y., withdrew a clearance complaint filed against the "Big 5" (Buffalo Case No. 3). A compromise settlement was reached before a hearing was held.

The "some run" complaint of Charles K. Woolner of the Drive-In theatre (Modern Theatre, Inc.) against Paramount (New Orleans Case No. 1) was dismissed Tuesday by Phillip E. James, arbitrator. The hearing had been held on April 5th and 16th. Mr. James ruled that the exhibitor would not agree to buy more than five films even when more were offered by Paramount. The original hearing had been private in violation of the policy set up for the motion picture arbitration system by the Department of Justice and the American Arbitration Association. The "verdict", however, was readily given to the press by the New Orleans local office.

Mr. James said that the exhibitor had thought that the "block-of-five" provision of the consent decree had already gone into effect and wished to license only five picture at a time. That provision of the degree goes into effect September 1st. The arbitrator said that Paramount has clearly indicated its willingness to so license on reasonable terms, and if the complainant does not consider these terms reasonable he will be granted the relief desired under the consent decree after August 31st.

Philadelphia's First Decision

A decision in the first arbitration case in the Philadelphia area and the filing of a fourth case, both on Tuesday, marked the activity of the local arbitration board this week. Robert J. Callaghan, Philadelphia attorney, arbitrating the clearance complaint of the Florence Theatre in Florence, N. J., filed March 3rd, and heard April 4th, totally disallowed the claim of the independent theatre. John Geyser, president of the High Bridge Corp. operating the house, sought clearance of pictures immediately following the Fox theatre in Burlington, N. J., operated by Ben Amsterdam's independent Atlantic Theatres circuit. The complaint was registered against the five consenting major distributors.

The fourth complaint was entered by Bryant Wiest, operator of the Hollywood Theatre, Elizabeth, Pa., against M-G-M, asking for the same clearance and availability, under Section 8 of the consent decree, as the Theatorium theatre in Lykens, Pa. He pointed out that he has been operating the house for the past four years, and in all that time, has maintained the same box-office scale while other houses in the territory have continually cut admissions.

The first complaint in the Los Angeles arbitration territory was filed by O. W. Lewis, Mission Playhouse, San Gabriel, Calif. All five companies which signed the consent decree were named. Clearance in the San Gabriel area is the subject of the dispute. It was asserted that all the houses in that region should not be required to wait 28 days after Pasadena first runs.

George Bromley and Alex Moungh, operators of the Campus theatre, Los Angeles, filed the second arbitration demand in Los Angeles. Clearance was involved and the "Big 5" were cited. Also named were the Sunset, Clinton and Huntley's theatres. A clearance adjustment was requested so that the plaintiff could raise admission from 15c to 20c. Delayed availability was attached.

In Portland, Ore., P. R. Henderson of the Rialto, Albany, Ore., filed a "some run" petition against Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO Radio and Warner.

A "some run" demand was filed in Dallas by Ruben Frels, operator of the Normana in El Campo, Texas (Dallas Case No. 2). All five distributors which are parties to the decree were named.

Also in Dallas, L. M. Rice of the Campus, College Station, Texas, filed a clearance complaint (Dallas Case No. 3) against the "Big 5." The Palace, Dixie and Queens at Bryan, Texas, were also named. It was said that those theatres have from 30 to 45 days clearance over the Campus and a reduction is requested.

In Milwaukee on Tuesday at the opening of the arbitration hearing brought by the Evansville Theatre, Inc. of Evansville, Wis. (Milwaukee Case No. 1) against Paramount, E. W. Peck, attorney for the plaintiff, introduced as evidence what he claimed was a zoning and clearance schedule for Milwaukee county and the state established in 1930 and revised in 1933. The Jeffris in Janesville was named as an interested party in the clearance complaint.

Harry Perlewitz, business manager of the Independent Theatres Protective Association of Wisconsin, testified that to his knowledge the schedule is still operative. It provides, he declared, among other things, that any theatre in a key town charging less than 30 cents evening admission shall receive no clearance beyond the city limits.

A reprint from the September 12, 1930 issue of the *Exhibitors Herald-World* (now MOTION PICTURE HERALD) was entered as an exhibit by Mr. Peck. The reprint was from pages 28 and 29 of that issue which carried the complete text of the committee's zoning plan and a news story saying that the plan goes into effect on September 17 following its adoption at the two-day convention of the Motion Picture Theatre Owners at Gonring's Resort, Cedar Lake. The plan was said to have been agreed upon by a joint committee of the Film Board of Trade and exhibitors.

Mr. Peck also introduced what was said to be the minutes of the negotiating committee. The introduction of the minutes and the reprint from *Exhibitors Herald-World* were protested by Stephen Keane, counsel for Paramount, and E. H. Hallows, representing the Jeffries Company. It was asserted that the reprint was immaterial to the issue at hand and that the committee minutes were not the original ones but copies.

Other witnesses called were A. D. Kvool, general manager of the Jeffris Theatre Company and the Saxe Amusement Management, Inc., and Frank C. Clark, Paramount branch manager in Milwaukee. Both men disclaimed any knowledge of an existing zoning and clearance schedule for the state.

The hearing was to resume on Thursday. Professor Thomas P. Whelan of Marquette University is arbitrator and S. S. Perry, assistant director of the motion picture tribunals for AAA, was an observer.

Protests New York Clearances

In New York another hearing was held Tuesday on the petition of the Esquire Corporation, headed by Herbert Scheftel, operator of the Squire theatre in Great Neck, Long Island (New York Case No. 2). The hearing before George A. Spiegelberg, arbitrator was postponed to May 1.

Mr. Scheftel has been active in the newsreel theatre business but the Squire theatre is his first regular house. He is head of the company operating Telenews theatres in San Francisco, Chicago, Cleveland and Detroit. It was said that Great Neck has grown to such an extent that it needs a theatre in addition to the Playhouse, a Skouras Theatre, and that the 30 days clearance given the Playhouse over the Squire was "unreasonable."

The complaint of the Shirley Theatre Corporation in Cape Girardeau, Mo. (St. Louis Case No. 2) scheduled for a hearing last week in the St. Louis offices of the AAA, has been postponed to allow the exhibitor and the five companies and owners of the two opposition houses in the city to try to reach a settlement. If no settlement on the clearance complaint is reached by May 1, hearings will be started.

George H. Engelgard has been named arbitrator of the clearance case brought by Charles Meyerson, Lyric, Oyster Bay, Long Island (New York Case No. 7) against the "Big 5" and naming the Glen Cove and Huntington in those towns.

Henry Channing will hear the Boston Case No. 3 brought by Lucien des Coteau of Manchester, N. H. Clearance is also the subject under consideration and the five theatre-owning distributors were cited. The State Operating Company of Manchester was named as an interested party.

(Continued on following page)

ARBITRATION CASES FILED TO DATE

The following is a summary of the arbitration cases filed to date:

Filed This Week:

Los Angeles—Two on Clearance
Dallas—One on Some Run
One on Clearance
Portland—One on Some Run
Philadelphia—One on Clearance
Total in week 6

Previously Reported:

Clearance 26
Some Run 16
Withholding Prints 1

Total to April 23 49

Hearings Held This Week:

Washington Case No. 3
Milwaukee Case No. 1
New York Case No. 2

Settled This Week:

Buffalo Case No. 3
New Orleans Case No. 1
Philadelphia Case No. 1

RKO CALLS 84 CIRCUIT MEN TO N.Y.

RKO Theatres opened a special business conference at the Waldorf-Astoria, New York, Monday, for managers of theatres in Greater New York and division managers from the U. S.

Addresses were made by John J. O'Connor, RKO vice-president in charge of theatres; Malcolm Kingsberg, vice-chairman of KAO; Fred Meyers, booking executive; Harry Mandel, publicity-advertising director; Major L. E. Thompson; Leon Goldberg, treasurer of KAO; and W. B. England, director of personnel; also, division managers Nat Holt, Cleveland; Thomas Gorman, Chicago; James M. Brennan, Washington-Trenton; William Cadoret, Rochester; Harry McDonald, Boston; Jay Golden, Syracuse-Rochester; H. H. Unterfort, Syracuse; George French, Providence; H. Russell Emde, Westchester-Northern New Jersey; Sol A. Schwartz, Bronx and east side Manhattan; Louis Goldberg, Brooklyn, and Charles B. McDonald of west side Manhattan, downtown Brooklyn and Queens.



Among Those Present

RKO theatre managers, home office and field executives appearing in the photograph above include the following: Louis Grossman, Park theatre, Rockaway Park; Sigurd Wexo, Strand, Far Rockaway; Edward Kestnbaum and Aaron Dubin, publicity department; Larry Greib, Albee, Brooklyn; Al Ornstein, Coliseum, New York; George Dunn, 81st Street, New York; Harold Daly, Marble Hill, New York; Herbert Heintz, Alhambra, Harlem; Louis Friedman, Empire, Bronx; Emil Groth, 86th Street, New York; James Fitzgerald, Pelham, Bronx; Frank Howard, Dyker, Brooklyn; Jerome Baker, Capitol, Union City; Bill Howard, home office; Nat Holt, Cleveland division manager; Kenneth Rockwell, Jefferson, New York; John Cassidy, home office; Herman Grafing, Republic, Brooklyn; Harry Lyons, Alden, Jamaica; James O'Donnell, 23rd Street, New York; Marty Rose, Roosevelt, Harlem; Warren Bartlett, Columbia, Far Rockaway; Henry Scholl, Capitol, Trenton; J. B. Anderson, Rivoli, New Brunswick; James Brennan, Washington and Trenton division manager; William Kernan, home office; Ansil Weinstein, 58th Street, New York; John Hearns, Proctor's, Yonkers; Edward Sniderman, Proctor's, Newark; Max Mink, Castle Hill, Bronx; Maurice Harris, home office; Fred Herkowitz, home office; Harry Weiss, Madison, Brooklyn; Ray Malone, home office; Fred Smith, Orpheum, Brooklyn; Rudolph Kramer, Uptown, New York; Millard Ochs, Midtown, New York; Thomas Wright, Albany, New Brunswick; Walter Grove, State, Trenton; James Conklin, Broad, Trenton; Eugene Spencer, Lincoln, Trenton; Matty Polon, home office; David Levin, State, New Brunswick; Mike Edelstein, Tilyon, Brooklyn; Irving Gold, Fordham; Dave Lustig, 125th Street, New York; Sam Rydell, Franklin, Bronx; Sam Taub, Chester, Bronx; John Berger, Park Hill, Yonkers; Maxwell Levine, Colonial, New York; Charles Oelreich, White Plains, New York; Lee Koken, Keiths', Richmond Hill; Hal Seroy, home office; John Heinz, Keiths' Flushing; Al Dawson, home office; George French, Albee, Providence; W. B. England, home office; Max Sloven, Regent, Harlem; Hal Heller, Prospect, Brooklyn; Ray Hodgdon, Bushwick, Brooklyn; Leon Kelmer, Kenmore, Brooklyn; Clayton Pruitt, Royal, New York; Malcolm Kingsberg, chairman of the Board of KAO; Ray Conner, Palace, New York; Fred Meyer, chief film booker; Ned E. Depinet, vice-president, RKO-Radio; A. A. Schubert, Radio Pictures; S. Barret McCormick, advertising and publicity director, Radio Pictures; Mike Poller, home office; Andy Smith, Radio Pictures; Bob Mochrie, Radio Pictures; Cresson Smith, Radio Pictures; Charles B. McDonald, Manhattan-Queens division manager; Harry McDonald, Massachusetts division manager; Thomas Gorman, Chicago division manager; Sol A. Schwartz, Bronx-East Side division manager; Harry Mandel, director of advertising and publicity, RKO Theatres; Louis Goldberg, Brooklyn division manager; John J. O'Connor, vice-president in charge of KAO theatre operations; Leon Goldberg, treasurer, KAO; Morton Stein, home office; Joe Becker, home office; Max Fellerman, home office; H. Russell Emde, Westchester and North Jersey division manager; William Cadoret, Rochester division manager; Jay Golden, Palace, Rochester; Harry Unterfort, Syracuse division manager.

A luncheon followed the meeting.

Arbitration Cases Filed 16 a Month

(Continued from preceding page)

the parties failed to agree among themselves on an arbitrator.

Two new local board managers have been appointed by the AAA to succeed men who have resigned to take other positions. On Monday John Rawson, Albany attorney, succeeded Robert Elliot as clerk of the Albany board. Mr. Elliot has taken a position outside the motion picture industry. In Memphis Jack Harman has been replaced as board manager by Bruce Ely, 45 years old, formerly sales and promotion manager for the Shell Petroleum Company of Tennessee.

The clearance case (New York No. 5) brought by the River Theatre Corporation, operator of the Central, Pearl River, against the "Big 5" and naming two Skouras Theatres, the Pascack and Westwood, will be heard on May 7.

After five days of hearings the Washington No. 3 case brought by Lee H. Homand, Westway, Baltimore, against MGM, Warners and 20th-Fox and naming the Durkee Circuit was concluded. Sefton Darr, arbitrator, ordered the attorneys to file their briefs within ten days.

There are now no cases pending in Washington where the first action in the country was filed February 7. The second case was withdrawn after a settlement had been reached.

The hearing of the "some run" case (New Orleans No. 3) of Charles K. Woolner, operator of the Drive-In theatre, against Warner Bros. was postponed to May 13. It had been scheduled for Tuesday. Dr. Paul Brosman will be the arbitrator.

Illness of counsel for the plaintiff has made it necessary to postpone to May 10 the hearing of the arbitration complaint filed by Julius L. and Milton London, operators of the Booth, Detroit, (Detroit Case No. 2). Paramount, RKO, Warners and 20th-Fox were named. L. J. Carey has been named arbitrator.

Dean Terrill, vice-president of the Kexlym Oil Co., has been named arbitrator of Oklahoma City Case No. 1, a "some run" demand filed by J. D. Guest of the Ritz theatre, Duncan, Okla., against Warners. John Carroll, a lawyer, will be the Arbitrator in the action brought by E. K. Menagh, Star theatre, Fort Lupton, Colo., (Denver Case No. 2), against the "Big 5."

$55,000,000 MORE IN TICKET TAXES WITH EXEMPTIONS CUT TO 9 CENTS

Federal Tax Proposals Increase Theatre, Income, Corporation Assessments; Hint Return to World War Amusement Levies

Reduction of the federal admission tax exemption from 20 to nine cents to bring an additional $55,000,000 in revenue was reported this week in Washington to have received the approval of Treasury and Congressional leaders.

Under the plan proposed for the new revenue bill the present base of one cent tax on each 10 cents of admission would be retained instead of increasing the percentage to 15 or 20. The rate has never been more than 10 per cent even in the worst days of World War I.

Tax experts said that the progressive reduction in the exemption from 40 to 20 cents last July 1 and now to nine cents will bring the Treasury an increase of approximately $100,000,000 per year in taxes from the theatre-going public over what was collected prior to July 1, 1940.

New Revenue Bill Hearings To Begin

On Thursday of this week the House Ways and Means Committee was to begin hearings on the new revenue bill with Henry Morgenthau, Secretary of the Treasury as the first witness. During the hearings specific proposals for increased taxes will be discussed. There is a possibility, it was said, that if the nine-cent exception proposed for admission tickets was altered by the House Committee, the World War I reel tax might be revived to gain the additional revenue expected from the reduction of the exceptional level from 20 cents to nine cents. In World War I the tax was 15 cents per reel on every film shipment and all admissions were taxed at the rate of one cent for each 10 cents or fraction thereof.

The reduction to nine cents, which would be the second within a year, if passed by Congress, would provide an additional $55,000,000 of revenue over the approximately $70,000,000 which nine months' return indicate will be collected at the present base of 20 cents.

Immediate increases in admission taxes, in individual income tax rates and in corporation levies were foreseen in Washington this week as soon as Congress began its job of framing a revenue bill to raise $3,500,000,000 a year.

That sum, it was disclosed last week by Secretary of the Treasury Morgenthau, had been agreed upon by Administration and Congressional leaders as the goal of the 1941 tax bill, bringing the expected tax revenue to $12,667,000,000 a year.

Still in the preliminary stages of their work, members of Congress have not yet divulged details of the new bill, and speculation is rife in Washington as to how the additional revenue will be raised.

That income tax rates will be higher is a foregone conclusion. Corporation rates may be increased 25 per cent or more, individual rates anywhere from 20 to 50 per cent. The eight per cent return now allowed corporations before application of the excess profits tax probably will be reduced to six per cent and the tax extended to partnerships operating on fixed capital. It is expected, also, that in its search for new sources of revenue Congress will return to some of the excise taxes of the first World War period, such as the levies on bank checks, insurance policies and soft drinks.

There is even discussion of a tax on pay rolls, to be collected at the source, or of a general sales tax, from which the Administration has shied for years.

The Treasury program calls for meeting two-thirds of the Government's expenditures by taxes and one-third by borrowing. This means that, even if the nearly $13,000,000,000 tax revenue is realized in full, the Treasury will have to borrow $6,000,000,000 during the coming fiscal year. Much of this, it is hoped, can be raised through the sale of defense bonds and savings stamps to the general public, for which an intensive drive will be initiated by the Treasury May 1.

TICKET TAXES NOW AT 7 MILLIONS A MONTH

Again topping the $7,000,000 mark, for the first time since last November, Federal admission tax collections reached $7,104,956 in March, an increase of $600,000 over the February total of $6,495,284 and $4,714,000 the March, 1940, collections of $2,390,932, it was reported this week by the U. S. Internal Revenue Bureau at Washington.

The Bureau's monthly report was featured by the disclosure that while collections nationally reversed the downward trend of the preceding three months, receipts in the Third New York (Broadway) District, dropped precipitantly from $1,591,157 in February to $650,007 in March, the lowest total for any month since last August and but slightly above the $647,532 of March a year ago.

Nine months of application of the lower 20-cent exemption has brought the Treasury an increased revenue of $36,048,745, it was disclosed. Receipts from July 1 to March 31, inclusive, it was stated, reached $52,499,059 compared with $16,450,315 in the corresponding period a year ago.

Tax Developments In the Field

The Louisiana State Supreme Court has upheld the City of New Orleans' two per cent sales tax, reversing a lower court decision outlawing the law last March. The tax starts with a one cent levy on 13-cent purchases and applies to film accessory sales and rentals but does not tax admissions. State Representative De Lesseps Morrison, attorney for the plaintiff, said he would ask Governor Sam Jones to call a special session of the legislature to "repeal the city sales tax and prohibit any suits for the collection of such taxes." The levy is expected to raise $3,000,000 a year.

Wisconsin observers predicted this week that the state legislature would end its sessions by June 1st, before two pending film tax measures reach consideration. The bills, calling for a 50 cent assessment on each 1,000 feet of film and a ten per cent occupational tax on rentals over $500 are expected to die on the docket.

The Munhall, Pa., Borough Council threatened to tax the town's only theatre, the 568-seat Park, this week when it weighed a bill levying $3 a month on theatres with less than 300 seats and one cent a month per seat for additional seats. The measure was still pending at midweek.

First Florida bill affecting theatres appeared in the state legislature, in session since April 1st, this week when a proposal to tax theatre tickets was added to a revenue bill in the house. The amendment provides a one cent tax on 15-cent tickets and an additional cent on each ten cents until the tax reaches ten cents on a dollar admission.

Illinois legislators predicted that if the three per cent state sales tax is reduced to two cents, and revenue proves insufficient the house will pass a levy on theatre admissions and increase liquor and cigaret taxes.

Exhibitors Will Press Daylight Saving Fight

Although many sections of the country move clocks forward with the start of daylight saving early Sunday morning exhibitors continued their opposition to the measure in several states. At St. Louis, Fred Wehrenberg, president of the St. Louis MPTOA, announced that theatre owners would join labor groups in opposing a daylight time ordinance pending before the board of aldermen. Previous attempts to introduce the summer time have been defeated.

In Louisville, Ky., the city's effort to adopt daylight time appeared headed for a court test after Governor Keen Johnson refused to approve a city measure adopting saving time. He questioned the constitutionality of a state law making gubernatorial approval necessary to changing Louisville time schedules. Meanwhile Mayor Joseph D. Scholtz announced the city would pass its daylight law on advice of Attorney General Hubert Meredith and would defend the measure if there is a court test of the governor's approval powers.

C. W. Krebs, secretary of the Kentucky MPTO, said that although a Junior Board of Trade poll showed a majority of Louisvillians in favor of the clock advance, a survey of motion picture audiences showed opposition by an overwhelming majority of the patrons.

Altoona, Pa., through its city council, has adopted daylight saving time, effective April 27th for the first time since the World War. Many of the city's workers are engaged in defenese industries working night, or split daytime shifts.

A bill designed to prevent the extension of daylight time in Illinois beyond the period from the last Sunday in April to the last Sunday in September was presented in the house this week by Representative Thomas A. Bolger. The law would prohibit Chicago and other large cities from extending the daylight period.

Renew Fight on Sunday Films at Harrisburg

The Pennsylvania House last week approved amendments to the O'Brien bill which would make it more difficult to initiate referenda on Sunday films in Pennsylvania communities. The law raises the percentage of voters who must sign a referendum petition from five to 35 per cent of the total registration. Originally the law specified signatures from 51 per cent of the electorate. A bill introduced in the Senate by H. Jerome Jaspan provides a referendum on primary election day, 1942, for cities wishing to lift Sunday restrictions on business and entertainment.

COAST TO COAST!

"SIS HOPKINS"

TODAY'S GREATEST SHOW

Exhibitors say so!

WESTERN UNION

WU T197 40=VA MILWAUKEE WIS APR 9 118P

J R GRAINGER=

REPUBLIC PICTURES CORP=

SIS HOPKINS SPECIAL PREVIEW SHOWING ATTENDED BY EXHIBITORS THROUGHOUT WISCONSIN GREATEST TURNOUT FOR ANY PREVIEW YET THESE HARD BOILED SHOWMEN COULD NOT RESIST MAKING MOST LAUDATORY COMMENTS ON THIS TOP FLIGHT COMEDY MUSICAL THIS PRODUCTION WILL BE SUCCESSFUL EVERYWHERE CONGRATULATIONS=

RUDY KOUTNIK

VARSITY THEATRE. 252P.

WESTERN UNION

SB74 40 NT 1 EXTRA=LOSANGELES CALIF 12

JAMES R GRAINGER=REPUBLIC PICTURES

1776 BROADWAY NYK=

HAPPY TO HAVE HAD PRIVILEGE OF PREVIEWING SIS HOPKINS IN THE STUDIOCITY THEATRE STOP CANOVA DOES SWELL JOB FITS ROLL LIKE GLOVE DEFINITELY ESTABLISHES HERSELF AS BOX OFFICE FROM HERE ON OPERATIC NUMBERS BY CANOVA PLEASANT SURPRISE STOP SUPER CRITICAL AUDIENCE ENJOYED EVERY MINUTE OF PICTURE LAUGHS WERE MANY AND SPONTANEOUS CONGRATULATIONS ON FOR REPUBLIC PICTURE RELEASED TO DATE=

LEE W WELTZ MANAGER.

WESTERN UNION

WU T179 49 DL=EX CLEVELAND OHIO APR 9 105P

JAMES R GRAINGER

REPUBLIC PICTURES CORP=

JUST FINISHED SCREENING "SIS HOPKINS" FOR MIXED AUDIENCE EXHIBITORS FILM BUYERS THEATRE MANAGERS NEWSPAPERMEN REGULAR PATRONS. WISH TO ADVISE THAT ENTHUSIASM AND APPLAUSE WAS TREMENDOUS. CONCENSUS WAS THAT CAST DIRECTION AND PHOTOGRAPHY PLUS EXCELLENT STORY RATED WITH ALLTIME BEST COMEDY MUSICALS YOU AND YOUR ASSOCIATES ARE TO BE CONGRATULATED=

MARTIN PRINTZ

ALHAMBRA THEATRE.

WESTERN UNION

NA672 54 NT 1 EXTRA=MINNEAPOLIS MINN 10M APR 10 AM 12 52

J R GRAINGER=

REPUBLIC PICTURES 1776 BROADWAY NYK=

BELLY LAUGHS STOP HOWLS GUFFAWS SCREAMS COMBINED WONT ADEQUATELY DESCRIBE THE REACTION OF THE MIXED AUDIENCE WHO SAW YOUR PICTURE SIS HOPKINS THIS AM STOP COMMENTS EXCELLENT. CONGRATULATIONS STOP ITS JUST THE KIND OF A PICTURE THIS COUNTRY NEEDS TO TAKE IT OUT OF THE DOLDRUMS. MY HEARTIEST BEST WISHES FOR SRO BUSINESS=

F A WIGGINS MANAGER RIALTO THEATRE.

Postal Telegraph

NA 140 N UB490 41 1 EXTRA DL= MA BUFFALO NY APR 9 534P

J R GRAINGER REPUBLIC PICTURES CORP

1776 BWAY NYC=

TODAYS PREVIEW SIS HOPKINS ATTENDED BY THE LARGEST AUDIENCE WE EVER HAD AND MY OPINION IS THAT THE AUDIENCE ENJOYED THIS PICTURE IMMENSLEY FROM START TO FINISH PICTURE HAS LOADS OF LAUGHS AND EXCELLENT MUSIC I CONSIDER PICTURE OUTSTANDING ENTERTAINMENT=

ROBERT DAME MANAGER SHEAS NIAGARA THEATRE, =

WESTERN UNION

WU J112 50 DL=OMAHA NEBR APR 9 123P

J R GRAINGER.

REPUBLIC PICTURES CORPORATION=

PREVIEWED SIS HOPKINS DUNDEE THEATRE AND I PERFECT PIECE OF ENTERTAINMENT. THIS OUGH REFRESHING RELIEF FROM THE PROPAGANDA PRO PICTURES WHICH HAVE BEEN FLOODING THE INDU AUDIENCE REACTION WAS A SPONTANEOUS HIT AN REPUBLIC ON HAVING A BOX OFFICE SMASH=

R D GO

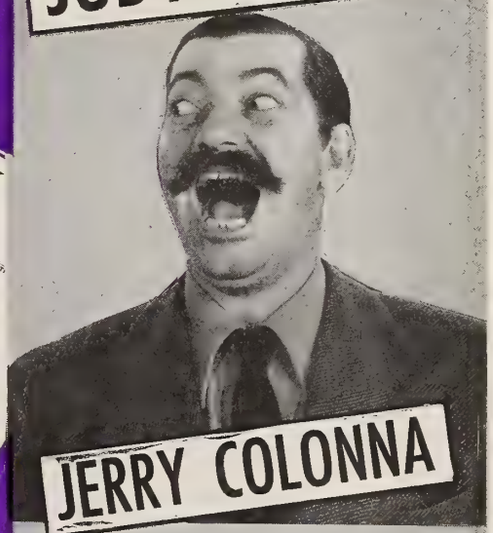
C

RALPH

A REPUBLIC PICTURE



JUDY CANOVA



JERRY COLONNA

BOB CROSBY

AND HIS BAND WITH THE BOB CATS

CHARLES

BUTTERWORTH

SUSAN HAYWARD

KATHARINE ALEXANDER

AND AN ALL STAR CAST

JOSEPH SANTLEY, *Director*

SCREEN PLAY BY JACK TOWNLEY, MILT GROSS AND EDWARD ELISCU

ORIGINAL STORY BY F. McGREW WILLIS

WESTERN UNION

WU J164 34 COLLECT=ATLANTA GA APR 9 415P
JAMES R GRAINGER, PRES=
REPUBLIC PICTURE CORPN=

ATTENDED SPECIAL TRADE SCREENING JUDY CANOVA IN SIS HOPKINS STOP AUDIENCE ROARED WITH LAUGHTER THROUGHOUT ENTIRE PICTURE STOP CANOVA AND COLONNA WERE AT THEIR BEST STOP PICTURE IS TRULY " AN INVITATION TO LAUGHTER"=

COLLETT HUNGER

RHODES THEATRE.

Postal Telegraph

ABSOLUTELY SPONTANEOUS RECEPTION SIS HOPKINS TRADE SHOWING UPTOWN THEATRE TODAY REPRESENTATIVE CROSS SECTION AUDIENCE. MOST EXPRESSIONS PRONOUNCE PICTURE SUPERIOR COMEDY MUSICAL. WITH JUDY CANOVA AND JERRY COLONNA RATING HIGHEST PRAISE ALONG WITH MANY COMMENTS PRODUCTION VALUES AND MUSICAL NUMBERS AND PREDICTION THAT AINT GOING TO BECOME TOP SONG HIT=

FRANK E RITTER
MANAGER UPTOWN THEATRE. 437P

WESTERN UNION

841 APR 9 PM 6 37

KHA158 25 NT=SALTLAKECITY UTAH 9
JAMES R GRANGER=REPUBLIC PICTURES CORPN
1776 BDWY NYK=

PREVIEW AUDIENCE ACCEPTED JUDY CANOVA SIS HOPKINS WITH TREMENDOUS LAUGHTER SURE REPUBLIC HAS A LAUGH SENSATION IN HOPKINS SHOULD BE TERRIFIC IN THIS TROUBLED WORLD=
RIALTO THEATRE J L LAWRENCE.

WESTERN UNION

WU J125 28DL= CINCINNATI OHIO APR 9 242P=
J. R. GRAINGER
REPUBLIC PICTURES CORP=

FINE TURNOUT FOR SIS HOPKINS PREVIEW THIS MORNING STOP COMMENTS FROM MIXED AUDIENCE HIGHLY ENTHUSIASTIC AND UNANIMOUS STOP KEEP UP THE GOOD WORK STOP GOOD LUCK TO REPUBLIC=

MANNIE ABRAMS
MANAGER FOREST THEATRE. 337P.

WESTERN UNION

REPUBLIC PICTURES CORP=

ATTENDED PREVIEW SIS HOPKINS AT OUR FINE ARTS THEATRE YESTERDAY STOP
PICTURE HAS REAL ENTERTAINMENT VALUES AND BOX OFFICE POSSIBILITIES STOP
CANOVA IS STAR OF FIRST FLIGHT AND WILL PLEASE EVERY TYPE OF AUDIENCE=

CARL BUERMELE
CO-OPERATIVE THEATRES OF MICH INC.

WESTERN UNION

41 DL 2 EXTRA=MV BOSTON MASS APR 8 330P
JAMES R GRAINGER,
REPUBLIC PICTURES CORP=

SIS HOPKINS SCREENING AT OUR UPTOWN THEATRE BOSTON THIS MORNING ONE OF THE MOST SUCCESSUL PREVIEWS WE HAVE HAD HERE. AUDIENCE REACTION EXCELLENT. PICTURE FULL OF ENTERTAINMENT AND GENERAL APPEAL. SHOULD PROVE REAL WINNER FOR REPUBLIC AND EXHIBITORS GENERALLY=

ALDEN PETERSON
DISTRICT MANAGER GILES CIRCUIT=

WESTERN UNION

DL=DENVER COLO APR 14 1055A

NS ON SIS HOPKINS. CERTAINLY YOU HAVE BEST PICTURE REPUBLIC AND IN MY OPINION THE PICTURE WILL PLAY LAYING TIME BEST THEATRES. SKREWY COMEDY LY VALUABLE AT THIS TIME. KEEP IT UP JIMMY. THAT RK. REGARDS=

CHAS R GILMOUR.

WESTERN UNION

WU J145 103 2 EXTRA SHOW PGH=CHICAGO ILL APR 9 304P
MR GRAINGER,
REPUBLIC PICTURES CORP=

JUST SAW ONE OF THE BEST PREVIEWS. I SIMPLY HAD TO SEND THIS TELEGRAM. SIS HOPKINS IS THE MOST ENTERTAINING AND AMUSING PICTURE WE HAVE SEEN FOR A LONG TIME. A PACKED HOUSE GIGGLES LAUGHTER AND ROARING APPLAUSE FOR JUDY CONOVA IN THE TITLE ROLE. CHARLES BUTTERWORTH, JERRY COLONNA, SUSAN HAYWARD AND THE WHOLE SUPPORTING CAST DESERVE THE SPONTANEOUS PRAISE OF OUR APPRECIATE AUDIENCE. ALL EXHIBITORS ARE ENTHUSIASTIC AND WANT TO GET THE BALL ROLLING. I IN SHORT SIS HOPKINS IS THE MOST DELIGHTFUL MUSICAL COMEDY AND I FEEL SURE IT WILL BE A HUGE SUCCESS. GOOD LUCK AND BEST WISHES.=

PAUL S HESSE
MANAGER ESQUIRE THEATRE
CHICAGO.

WESTERN UNION

WU T268 61DL= FE DALLAS TEX APR 9 315P
JAMES R GRAINGER=
REPUBLIC PICTURES CORP=

MORE THAN 800 PEOPLE ATTENDED THE TRADE SCREENING OF SIS HOPKINS AT TOWER THEATRE THIS MORNING. AND IF THEIR REACTION TO THIS VERY FINE PICTURE IS ANY CRITERION I CAN ONLY SEE GREAT SUCCESS FOR ITS SHOWING IN EVERY THEATRE IN THE COUNTRY. IT IS TRULY REPUBLIC'S FINEST PICTURE AND EVERYONE IS REALLY TO BE CONGRATULATED FOR SUCH A GREAT JOE=

CHARLIE MEEKER.

WESTERN UNION

841 APR 9 PM 7 14

OMACITY OKLA 9

5103

CTURE SIS HOPKINS TO AN AUDIENCE
TER GOERS IN MY OPIONION NO PICTURE
COMMENT THEY WERE STILL LAUGHING

OOR=
THEATERS.

WESTERN UNION

TRA=INDIANAPOLIS

ORP=

DAY. IT'S ENTERTAINMENT PLUS. LAUGHS
NOVA DOES OUTSTANDING JOB AS SIS.
D REGARDS=

BILL MCILWAIN MGR

LYRIC THEATRE.

WESTERN UNION

IT MICH APR 10 1051A

REPUBLIC PICTURES CORP=

ATTENDED PREVIEW SIS HOPKINS THIS MORNING STOP
PICTURE HAS REAL ENTERTAINMENT VALUES AND BOX OFFICE POSSIBILITIES STOP
CANOVA IS STAR OF FIRST FLIGHT AND WILL PLEASE EVERY TYPE OF AUDIENCE=

CARL BUERMELE
CO-OPERATIVE THEATRES OF MICH INC.

ERN
ON

1 APR 9 PM 7 59

SIS HOPKINS" THIS MORNING AT
T A DOUBT THE BEST PICTURE FROM
LIEVE YOU HAVE OUTSTANDING BOX
AT AUDIENCE APPEAL.
DS=

JOHN DANZ.

NATIONAL VARIETY CALLS INDUSTRY FORUM, TAKING CUE FROM THE FIELD

For the First Time, Variety Club Convention Will Turn Spotlight on the State of the Industry and Its Problems of the Day

The complex state of the industry, with its growing problems attendant upon the changeover to the "new order" under the Government's consent decree, the effect of the war and national emergency on production, distribution and exhibition, the consent decree, serious taxation problems; these and other matters of import to all branches of the motion picture will come up for airing, in open forum, in one of the first national, "all-out" gatherings of representatives from all branches to be held in this industry in years.

Taking its cue from similar forums arranged locally by regional Variety Clubs, National Variety has decided to extend the idea to national proportions at its annual convention, in Atlantic City, May 15th through 17th.

Idea Tried in the Field

The new medium for bringing all factions of the industry together locally to air industry problems both pending and potential started some weeks ago when local Variety Clubs commenced to invite exhibitors, distributors and others territorially affiliated, to forums to discuss such matters as arbitration, legislation, taxation and the like. Theretofore confining activities to philanthrophies and social, the local organizations thereby stepped into serious consideration of actual industry affairs, acting as the only groups of their kind to which all local industry factions are tied in membership.

Cincinnati, for example, turned over its Tent quarters, in mid-March, for general trade discussions of arbitration and the decree. Omaha set a similar meeting this week, with representatives of all branches invited to participate.

Producer-distributor representatives are scheduled to "answer" exhibitors' questions at the Atlantic City forum, to be held from 2 to 5 P.M. on Thursday afternoon, May 15th, after the delegates have finished registering and after they have been on the boat rides and fishing parties scheduled for that noon.

Among producers' representatives who have already signified they will attend are Nate Blumberg, president of Universal; William Scully, its general sales manager, and Frank McCarthy, its eastern district sales manager; George Schaefer, president of RKO; Henderson M. Richey, director of exhibitor relations for MGM; Tom Connors, that company's eastern division manager; Ted O'Shea, its central division manager, and Howard Dietz, its advertising and publicity director; Walter Wanger, producer, and president of the Academy of Motion Picture Arts and Sciences, and Frank Capra, producer, among others.

National figures who have accepted invitations are John Nance Garner, former vice-president; Frank C. Walker, Postmaster General; J. Edgar Hoover, head of the Federal Bureau of Investigation of the Department of Justice; Jack Dempsey; Bobby Jones, former champion golfer; Joan Bennett, Heddy Lamarr, Carole Lombard and Carole Landis; William McCraw, former attorney general of Texas, et al.

Fox-National Theatres circuit will be represented by Spyros Skouras; the Wilby-Kincey, by Robert Wilby, with other theatre leaders.

This week almost one thousand reservations were said to have been made. John Harris, Variety's national chief barker, said the convention would probably bring together the largest number of theatre operators ever assembled at one time. He added leading heads of all national and of all independent circuits, had given pledges of attendance.

Following the open forum Thursday afternoon, delegates will be free to attend private dinner parties, and go on sight-seeing trips, from 5 P.M. until 8 P.M. At the latter time Variety men are scheduled to attend a boxing show at the Atlantic City Auditorium, a feature of which will be wrestling by women.

Business Session Friday

On Friday, from 10 A.M. until 12 P.M. and from 2 P.M. until 5 P.M., there will be the annual business session, in the Traymore Hotel's Grand Ballroom.

The local tents will report their charitable activities during the past year, and their plans for next. They will disclose how much was spent on each charity; and will pledge certain amounts and activities, to be fulfilled before the next convention.

Officers will be elected.

All other business will be acted upon, it is expected, before the close of the afternoon session.

On Friday at 7:30 P.M. there will be a "Night of Nights" in the Westminster Room of the Hotel Chelsea. Features of this will be a buffet supper. Entertainment is being arranged by Harry Mayer. It will include talent from New York shows.

Also during the evening the "Calcutta Pool" will be conducted by Robert O'Donnell, of the Interstate circuit, of Texas. This will auction off the players for the tournament Saturday morning—the National Variety Clubs' Golf Tournament of Champions.

From 8 A.M. until 12 P.M. Saturday the tournament noted will be held. Players from every tent will compete. There will be the usual Variety Club trophies. There will also be 20 special prizes, one from each tent.

At 12 P.M. there will be the Boardwalk Parade, with bands and floats, and with tent barkers in the costumes of their territories. The parade will terminate at the Auditorium, at which a circus will be held from 2 P.M. until 4 P.M.

At this circus the Variety delegates will be hosts to several thousand children from institutions, and to other children of the area, all of whom are to be admitted free.

Mayor Thomas Taggart, Jr., of Atlantic City, has commended the Variety Clubs for the circus idea, and also for the announced intention of repeating the show the evening of Saturday, May 17th, at a nominal admission, for adults and children, the proceeds to go to local charities and the Variety Clubs' National Charity Fund.

From 4 P.M. to 6 P.M. United Artists will hold a cocktail party. This will be the only such event sponsored by a major. Executives, producers and sales personnel of the company will be hosts.

At 7:30 P.M. that night the final banquet will be held in the Traymore. The dais will hold men prominent in every field. Stars of stage, screen and radio will appear. Feature of the evening will be the annual presentation of the Humanitarian Award, won last year by Miss Martha Berry, and the year before by Father Flanagan.

Bob O'Donnell and Paul Short, both representing the Dallas tent, are to leave that city by airplane next Tuesday for the West Coast to complete arrangements for the attendance at the convention of numerous stars, executives and other personalities of Hollywood.

The two men and Mr. Wanger, previously mentioned, are chairmen of the Variety Clubs' Honored Guests Committee.

Field Activities

Kenneth T. Collins, chief barker of the Indianapolis Tent No. 10, asserted last week it will have raised $12,000 for charity between April 1, 1940, and May 1 of this year. Included in the benevolences are a blood bank for the Indiana University hospital, psychiatric equipment for the city schools, Greek War Relief, and aid to the film industry's indigent.

The ladies' auxiliary of the Philadelphia Variety Club has presented the men's group with $1,000 for its infantile paralysis fund.

The Preakness Ball, usually given in Baltimore the evening of the running of the race, will be revived this year by the city's Variety Club, of which C. W. Hicks is chief barker. The affair this year will be the evening of May 10th.

ACADEMY TO CORRELATE ALL SOUND DEFINITIONS

Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, has announced the appointment of a subcommittee under the chairmanship of Thomas T. Moulton, of the Goldwyn studios, to prepare definitions for performance characteristics of sound recording systems and theatre sound reproducing systems.

The subcommittee will attempt to correlate all of the various terms used to specify sound quality as affected by sound recording and sound reproducing systems. The work of this committee is a part of the general standardization activities of the Research Council.

Membership of the committee, which will function under the Council's Basic Sound Committee, consists, in addition to Chairman Moulton, of John K. Hilliard, Dr. Burton F. Miller, Loren Ryder, Charles Sawyer, George Urey, and Gordon S. Mitchell, manager of the Research Council.

RKO Transfers Smith

E. J. Smith, until recently an RKO salesman in Des Moines, has left to take over his new assignment in Buffalo for the company. Edward Gruenberg has taken over the Des Moines territory.

John Springer Pictures

Additions to the staff of Springer Pictures, Inc., of New York City, are Hans Mandl, John Obold and Jack Wolsieffer. The first named will be chief editor.

LADY FROM LOUISIANA

STARRING

JOHN WAYNE

ONA MUNSON

WITH

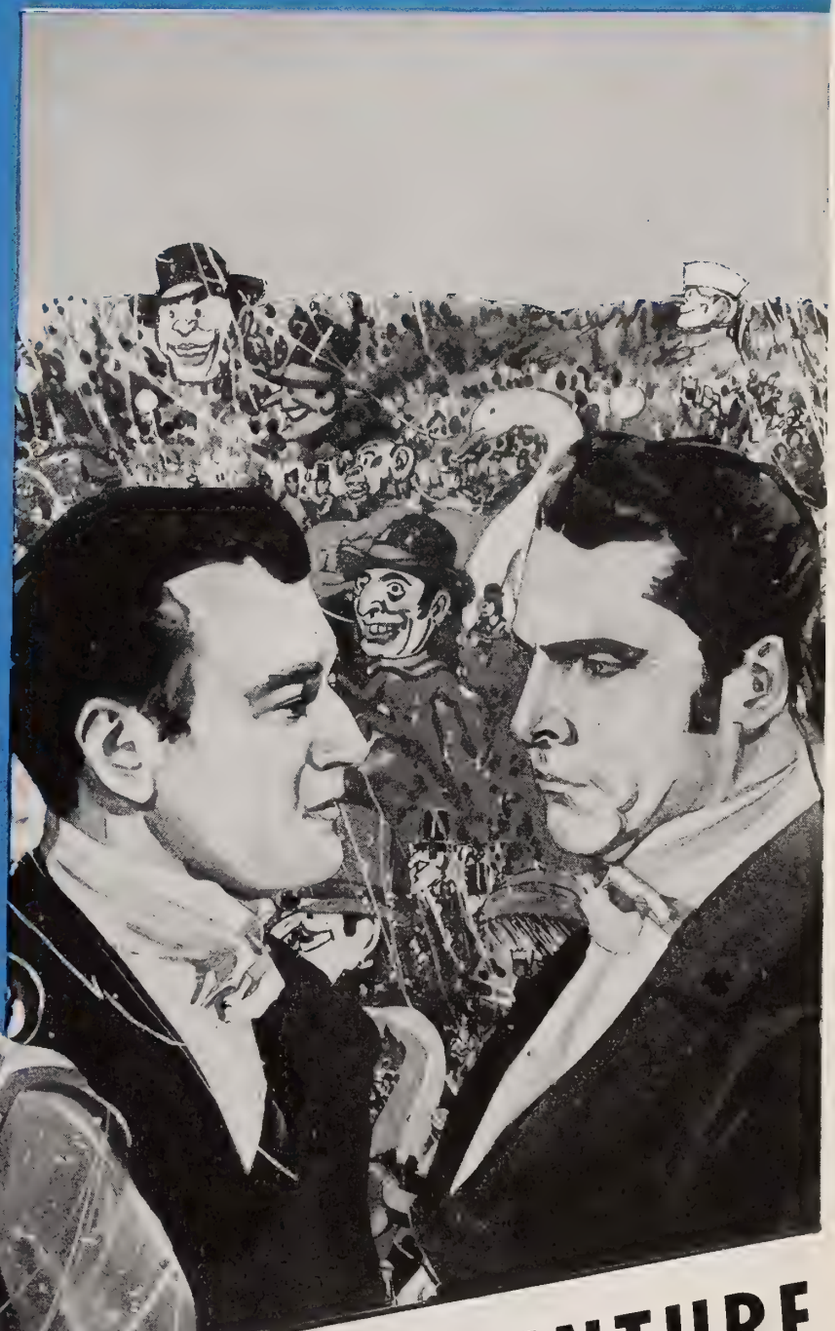
RAY MIDDLETON

HENRY STEPHENSON

HELEN WESTLEY

Screen play by Vera Caspary, Michael Hogan and Guy Endore • Original story by Edward James and Francis Faragoh • Director—Bernard Vorhaus





STIRRING ROMANTIC ADVENTURE

Dazzlingly set in America's most glamorous city...New Orleans the Paris of America . . . its French Quarter . . . its Mardi Gras.

A Republic PICTURE

NEW EXHIBITOR UNITS IN S. C., IOWA; THREE STATE GROUPS CALL MEETINGS

Virginia MPTO Calls Convention for July 13; Indiana ATO Elects Johnson, Wolf; Wisconsin and Arkansas Independents Meet

One more exhibitor organization appeared this week, the South Carolina Theatre Owners Association, headed by R. R. Bryant, of Rock Hill, S. C. At the same time, the Allied Theatre Owners of Nebraska and Iowa neared reorganization. It will include circuit and affiliated theatres. Meanwhile, the board of directors of the Motion Picture Theatre Owners of Virginia met last week in Richmond, and discussed, among other matters, the forthcoming summer convention at Old Point Comfort; the Associated Theatre Owners of Indiana elected officers; the Independent Theatre Owners Association of Arkansas is preparing for its annual convention May 11th and 12th in Little Rock; and the Independent Theatres Protective Association of Wisconsin and upper Michigan is to have a district meeting at Antigo, Wis., May 3rd.

South Carolina's TOA

Meeting at Columbia, South Carolina, Tuesday, April 15th, theatre owners of that state formed the South Carolina Theatre Owners Association, and elected the following officers: R. R. Bryant, of Rock Hill, president; Lee Little, of Camden, and Boyd Brown, of Winnesboro, vice-presidents; Warren Irvin, of Columbia, M. F. Schnibbin, of Florence, A. I. Mason, of Laurens, and J. C. Long, of Charleston, directors. A secretary and treasurer will be chosen later.

Mr. Bryant has invited all independent exhibitors of the state, to join.

New Iowa-Nebraska Unit

The board of directors of the Allied Theatre Owners of Nebraska and Iowa is to decide, soon, on a plan of reorganization of the unit, to include all theatre owners of the two states. Their decision will be presented then to a meeting to be held in Des Moines.

Leo Wolcott, president of the organization, described the plans last week. He said the new setup would probably have a paid secretary, under supervision of the board and the officers. He added the reason for including all types of theatre operation, affiliated as well as independent, was to adjust differences within the ranks of exhibition, rather than take them to arbitration, litigation, and, eventually, legislation.

He added the money saved by such settlement would be applied to organization finances, always a problem, he noted. Such finances, he remarked, might then be put in such shape they might be used for support of beneficial legislation, rather than in constant opposition to harmful legislation. He also stated:

"On the other hand, opponents of the plan state frankly that they feel the independent exhibitors would lose their identity, individual political importance, and the force of their numbers, and would be shoved into the background and rendered impotent by the circuits and affiliated theatres.

"But, personally, I have given a lot of thought to the thing during the past three years, and I feel independent exhibitors should study the idea carefully, and, in the final analysis, decide what is best for themselves, because unless we go into any organization wholeheartedly, it will never work.

"And, whatever we do, I feel the local organization should be fully developed before even considering any national affiliation."

Virginia MPTO Summer Plans

The Motion Picture Theatre Owners of Virginia are to hold their summer convention July 13th and 14th at the Chamberlin Hotel, Old Point Comfort, that state. This was made known at the directors' meeting last week in Richmond, at which, also, Sydney Gates, Norfolk exhibitor, was elected chairman of the convention.

Other matters discussed included the favorable decision by the unit, to distribute throughout the state the films recently made by MGM cameramen, of Governor Price and his State Defense Commission. William Crockett, president of the organization, was one of those instrumental in having MGM make the films.

Indiana ATO Elects

Herbert Johnson has been elected vice-president, and Marc J. Wolf, treasurer, of the Associated Theatre Owners of Indiana. Mr. Johnson is operator of the Ohio and Madison theatres, Madison, and of the Ritz and Palace theatres, Rensselaer. He succeeds Ernest L. Miller, of Indianapolis. Mr. Wolf is associated with Theatrical Managers, Inc., and succeeds Harry Markun, of Indianapolis.

Annual Arkansas Meeting

The Independent Theatre Owners Association of Arkansas will convene in Little Rock's Hotel Marion, May 11th and 12th. Officers are O. G. Wren, Little Rock, president; W. E. Malin, Augusta, vice-president; and K. K. King, Searcy, secretary.

The dates were decreed at a directors' meeting in Little Rock recently.

Wisconsin Unit To Meet

A district meeting of the Independent Theatres Protective Association of Wisconsin and upper Michigan will be held May 3rd in Antigo, Wisconsin. John Hanus, operator of the Home Theatre, Antigo, is chairman in charge of arrangements.

LUKAN ASKS AID IN SINGLES TIFF

L. O. Lukan, of the Independent Theatre Owners of Washington, Northern Idaho, and Alaska, this week invited "all persons interested in a single bill policy in theatres," and who may have material helpful to those fighting for such programs, to write to him at 7107 Woodlawn Avenue, care of the Green Lake Theatre, Seattle. The invitation was extended in a letter to the Editor of the Motion Picture Herald, *and it added that a single bill policy for theatres would probably be one of the "most important issues" at the joint convention of the Motion Picture Theatre Owners of America and the Pacific Coast Conference of Independent Theatre Owners, to be held in Hollywood June 9th through 12th. Mr. Lukan is chairman of the Single Bill Committee of the PCCITO.*

Executives, Variety Club Honor Dervin, Weiner

John J. Dervin, former United Artists branch manager in Boston, upon his promotion to the south as district manager with offices in Atlanta, was guest at a dinner Monday night. A group of executives from United Artists' home office attended, including Harry Gold, Haskell Masters, Monroe Greenthal, David Weshner and Charles Stern. Steve Broidy, general sales manager for Monogram, also attended.

In Pittsburgh, a farewell dinner, sponsored by the local Variety Club and exhibitors, is being planned for Abe Weiner, United Artists branch manager there, who has been transferred to the Boston exchange. The dinner will be held May 12th, in the Urban room of the William Penn Hotel.

The committee in charge includes: Mark Goldman, general chairman; C. C. Kellenberg, Ira H. Cohn, Art Levy, James Alexander, Dave Kimelman, "Buck" Stoner, Herb Greenblatt, Pete Dana, Harry Seed, Lew Lefton, John H. Harris, Harry M. Kalmine, toastmaster, William Finkel, Harry Hendel, M. A. Rosenberg, Ike Browarsky and Fred Beadle.

Ainsworth Acquires Gail Theatre

William Ainsworth, president of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, has acquired the Gail theatre in Mauston, Wis., from A. A. Suszki. The theatre will be operated in conjunction with the Fond du Lac, Oconomowoc and Shawano theatres, as part of the circuit being organized by Mr. Ainsworth in Wisconsin and Upper Michigan.

Two Receive MGM Award

Metro Goldwyn Mayer has awarded Honor Roll Buttons to Pat Heavy of the State theatre in Kalamazoo, Mich., and S. J. Badamo of Loew's Poli College, New Haven, for their campaigns on "Flight Command" and "Land of Liberty," respectively.

MGM CLAIMS $31,000,000 GROSS, 45,000,000 ADMISSIONS FOR 'GWTW'

8,500 Engagements and 3,000 More to Come Before 1942, According to Selznick's Distributor; List 5,000 Roadshows

A $31,000,000 gross to date at theatre box offices was claimed Monday for "Gone with the Wind" by Metro-Goldwyn-Mayer, with more than 8,500 engagements played and 3,000 more domestic bookings expected before the end of 1941.

Over 45,000,000 persons have seen "Wind," the David O. Selznick production of Margaret Mitchell's novel, the company said, since the picture opened in December, 1939.

In 1940 about 5,000 roadshow engagements were played and so far this year the film has been shown at about 3,400 other theatres at popular prices, it was said.

The company charged a 70 percent rental for the roadshow engagements with a guarantee of 10 percent profits where such was requested and an agreement could be reached with the exhibitor on expenses. For the popular price engagements it was reported that the rates averages about 50 percent. It was the industry's costliest production.

MGM said, "In less than a year and a half, 'Gone With the Wind' has grossed more than twice as much as the second biggest money picture of all time, 'The Birth of a Nation,' amassed at theatre box-offices in a twenty-year span."

Quigley Publications' International Motion Picture Almanac lists alltime rental grosses (not boxoffice) as with "GWTW" as follows: "Snow White and the Seven Dwarfs," $8,000,000; "The Singing Fool," $5,000,000; "Four Horsemen of the Apocalypse," $4,500,000; "Ben Hur," $4,000,000; "The Big Parade," $3,500,000; "Cavalcade," $3,500,000; "The Covered Wagon," $3,500,000; "Jazz Singer," $3,500,000, etc. These figures also were company claims.

MGM claimed that, "in many instances, the return engagement GWTW attendance figures overshadowed the original mark set in theatres to which it returned for 'anniversary' engagements."

Although war conditions have restricted foreign distribution and cut theatre business, "Wind" is said by MGM to have set a number of first run records in various countries. Long runs abroad include 62 weeks, Ritz, London; 23 weeks, Gaiety, Manchester; 36 weeks in Sydney; 43 days, Roxy, Shanghai; 16 weeks, Ideal, Buenos Aires, etc.

Some Other Grosses

Alexander Korda's United Artists release, "That Hamilton Woman," started its fourth week at the Radio City Music Hall, New York, Thursday morning after having set a nine-year Easter week record by playing to 95,910 persons in the four days of its third weekend.

The film is the sixth to stay at the theatre more than three weeks. Its first 18 days there drew 414,896 persons. Its second week grossed $108,000, more than the previous record holder, during its third week, "The Story of Vernon and Irene Castle," two years ago.

Other films which have stayed at the theatre more than three weeks have been "The Philadelphia Story" and "Rebecca," each of which stayed six weeks; "Snow White and the Seven Dwarfs," which stayed five; and "All This and Heaven, Too" and "Pride and Prejudice" which played four each.

Paramount's comedy, "Road to Zanzibar" on Wednesday began its third week at the Paramount Theatre, New York. The distributor reported the second week gathered more than $62,000. Receipts over the weekend were reported at more than $25,000.

Warner Brothers' "The Great Lie" was scheduled, later this week, to enter its third week, after having gathered $23,000 over the weekend, Friday through Sunday.

"I wanted Wings," Paramount's feature, at the Astor, New York, began its fifth week Wednesday, after taking $9,000 in its fourth.

MGM's "Men of Boys Town" has been held over in its first 15 key city openings, the company reported on Monday.

Some More Field Promotions

New Orleans was to be "titillated" Thursday evening by the opening of Universal's "The Flame of New Orleans" and the attendant celebration which was to include contests, parades, participation by city officials, and appearances by screen stars. The world premiere of RKO's "Scattergood Baines" is expected May 28th, aboard a steamship in Lake Michigan.

The New Orleans premiere, Thursday evening, at the Orpheum Theatre was to be featured by a city-wide holiday, the closing of schools, the decoration of streets, and parades; and the attendance from the studios, of Joseph Pasternak, producer; Rene Clair, director; Bruce Cabot, star, and of Andy Devine, Mischa Auer, Hugh Herbert, Peggy Moran, Anne Gwynne, Helen Parrish and studio executives. There is also a "Movie Star for a Day" contest, sponsored by the local office of Universal—entrants to be judged on their resemblance to Marlene Dietrich, star of the film.

Gene Murphy and Thomas McLeod handled the exploitation in that city for Universal.

The "Scattergood Baines" premiere aboard a ship will, in probability, be aboard the Wisconsin and Michigan Steamship Company's new $1,000,000 boat, the Milwaukee Clipper. It will probably occur in conjunction with the ship's maiden voyage; and some 900 guests are expected.

Immediately after the premiere the boat will be placed in service between Milwaukee and Muskegon. Stars expected at the showing are Guy Kibbee, Jean Hersholt, Charles Winninger, Mildred Coles and Kenneth Howell.

The premiere of Warners' "Sergeant York" is expected in Milwaukee September 15th because that is the time, and the city is the site, of the annual American Legion convention.

Radio Stars on Air Show

In conjunction with Twentieth Century-Fox's new "The Great American Broadcast" the film company honored personalities of radio whose careers go back to the days of the crystal sets with a nation-wide broadcast on the "Vox Pop" show Thursday, April 17th, over the Columbia Broadcasting System.

Guests on the broadcast included Lowell Thomas, Adelaide Hawley, Guy Lombardo, Graham McNamee and Howard Barlow, and Joan Edwards, vocalist and newcomer to the networks.

Following the broadcast a dinner was held at the Barberry Room, and was attended, besides the guests of honor, by reporters, writers and columnists from New York newspapers and magazines.

Prudential Takes Casey Interests

Prudential Playhouse Operating Company, headed by Joseph M. Seider, has taken over the interests of Charles E. Casey in the eight theatres held by Casey & Wheeler.

Mr. Casey, retiring after a partnership with Irwin Wheeler dating back to 1917, will make his home permanently in Florida. Mr. Wheeler, who will retain his interest in the eight houses, will continue to manage them. The Prudential company has had an interest in the theatres for some time. The Casey and Wheeler offices will be consolidated with those of Prudential.

The eight houses involved are: the Playhouse, Richfield, Conn.; Playhouse, New Canaan, Conn.; Playhouse, Mamaroneck, N. Y.; Playhouse, Rye, N. Y.; Strand, White Plains, N. Y.; Larchmont, Larchmont, N. Y., and Playhouse and Garden Theatres, Princeton, N. J. The new arrangement will become effective Sunday.

Universal Renews Wometco, Consolidated Franchises

Universal has renewed long-term franchise agreements with the Wometco Circuit in Florida and Consolidated Theatres of Hawaii, and has negotiated a number of two-year deals with other independent circuit operators in this country, William A. Scully announced this week. Mr. Scully said that the new Wometco franchise is for five years, replacing a similar franchise which expired recently. The Consolidated franchise is for three.

Select Closes Deals

Circuit deals have been closed by Select Attractions, Inc., for "City of Missing Girls" in the following situations; Fox Intermountain Circuit, Denver; B & K Great States Circuit of Illinois; Loew-Poli New England Circuit; and for first run at Warner's Capitol theatre in Philadelphia; RKO Boston theatre, Boston; Fox Rialto theatre, Denver; Brandt's New York theatre, New York City; Strand theatre, Brooklyn, and the RKO Temple theatre in Rochester, N. Y.

Kaye Joins Cohen

Gordon Kaye, for the past two years in Republic's production department on the coast, has been made assistant to Albert Cohen, producer for the company, replacing Douglas Yates, son of H. J. Yates, who has joined the Army Signal Corps at Wright Field in Dayton, Ohio.

Theatre Man Kidnapped

John Pucci, manager of the Globe theatre, Philadelphia was kidnaped and robbed of $56 after an hour's ride through the city's outskirts last week-end.

UNITED ARTISTS THE FIFTH TO HOLD '41 CONVENTION; MONOGRAM MEETS

Regionals Open UA Sales Meetings; RKO - Disney Prepares "Reluctant Dragon"; Monogram Now Lists 32 Features;

United Artists, fifth film company to hold sales conventions this year, is to have its first district meeting, one of five, next Monday and Tuesday at New York's Waldorf-Astoria Hotel. Previously, Universal, Monogram, Republic, and Producers Releasing Corporation have held meetings, at which, as in the instance of UA, product and sales plans for the 1941-42 program were disclosed, and discussed.

Meanwhile, Hollywood reported a big product boom, building for "blocks of five" selling, (see page 14).

At Monogram's regional convention in Chicago Sunday, one of a series, it was disclosed the company will have 32 pictures on its new program, instead of the 26 originally announced.

Twentieth Century-Fox, preparing for a sales convention to be held this summer, announced its new season plans envisage a greater number of films in work between May and August than ever before in its history.

Walt Disney's "The Reluctant Dragon," full-length cartoon "live" talent film, will have an "early release," RKO stated.

Nicholas Schenck, MGM president, conferred in New York last week and this, with studio executives E. J. Mannix and Nicholas Nayfack.

Norman Moray, Warners short subjects sales chief, returned to New York after conferences at the studio over new product.

Paramount indicated its new season short subjects budget would be 40 per cent more than the current season's.

Tay Garnett has formed an independent producing company in Hollywood.

United Artists Meeting

The United Artists eastern regional meeting will be held in the Jansen Suite of the Waldorf-Astoria, New York, supervised by Arthur W. Kelly, vice-president in charge of sales. He will be assisted by Harry L. Gold, vice-president and eastern general sales manager, and Haskell M. Masters, western general sales manager. Attending will be members of the company's branches in New York, Boston, New Haven, Philadelphia, and Washington.

UA's second regional will be held at the Roosevelt Hotel, New Orleans, May 1st and 2nd. Sales executives from that city, Dallas, Atlanta, and Charlotte, will attend.

The third regional will be held May 3rd and 4th at the Netherlands-Plaza Hotel, Cincinnati, to be attended by sales staffs from the branches in that city, and from Buffalo, Cleveland and Indianapolis. The fourth, on May 5th, 6th, and 7th, at the Congress Hotel, Chicago, is to be attended by men from that city, and Detroit, St. Louis, Kansas City, Calgary, Montreal, St. John, Toronto, Vancouver, Winnipeg, Milwaukee, Omaha, and Minneapolis. The fifth, May 9th and 10th, at the St. Francis Hotel, San Francisco, will be attended by men from that city and Los Angeles, Seattle, Denver, and Salt Lake City.

"Dragon" Early Release

RKO Radio Pictures announced this week it had decided to give "definitely" early release to Walt Disney's next feature, "The Reluctant Dragon", which combines cartoon and "live-talent" techniques, and which is his fourth full length picture. The company is also releasing Disney's "Bambi", as well as other forthcoming Disney features, the latter under an extension of the present releasing contract, recently announced.

Mr. Disney, his animators, Robert Benchley, Frances Gifford, and others, appear in "The Reluctant Dragon".

RKO has signed Ginger Rogers to a new long term contract. An unspecified number of fiilms will be made by her during the next three years. She is now appearing in her 47th feature, "Tom, Dick, and Harry", now in work.

The company announced that 12 exchanges shared in the Pathe News special awards at the end of the fourth period, mid-April. They are Chicago, Charlotte, Atlanta, Los Angeles, Washington, Dallas, Cleveland, New Orleans, Pittsburgh, Sioux Falls, Oklahoma City, and San Francisco.

Monogram Boosts to 32

Monogram will have 32 features on its 1941-42 program, instead of the 26 announced at the convention in Los Angeles recently, its midwest sales personnel was told Sunday, at the Chicago regional convention, by Steve Broidy, general sales manager.

There will also be 16 westerns, Mr. Broidy asserted, adding some details. Eight of these films, the "Rough Riders", will star Buck Jones, Tim McCoy, and a "well known" comedian whose name Mr. Broidy did not disclose, but who was announced as expected to sign a contract shortly. The other westerns will be "The Range Buster" series, starring Max Terhune, Ray Corrigan, and John King.

Attending the Chicago meeting were franchise holders and salesmen from the Monogram exchanges in that city, Minneapolis, Milwaukee, ndianapolis, St. Louis, Kansas City, Des Moines, Oklahoma City, and Omaha, Cleveland, and Cincinnati.

Monogram's third regional convention is to be held Saturday and Sunday at the Hotel Warwick, New York. Franchise holders and exchange men will be present from New York, Boston, New Haven, Albany, Buffalo, Philadelphia, and Washington, and Pittsburgh.

Paramount Boosts Shorts

Paramount's short subjects budget for the new season will be 40 per cent more than that for the current season, Oscar Morgan, short subjects sales head, has revealed. Mr. Morgan is on tour of the company's exchanges, with "pep" talks scheduled in all of them.

The first three cartoons on the 1941--42 lineup are "Popeye Joins the Navy", "Blunder Below", and "Rootin', Tootin', Recruitin'". This is the first time Popeye has 'joined the U. S. navy.'

This week, Richard F. Murray, business manager of the short subjects department was in Miami, conferring at the Max Fleischer studio on the new cartoon product.

Warner Shorts Set?

Norman Moray, short subjects sales manager for Warner Brothers, returned to the New York home office Monday, after two months in the field and at the studio. He conferred there with Jack L. Warner, vice-president in charge of production, on new short subjects.

Ed Hinchy, of the Warner theatre circuit's home office, on Friday, April 18th, was appointed head film buyer for the Philadelphia zone. Such buying had been handled by the home office. The move is effective May 1st, and is regarded as the "first Warner move" in adapting the circuit's executive staff to operations under the consent decree; and it is furthermore expected there will be similar moves shortly in the rest of the circuit.

Lester Krieger, head of the booking department in the Philadelphia area, has been transferred to new duties in the city territory. This transfer is a consequence of the Hinchy appointment.

It was emphasized at the home office that,

(*Continued on page 32, column 3*)

"16mm Merchants' Showings Forcing Exhibitors Into Summer Shutdowns"

Indiana exhibitors join their colleagues in other states in condemning 16mm. film shows put on by merchants to the detriment of regularly established theatres.

In a letter to the Editor of MOTION PICTURE HERALD, this week, Abe H. Kaufman, president of the Terre Haute (Indiana) Theatres Association, assailed the continued showing of 16mm. product, as transcribed from majors' features, and circulated with their permission. The exhibitor leader commended Republic Pictures for the announcement that the company not only would continue to have "no 16mm. competition for Republic accounts", but also that it had refused $500,000 for such rights to its 35mm. pictures.

Mr. Kaufman declared that within five years the number of traveling 16mm. shows in his state had increased to 167; and that, in and near Terre Haute, there are now six such shows, sponsored by local merchants.

"How long will patrons *pay* to see pictures in our theatres, when they can see them *free* by riding 10 or 15 minutes to a nearby merchant show?" he asked, and warned that producers "should also remember that their percentage pictures are playing against free shows six nights a week, thus hurting themselves as well as their customers; and what is true in Indiana is doubtless the same all over the United States."

He asserted that, if the "menace" continued, "it's not going to be long before exhibitors will be forced to take a five months' vacation while their patrons go to see free shows from April through September".

David O. Selznick

PRODUCER OF "REBECCA" and "GONE WITH THE WIND"

announces for immediate playdates the re-issue of two of his greatest box-office pictures!



Ronald Colman in
The PRISONER OF ZENDA

with

MADELEINE CARROLL

MARY ASTOR · DAVID NIVEN · RAYMOND MASSEY · C. AUBREY SMITH

DOUGLAS FAIRBANKS, JR.

as Rupert of Hentzau

Produced by David O. Selznick · Directed by John Cromwell
Based on Edward Rose's dramatization of Anthony Hope's novel

A Selznick International Picture



Mark Twain's Beloved Classic

The ADVENTURES OF TOM SAWYER

IN TECHNICOLOR

Directed by Norman Taurog

A Selznick International Picture

RELEASED THRU UNITED ARTISTS

NAZIS FORCING THEIR PROPAGANDA PICTURES IN OCCUPIED COUNTRIES

German Studios Producing "Enlightenment" Films for Occupied Countries; Strict Codes for Patrons Enforced

War has proved no obstacle to the German film industry, in forcing Axis ideologies, reports received in Washington and New York from Berlin and the occupied countries of Europe indicate. The Nazi official cinema trust is said to be producing more pictures than ever and is exhibiting propaganda-laden pictures throughout France, Norway, Denmark and the Reich. The Germans are also exerting considerable effort to export films, particularly to South America, and are producing special newsreels and Spanish language films for overseas consumption.

Nazi efforts to control native producing companies in the Argentine were reported by MOTION PICTURE HERALD on February 22nd, page 19, in a report by Natalio Bruski, Buenos Aires correspondent. Banco Germanico, Agfa, Siemens Schubert and other German financial and equipment houses in South America by extending liberal credits, and in some cases forcing bankruptcy action, are securing decisive voice in the control of Latin American producers such as Sono Film, SIDE, PAF, and Tecnograf, Senor Bruski reported.

Cool Reception

Reception of the Nazi film fare in subject territories has not been warm, uncensored reports indicate. Norwegian boycott of the German theatres in Oslo, Stavenger, Trondheim and Lillehammer has brought a German warning that other taxes will be increased if revenue from motion picture houses continues to drop. Similar situations are reported from France, Holland, and Denmark.

A strict code of behavior is prescribed by the Germans for theatre audiences. It prohibits "laughter, meaningless applause, stamping with the feet, coughing and clearing the throat, whistling or vociferous comment." Where reception of the "enlightenment" films is particularly cool, house lights must be kept on, and at Oslo, Paris, and other large cities uniformed policemen attend every performance. Theatre audiences remain small, except for the free attendance of German soldiers and officers, it is said.

Although the war ended production in the occupied territories the Reich cinema trust claims to have increased production during the past year. Representatives here and in Berlin claim a record year for UFA, Tobis, and the German theatre operators. There are 7,000 theatres operating in Germany and the Eastern provinces and licenses have been granted to an additional 1,002 houses in "the newly acquired territories," according to a spokesman in New York.

UFA, largest German producing unit, in a statement released in Berlin recently, called the fiscal year 1939-40 one of the best in its career. It reported a gross of 166,180,000 marks for 1940 against 142,410,000 marks in 1938-39, with a net profit of 1,700,000 marks in 1940 compared with 470,000 marks the previous year.

Spokesmen here attributed better picture business in Germany to patronage during the blackout and to extensive newsreel coverage of the war by cameramen of the Reich Army's official "Pressekompanie." A unit of reporters, still and motion picture cameramen is assigned to each regiment and naval unit, and is responsible for full coverage of all action.

Last year UFA produced 27 feature pictures, three less than in the previous year; one full length foreign language (Spanish) film against six the year before; eighteen shorts, an increase of three; 32 educational and cultural films, an increase of four; 22 foreign language culture films, a decrease of ten; 87 industrial films against 125 the year before, and the same number of newsreels, 156. Military newsreels are released weekly, with more frequent issues during active campaigns.

Future Production Plans

Production plans for the coming year, according to an announcement relayed to the German Library of Information in New York by DNB, the official German news outlet, call for 110 feature productions during 1940-41. UFA will produce 34, Tobis 34, Terra 24 and Bavaria Films 18. The dispatch also mentions twenty films to be produced jointly by German and Italian companies. There is no description of their subject, or production locale, nor any mention of the joint Axis picture plans later than last November. Presumably production has been halted by the course of the Italian military campaign.

Kurt Hubert, export director of Tobis films, in a German short wave broadcast in English last Fall claimed that German studios were expanding and estimated that one hundred feature films have been produced in the Reich since the outbreak of the war. A transcript of the broadcast, aimed at American listeners, was obtained from the German Library of Information, subsidized Nazi information center in New York. Approximately 200 cultural short subjects were produced in Germany since the outbreak of War, according to Mr. Hubert. They dealt with "natural science, architecture, travel, and expeditions in foreign countries." Many were translated for the export trade.

"The type of educational films showing scenes of life and training of our boys for the army, navy and airforce with all their newest equipment, tanks, submarines, stukas and so forth and so on are extremely popular," Mr. Hubert said in the broadcast.

German newsreels which have been combined for the export trade into such propaganda pictures as "Baptism of Fire" and "Victory in the West" are filmed entirely by the regular army cameramen in the course of duty, Mr. Hubert declared. "They are regular soldiers, doing a soldier's full duty, always in the first lines . . . this explains the realistic pictures which we show and which have given millions the thrill of their lives and an idea of the grim reality of war," the Tobis director told American short-wave listeners. He cited the spectacular films of the attack on the Westernplatte near Danzig, the attack at Maas, the meeting in Compiegne and occupation of Paris as examples of the ubiquity of Pressekompanie cameramen.

Prepared in 16 Languages

Export versions of the official Nazi pictures are prepared at Berlin by the Ministry of Information. Titles and sound track are translated into 16 different languages and reels up to 3,000 feet in length are exported as what Mr. Hubert classified as a "perfect document of historical truth and nothing but the truth, therefore answering the German demand for a good substantial report in every way."

The films are circulated throughout Europe, and in South and Central America and the Far East. The UFA office in New York reports that, despite blockade difficulties, a German film reaches this country on an average of once every two weeks.

Dialogue is not translated into English and distribution is limited to about a dozen local houses in German-American neighborhoods. Two theatres in the Yorkville section of New York, four in Brooklyn, two in New Jersey and houses in Milwaukee, Chicago, San Francisco and Buffalo regularly show German newsreels, while theatres in other cities with a German section show the films occasionally. Approximately 32 features in German were brought into the country last year, according to George Nitze, director of UFA's American office. A few of the pictures received English subtitles but most were exhibited in the original German. Little theatres specializing in French and other foreign pictures do not handle the German product.

United Artists Begins Meetings

(*Continued from page* 30)

despite Mr. Hinchy's new duties, operating control, and final approval of buying, remain vested in Joseph Bernhard, general manager, and Clayton Bond, head film buyer.

Warner Brothers' "Twentieth Year For Sears" sales drive ended at the weekend. Bills for the 17-week period were said to be ahead of those in last year's 'Sears Drive', previous record holder.

Garnett's New Company

Tay Garnett has formed a production company, in Hollywood. It is scheduled to make four features, which he will produce and direct. The first will be an adaptation of his own story, "World Cruise", and which will be titled, "Three Sheets to the Wind." The film will star Brian Donlevy.

Stern with Columbia

Bill Stern, sports announcer for the National Broadcasting Company, has been signed by Columbia for the commentary on the new, "World of Sports" short subject series.

The series is for the 1941-42 program. There will be 12 subjects. Mr. Stern will narrate for all.

Increased Fox Schedule

Twentieth Century Fox will have before its cameras, from May through August, "more films than ever before in its history"; so that by August 1st, it will have between 10 and 15 films completed for release, the company announced this week. Darryl F. Zanuck, vice-president in charge of production, issued assignments this week to producers William LeBaron, Mark Hellinger, and Ernst Lubitsch, and associate producers William Perlberg, Lou Edelman, and Lou Ostrow; and to producers Sol Wurtzel, Nunnally Johnson, Harry Joe Brown, Robert Kane, Milton Sperling, Ralph Dietrich, and Walter Morosco.

Among films production of which is scheduled soon are "Caribbean Cruise", "A Straight Left", "The Bowery Nightingale", "Remember the Day", "Charley's Aunt", "A Yank in the R. A. F.", "The Black Swan", "I Won't Dance", "How Green Was My Valley", "Private Nurse", "The Last of the Duanes", "The Dead Take No Bows", "The Night the World Shook", "Twenty One Men and a Girl", "Law and Order, Inc.", "Stand Up and Cheer", "Finders Keepers", and "Accent on Love".

The Hollywood Reporter

HOLDOVERS REACH ALL-TIME HIGH

Forty Pictures Getting Extended Playing Time In Many Sections Of Country

New York.—An all-time high of 40 pictures, 25 in current general release and 15 [illegible] key city first runs, are getting extend[illegible] with lengthy holdovers [illegible] rage high of fiv[illegible] new

. . . AND OF ALL THE FORTY PICTURES

None CAN COMPARE WITH

Charlie Chaplin

in THE

Great DICTATOR

The Greatest Hold-Over Attraction Ever Released Thru United Artists

It grossed three quarters of a million dollars during its roadshow engagement of 23 weeks at the Astor and 7 weeks at the Capitol in **NEW YORK CITY.** And its popular-priced release broke all Easter Week records over Loew's Metropolitan Circuit!

Now in its 14th week in **PHILADELPHIA.** Seven weeks at advanced prices at the Aldine. Now held for seventh week at the Stanton at popular prices!

Sensational in **SAN FRANCISCO!** Three weeks at advanced prices at the United Artists. Now held over for second week at popular scale!

In **WASHINGTON** four weeks at the Columbia and four weeks at the Palace.

Held over on an average of four weeks in **LOEW THEATRES** throughout the country!

Coast to coast hold-overs too in **CANADA!**



Produced, written and directed by
CHARLES CHAPLIN
with
PAULETTE GODDARD
JACK OAKIE • HENRY DANIELL
REGINALD GARDINER • BILLY GILBERT • MAURICE MOSCOVICH

SEX EXPLOITATION OF RKO PICTURE BY THEATRE TO RECEIVE COURT TEST

RKO Goes to Law as Showmen Offer Old Ginger Rogers Film "For Adults Only" With Lectures on "Sex"

The right of a motion picture distributor to seize film leased to an exhibitor who has linked the picture to a lecture on sex, is to be determined by the Superior Court in Los Angeles. The court, at the same time, will also rule on the question of whether oral film contracts are binding on the distributor, as effected by the distributor's representative and an exhibitor.

The action, posing unusual legal and film contractual implications, was brought against RKO Radio Pictures, Inc., by the operators of the Grand Wilshire Theatre in Los Angeles, over RKO's physical seizure of its print of Ginger Rogers' "Primrose Path", first released in March, 1940.

RKO, on Tuesday, March 4th, filed for, and immediately obtained from the Superior Court, repossession of the "Primrose" print, because of the nature of newspaper promotion used by the theatre management.

Ginger Rogers had, the week before, won the Academy Award for the best acting of the year. The theatre operators made a spot booking of the old "Primrose" picture, apparently to cash in on the Award publicity, which it attempted through newspaper advertisements citing: "1941 Academy Award Winner Ginger Rogers in Her Greatest Sex Sensation, Primrose Path. Her First Kiss. Her Love. The One Romance in Every Woman's Life."

The newspaper advertisements appeared only in the Los Angeles Hearst papers and in the Daily News.

RKO Demands Print

Joseph R. McDonough, vice president of RKO, signed the repossession papers for RKO, which demanded delivery of the print or payment of $10,000.

Attached was the service of a writ of replevin by the Los Angeles County Sheriff's office and the following charge by the distributor:

"Defendants claim to hold possession of said property (one positive print of 'Primrose Path') pursuant to a purported oral agreement or license from plaintiff; but that in truth and in fact said purported oral agreement was and is invalid and void and conferred no rights of any nature upon defendants; that said purported oral agreement was obtained by false and fraudulent misrepresentation made by defendants to plaintiff and upon which plaintiff relied, and which were known by defendants to be false and untrue."

Defendants in RKO's March 5th action to repossess included E. A. Thomas, described as an Oklahoma theatre man; Harold Goldin and Mrs. P. A. DeCenzie, the latter described as a 'sex' lecturer who spoke at the few performances of "Primrose Path" given at the Grand Wilshire.

On March 12th, the three defendants filed a counter action to RKO's complaint, asking for $20,000 general and exemplary damages, as well as costs of litigation. Harold A. Fendler, Los Angeles attorney, represents the trio.

They asserted that RKO's repossession compelled them to close the theatre for five days, and claim that RKO is wrong in its legal procedure; that the distributor should have asked the court to restrain the 'sex' advertising of the film, rather than seize the print with the Sheriff's aid.

In the March 12th cross-action by the theatre operators, they alleged that on February 28th, they entered into an agreement with RKO to rent, for one week at a rental of $35, a print of "Primrose Path." On March 1, when the first week's run started, they made a new agreement to carry the film a second week, in the latter period at the rate of $22.50. Both amounts were paid to the company, it was stated. Also paid, according to the counter suit, was $10 rental for a March of Time short, "Crisis in the Pacific."

Two hours prior to the filing of the RKO suit, it was alleged, agents of the company made demands for the picture, but this was refused because "defendants had engaged in extensive advertising campaigns by poster and lobby display and in newspapers and had hundreds of patrons in the theatre at the time."

In the counter suit for $20,000, the trio further alleged:

"On February 27, Miss Rogers won the Academy award as the most outstanding actress of 1940 and by reason of such award, cross complainants had acquired asset of peculiar, unique and unusual value which required and justified extensive publicity, promotion and exploitation given," they said.

"Acts of defendants were and are malicious, oppressive and fraudulent," the cross complaint further charged.

The promotions for the Ginger Rogers picture, coupled with the "sex" lecture, created a storm, particularly in view of the fact that the City Police Commission and the Los Angeles City Council were considering a film censorship ordinance at that time.

"Blowups" carrying such captions as "her first sex experience" were used extensively. Pictures of Miss Rogers were used throughout the campaign which stressed admissions would be "for adults only."

Practically certain to arise in the controversy is the question of whether a distributor, to prevent further running of a picture, should take back the film through a writ of replevin, or whether an injunction be obtained to prevent any assertedly objectionable advertising campaign in connection with the film.

To Question Oral Contracts

The question of whether oral contracts are binding is also bound to arise, and also what hold, if any, a distributor has over product already rented and being shown in a public theatre.

The Grand Wilshire Theatre was leased by the lecturer and her two business partners for the duration of the show. Previously, German and Italian pictures, as well as other product, had been shown there by various other persons.

Mr. Fendler, attorney for the trio, in about a week is expected to file depositions of RKO exchange workers who made the asserted rental agreement.

Also soon to be filed will be RKO's answer to the cross-complaint and the company will assert, it is reported, that the trio did not have a license to operate a theatre in the first place.

DEFENSE FUNDS AID FLORIDA THEATRES

Theatres in Tampa, Florida, are enjoying a marked increase in business because of the record-breaking tourist season and the Government money being spent on nearby army air fields and shipbuilding. Four theatres—the Victory, Rialto, Rex, and Howard, all of which have been dark during the past several years—have been running on a full-time schedule. The new State theatre, which features first-run Warner films, is finding business so good on some films that they are holding them over. Recently, "Meet John Doe" had a run of two weeks. The Tampa brought back "Gone With the Wind" for a run at popular prices, which, however, were advanced above the usual house scale, and played to capacity at each of the three daily shows.

The Sparks circuit has opened a Drive-In theatre, accommodating 400 automobiles, and a new neighborhood, the Osborne, in the Tampa Heights section is to open in June.

National Decency Legion Classifies Seven Pictures

Of the seven pictures classified by the National Legion of Decency in its listing for this week four were found unobjectionable for general patronage and three were approved for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "The King of the White Elephant," "Sign of the Wolf," "Sis Hopkins" and "They Met in Argentina." Class A-2, Unobjectionable for Adults: "Exile Express," "Girl From Havana" and "Washington Melodrama."

Defense Films for Yorke

Emerson Yorke has been awarded a contract to produce five single-reel technical subjects by the Procurement Division of the Treasury Department.

Langton Succeeds Hanline

Maurice Hanline, Republic story editor, has resigned and Francis Langton, formerly head of the writers' department at Paramount, has succeeded.

THE HOLLYWOOD SCENE

Still Booming

Hollywood's production peak leveled off a bit this week, but remained in the boom stage, nonetheless, with 45 pictures shooting, 11 finished and nine started, in each case two less than in the same categories the week before. Being prepared were 27, and 69 were being edited.

The week's tabulation:

COMPLETED

COLUMBIA
Obituary
Prisoner On Devil's Isle
One Way Street
MGM
Blossoms In the Dust
Dr. Jekyll and Mr. Hyde
PARAMOUNT
Buy Me That Town
The Great Man's Lady
RKO
My Life with Caroline
REPUBLIC
The Desert Bandit
UNIVERSAL
Too Many Blondes
Unfinished Business
WARNERS
The Gentle People

STARTED

COLUMBIA
Our Wife
Son of Davy Crockett
MGM
Barnacle Bill
PARAMOUNT
Forced Landing
RKO
Lady Scarface
REPUBLIC
Saddlemates
UNIVERSAL
Marshal Law
WARNERS
Navy Blues

SHOOTING

COLUMBIA
Betty Co-ed
Blondie in Society
KORDA (UA)
Illusions
MGM
Unholy Partners
Lady Be Good
Bargain Basement
The Get Away
PARAMOUNT
Hold Back the Dawn
Aloma of the South Seas
The Parson of Panamint
World Premiere
Nothing But the Truth
Henry for President
RKO
Before the Fact
Tom, Dick and Harry
Devil and Daniel Webster
Parachute Battalion
Scattergood Pulls the Strings
Cyclone on Horseback
The Father Takes a Wife
Interlude
REPUBLIC
Thunder Over the Ozarks
Angels with Broken Wings
20TH-FOX
Miami
Man Hunt
Sun Valley
Man with the Shovel
Belle Starr
UNIVERSAL
Beyond the Law
Abbott and Costello in the Navy
Half Way to Shanghai
WARNERS
Sergeant York
Dive Bomber
Man Power
Bad Man of Missouri
Flight Patrol

Two short subjects were completed, though none were started.

CASTING THE LANDSCAPE

Paramount, possessor of a $150,000 property in Ernest Hemingway's "For Whom the Bell Tolls", has launched a search for locations.

What makes said search unusual is the method employed. For the studio assigned artist Richard Kollorsz to paint his conception of the type of countryside needed for filming the picture, then copied the paintings and mailed them to chambers of commerce throughout nine western states. The chambers were requested to send photographs matching the paintings, if such terrain existed in their neighborhood.

This, reports Paramount not without pride, is the first time that Hollywood has attempted to cast countryside in this manner.

Directors' News

Reflecting the current high level of Hollywood's production activity are the recent assignments of just under a dozen directors to flims at six studios.

Roy Del Ruth, recently signed to a directorial contract at the studio where he made "Broadway Melody of 1938," has received as his first assignment "The Chocolate Soldier," Oscar Straus operetta, with Nelson Eddy and Rise Stevens.

At Paramount, Victor Schertzinger is to handle "Birth of the Blues," with Bing Crosby and Mary Martin co-starring in the picture, which will feature 13 famous old songs.

Reinhold Schunzel has been signed by Sol Lesser to direct "Strange Victory," Martha Scott's next starring picture, set to start in May. In Culver City, George Cukor, who has just completed Joan Crawford's latest film, "A Woman's Face," is to direct Greta Garbo's new picture, an untitled comedy in which the star plays a dual role.

"Ladies in Retirement," stage play bought by Columbia, is to be directed by Charles Vidor, with Ida Lupino and Louis Hayward already signed for the cast.

Frank Borzage has been chosen to direct "Smilin' Thru," next Jeanette MacDonald picture, which will be filmed in Technicolor. Borzage's last two pictures were "Flight Command" and "The Mortal Storm."

William Keighley, who recently had his contract renewed at Warners after finishing "The Bride Came C.O.D.," will next handle "Iron Cavalry," story of the U. S. Army Tank Corps.

Lewis Milestone has been signed to direct "Joan of Paris," second of the Michele Morgan vehicles at RKO. Milestone is now directing "My Life with Caroline" at the same studio.

The picturization of J. P. Marquand's current novel, "H. M. Pulham, Esq.," has been assigned to King Vidor at Metro-Goldwyn-Mayer. And Busby Berkeley, who directed Mickey Rooney and Judy Garland in "Babes in Arms" and "Strike Up the Band," will do likewise for "Babes on Broadway," first picture in which Shirley Temple will appear under her new contract.

Edward H. Griffith, who directed "Virginia" recently, has been assigned the direction of "Out of the Frying Pan," Broadway comedy purchased by Paramount.

▽

Name News

NORMA SHEARER'S next MGM film is to be "We Were Dancing," a story written from Noel Coward's "Tonight at 8:30."

FRANCHOT TONE has been set for the top role in FRANK LLOYD'S "I, James Lewis."

PAULETTE GODDARD received the feminine lead in "Reap the Wild Wind," forthcoming CECIL B. DE MILLE picture.

NUNNALLY JOHNSON will act as associate producer and write the screen play of "The Night the World Shook" for Twentieth Century-Fox.

ROBERT PRESSNELL has been assigned to do the screen play of SAMUEL GOLDWYN'S "Seventh Cavalry."

BRENDA JOYCE has had her option renewed.

CLAIRE TREVOR and JOHN HUBBARD have been signed to Columbia contract.

GORDON HOLLINGSHEAD, Warner short subjects producer, received a new contract.

▽

Columbia Pictures has signed Barbara Stanwyck to make two pictures a year for the next three years on a straight contract with no options. She is permitted to make outside pictures, but Columbia will have priority on her services. Her first at the studio will be "The Doctor's Husband," which Wesley Ruggles will produce and direct.

▽

Tay Garnett has formed an independent producing company in Hollywood and will produce and direct four features, the first of which will be an adpatation of his own story, "World Cruise," to be retitled "Three Sheets to the Wind," starring Brian Donlevy.

▽

Samuel Goldwyn will produce an aviation musical with a South American background, and plans to star Bob Hope in the picture, to promote Pan-American.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Great American Broadcast

(20th Century-Fox)

Entertainment Took to the Air

Told in terms of fiction background by fact, the story of how entertainment came to the fore in radio imparts strength, substance to this broadside of music, mirth and emotion, a film in the groove of to-day's requirements on all points. The picture is indebted to Mack Gordon and Harry Warren for a folio of songs delivered with zest and precision by Alice Faye, Jack Oakie and John Payne, and by the Ink Spots in two sequences which are among the items radio audiences have been waiting for. Other names for billing that means business are Cesar Romero, Mary Beth Hughes, the Nicholas Brothers, whose dancing has been a hit in other pictures from the same studio, and the Wiere Brothers, newcomers.

The picture opens in 1919 some time prior to the Willard-Dempsey championship fight at Toledo which, thanks to lifting of restrictions against shipping of boxing films, is included in the picture as something both to see and exploit. The broadcasting of this event, counted a milestone in the development of radio, is shown in the picture with what appears to be the authencity of then and there. The story carries its principals from this point up to the first coast-to-coast hookup.

Utilizing a three-cornered romance not unlike that employed in "Alexander's Ragtime Band," and since as mainstay of narrative interest in musicals, the picture casts Messrs. Oakie and Payne as buddies in love with the singer portrayed by Miss Faye, adding Mr. Romero as a suitor who has not only love for the lady but funds with which to finance the enterprises in which the three engage. There is struggle and separation and of course the ending the audience expects and relishes.

Production by Kenneth MacGowan reflects study and research as well as expenditure. Archie Mayo's direction divides stress between music and story in a manner to make the most of each. The film starts with a bang and holds the pace throughout.

Previewed at the studio.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Director, Archie Mayo. Associate producer, Kenneth Macgowan. Lyrics and music by Mack Gordon and Harry Warren. Dances staged by Hermes Pan. Musical direction, Alfred Newman. Directors of photography, Leon Shamroy and Peverell Marley. Art direction, Richard Day and Albert Hogsett. Set decorations, Thomas Little. Film editor, Robert Simpson. Costumes, Travis Banton. Sound, Joseph E. Aiken and Roger Heman. P.C.A. Certificate No. 7043. Release date, May 9, 1941. Running time, 80 minutes. General audience classification.

CAST

Vicki Adams	Alice Faye
Chuck Hadley	Jack Oakie
Rix Martin	John Payne
Bruce Chadwick	Cesar Romero
Secretary	Mary Beth Hughes
Singer	James Newill
Specialties	The Four Ink Spots, Nicholas Brothers, Wiere Brothers
Madame Rinaldi	Eula Morgan
Foreman	William Pawley
Justice of the Peace	Lucien Littlefield
Pianist	Edward Conrad
Announcers	Gary Breckner, Mike Frankovich, John Hiestand
Jimmy	Eddie Acuff
Jennie	Mildred Gover
Farmer	Arthur Aylesworth
Brakeman	Syd Saylor
Headwaiter	Eddie Kane
Mr. Porter	William Halligan
Shampoo Sam	Harry Seymour
Counter Man	Frank Orth
Doorman	Herbert Heywood

The Flame of New Orleans

(Universal)

Miss Dietrich at Work Again

Miss Marlene Dietrich, after some male wrecking skirmishes out in the rough, tough west of "Destry Rides Again" and in the sultry South Seas surroundings of "Seven Sinners," stages her third campaign of wiles and wickedness amid the genteel environs of New Orleans around the middle of the last century. It may be because of this below Mason and Dixon line station that Miss D's conquest of the other sex has been limited to a pair of men, one a representative of high finance and the other a sailor of the high seas. The contest to capture the naughty but nice prize package is conducted more along laugh lines than heavy histrionics and there are no slug fests such as were the pictorial highlights in the preceding blonde blitzkriegs.

Besides the partial refinement of Miss Dietrich, the production is noteworthy because it marks the American directorial debut of the famed French film maker, Rene Clair. M. Clair's Gallic screen contributions, chiefly "Rooftops of Paris," "Le Million" and "A Nous La Liberte," have been the source of much "art theatre" heralding. American advocates of the Clair school of picture producing may be interested in inspecting the results of the master's introduction to the ways of Hollywood film manufacture. Showmen may be assured that M. Clair's initial American cinematic composition is a piece of entertainment material, cut from regular and recognized stock and is a straight forward job of story telling, devoid of arty narrative cliches and camera cranking. The happy adjustment of foreign talent to a strange studio setup is in large part due to the careful collaboration of Joe Pasternak in the position of producer overseer. Additional credit for slick contributions should be awarded to the cooperation of cameraman Rudy Mate and art director Jack Otterson, who provide a lush background for the charm of Miss Dietrich.

The star carries on her portrayal of a lady of dubious reputation in a tongue in the cheek style that made her previous performances of a sinner-siren something to be amused at and not taken too seriously. The canons of period costuming have ordained that the famous underpins of the actress be decorously screened but even under such limitations Miss Dietrich in her variety of hair arrangements and clothes effects a striking figure of decorative beauty. Although script opportunities for emoting are limited, Miss Dietrich is able to work wonders by the mere lift of an eyelid or a purse of a lip.

The surrounding company affords the star excellent acting assistance. The chief male roles are handled by Bruce Cabot, who returns from a term in minor melodrama menaces to the fat part of the sailor gent who wins the glamorous lady, and Roland Young, equally good as the romantic banker with an eye for good figures, either in a bookkeeper's ledger or on the city streets.

The saga of the siren "Claire" begins when the picture opens with a shot of the broad waters of the Mississippi and the sound of an off-the-screen commentator extolling in a travelogue spiel the mighty waterway. Upon the broad bosom of the "father of waters" there is found floating an expensive bridal outfit and its is the tale behind this strange find which the audience is invited to watch and enjoy. The nuptial garment belongs to "Claire," an adventuress with a phoney title and a reputation not so fabricated. The lady, through the tactics of her calling, has become engaged to the banker "Giraud." The culmination of the arrangements is endangered by the presence of "Latour," a sailor who also develops a strong attachment for "Claire," and "Zolotov," who recognizes the "countess" as having cut quite a continental scandal during her European stay. "Claire" invents a sexy relative to assume her shady reputation, an explanation which satisfies "Giraud" well enough to lead her to the altar rail. However, "Latour" appears on the church scene and "Claire," after faking a faint, elopes with him on his boat. And that is the story behind the bridal gown cast upon the waters of the Mississippi.

Seen at screening in the company's home office projection room in New York with a gathering of reviewers for a better films group. The members of the audience were mainly women and during the course of the picture there were frequent female comments on the effectiveness of Miss Dietrich's looks and gowns. In fact, the ladies were impressed enough to applaud the film at its conclusion.—JOSEPH F. COUGHLIN.

Produced and distributed by Universal Pictures. Producer, Joe Pasternak. Director, Rene Clair. Cameraman, Rudy Mate. Art director, Jack Otterson. Costumes, Rene Hubert. Musical director, Charles Previn. Musical score, Frank Skinner. Music and lyrics by Charles Previn and Frank Skinner. Sound supervisor, Berbard B. Brown. P.C.A. Certificate No. not set. Release date, April 25, 1941. Running time, 79 minutes. Adult audience classification.

CAST

Claire	Marlene Dietrich
Robert	Bruce Cabot
Giraud	Roland Young
Zolotov	Mischa Auer
1st Sailor	Andy Devine
2nd Sailor	Frank Jenks
3rd Sailor	Eddie Quillan
Auntie	Laura Hope Crews
Bellows	Franklin Pangborn
Clementine	Theresa Harris
Samuel	Clarence Muse
Brother-in-law	Melville Cooper

Washington Melodrama

(MGM)

Topical Drama

Frank Morgan is starred in this topical tale of a murder which almost prevents presentation to a Senate committee of a plan to feed the conquered Europeans.

A financier, the character enacted by Morgan is depicted as lonely due to the continued travels of his wife and daughter. He finds companionship with a night club hostess, is implicated in her murder, but finally is able to present his case for the feeding of Europe's children without having it suffer through harmful personal notoriety.

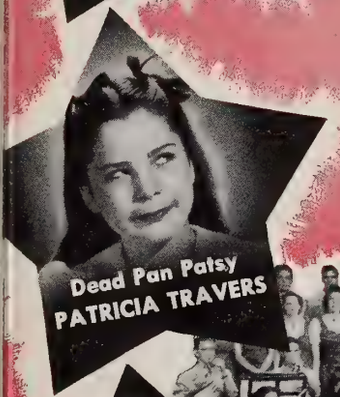
Ann Rutherford portrays his daughter, in love with the young newspaper publisher interpreted by Kent Taylor, who opposes the bill on the grounds that it would only help the

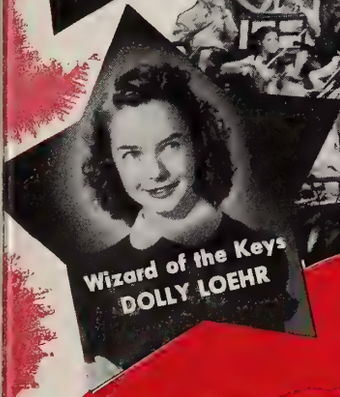
(Continued on page 38)

Released right in time for NATIONAL MUSIC WEEK, May 4 to 11. Paramount's glorious music and youth show "THERE'S MAGIC IN MUSIC"













Paramount Presents

"THERE'S MAGIC IN MUSIC"

with

ALLAN JONES • SUSANNA FOSTER

MARGARET LINDSAY • LYNNE OVERMAN

Grace Bradley • William Collier, Sr.

Produced and Directed by Andrew L. Stone

From a story by Andrew L. Stone and Robert Livel

Screen Play by Frederick Jackson

Based on an Idea by Ann Ronell



ALL THIS COOPERATION TO HELP YOU SELL SEATS!

•

"GOOD HOUSEKEEPING" is sending a special mailing piece to 25,000 Women's Clubs throughout the country telling them to get behind **"There's Magic in Music"** when it plays in their communities!

•

3,700 LOCAL MUSIC CONTACTS made by Mr. C. M. Tremaine, Executive Secretary of National Music Week—urging showings of this picture during National Music Week.

•

1,500 MUSIC DELEGATES to Music Educators' Conference primed to carry the word about **"There's Magic in Music"** to their fellow teachers and pupils.

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2,000 NATIONAL FEDERATION Music Clubs ready to place their full resources and cooperation behind **"There's Magic in Music."**

•

... Just a small part of one of the most extensive campaigns ever placed behind a picture. The Press Book of "THERE'S MAGIC IN MUSIC" gives you all the details.

Paramount Pictures

(Continued from page 36)

dictators. Dan Dailey, Jr. is seen as a night club entertainer and the real murderer, Lee Bowman as a friend of the publisher's, Fay Holden as the financier's wife.

Edgar Selwyn produced and S. Sylvan Simon directed the picture, which provides comedy and a water ballet scene as well as melodrama.

Previewed in a projection room. Walter Selden.

Produced by MGM. Distributed by Loew's. Produced by Edgar Selwyn. Directed by S. Sylvan Simon. Screen play by Marion Parsonnet and Roy Chanslor based on a play by L. duRocher Macpherson. Photographed by Harold Rosson. Film editor, Gene Ruggiero. P.C.A. No. 7220. Running time, when seen, 80 minutes. Release date, April 18. General audience classification.

CAST

Calvin Claymore	Frank Morgan
Laurie Claymore	Ann Rutherford
Halt Thorne	Kent Taylor
Whitney King	Dan Dailey, Jr.
Ronnie Colton	Lee Bowman
Mrs. Claymore	Fay Holden
Teddy Carlyle	Virginia Grey
Mary Morgan	Anne Gwynne
Mrs. Harrigan	Sara Haden

Roar of the Press

(Monogram)

Reportorial Comedy-Drama

Although subordinated to the story of a reporter and his bride, which occupies the foreground of interest, the sub-plot, wherein a band of foreigners operating in America, under guise of patriotism but with sabotaging of national defense as its objective, gives this picture a timeliness which showmen may elect to exploit. This aspect of the story is brought to light by means of the reporter's explorations into the causes of two murders which figure in the narrative.

A Scott R. Dunlap production, directed by Phil Rosen, the film co-stars Jean Parker and Wallace Ford, Jed Prouty appearing as the city editor of the reporter's newspaper. The relationship between the men parallels in some degree that made use of in "The Front Page," but the point is not stressed.

Scene of the picture is New York, the time is now, and tension reaches a peak when reporters, police and gangsters converge in quest of the saboteurs.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram Pictures. Producer, Scott R. Dunlap. Director, Phil Rosen. Production manager, Charles Bigelow. Soundman, Karl Zint. Technical director, E. R. Hickson. Assistant director, Allen Wood. Cameraman, Harry Neumann. Film editor, Jack Ogilvie. P.C.A. Certificate No. 7768. Release date, April 30, 1941. Running time, when seen in Hollywood, 72 minutes. General audience classification.

CAST

Wally Williams	Wallace Ford
Alice Williams	Jean Parker
Gordon Macewen	Jed Prouty
Angela Brooks	Suzanne Kaaren
Harry Brooks	Harlan Tucker
Louis Detmar	Robert Frazer
Robert Mallon	John Holland
Sparrow McGraun	Paul Fix
Fingers	Eddie Foster
Nick Paul	Matty Fain
Thelma Tate	Betty Compson
Frances	Dorothy Lee
Evelyn	Evalyn Knapp
Red Keane	Donald Kerr
Carl Morton	Willie Costello
Mabel Leslie	Maxine Leslie
Marvin Scott	Wilbur Mack
Timmy	Bob Pittard

Caught in the Act

(Producers Releasing Corp.)

Armetta Comedy

Henry Armetta, the accented and lopsided comedian of many supporting and featured roles, is herein presented in a starring characterization of the construction foreman turned salesman who becomes innocently involved with a mob of building racketeers. Directed by Jean Yarborough, the picture is a simple comedy produced for its chuckelsome qualities only.

Armetta, as "Mike," becomes unknowingly entangled with a blonde and a racketeering organization which practices the "shake-down" racket on construction companies. "Mike" is arrested when the blonde jumps into his car, and at the station house incriminates his boss as the leader of the gang. Free on bail "Mike," with the aid of his potential son-in-law, tracks down and exposes the real leaders of the criminal organization, clearing his boss' and company's reputable reputation.

Supporting Henry Armeta are Iris Meredith as the about-to-be-married daughter; Robert Baldwin, the reporter and future son-in-law; Maxine Leslie as the gang's moll, and Inez Palange as the wife who falsely accuses "Mike" of an affair with the blonde. Produced by T. H. Richmond, the picture has many humorous moments for Armetta fans.

Reviewed at the New York theatre in the Times Square district, attended by an early afternoon audience, which voiced approval of the commedian's antics.—GEORGE SPIRES.

Produced by T. H. Richmond and distributed through Producers Releasing Corporation. Directed by Jean Yarborough. Photographed by Mack Stengler, A.S.C. Sound engineer, Corson Jowett. Art director, Charles Claque. Production manager, Chris Beute. Associate producer, Martin Cohn. Running time, 62 minutes. Release date, February 7th, 1941. P.C.A. Certificate Number, 6995. General audience classification.

CAST

Mike	Henry Armetta
Lucy	Iris Meredith
Jim	Robert Baldwin
Brandon	Charles Miller
Mary	Inez Palange
Hendrson	Dick Terry
Davis	Joey Ray
Fay	Maxine Leslie
Sergeant Riley	William Newell

Under Age

(Columbia)

Roadside Racketeering

Roadside racketeering in the shape of hitchhiking girls acting as "shills" for clip joints on the highways is the serious, semi-sociological study of shady houses of hospitality, as revealed in this feature length "crime does not pay" melodrama. The expose is preceded by a foreword formulating the film's good intent in indicting only certain questionable establishments and is not aimed at the more refined and honorable hamburger emporiums which line the nation's coast-to-coast travel lanes. The uplift note in the film should assure it a more sensible inspection than is usually granted to underworld revelations.

The chief worth of the production is the message contained in its footage and a showman, dating a screening, might emphasize the screen message. The cast is peopled with an array of young people who, although they turn in competent performances, are not too well recognized for marquee bait. Nan Grey and Mary Anderson appear as a sister act with Tom Neal as an honorable traveling salesman, and Alan Baxter as chief knuckle-man for the mob and Leona Maricle in the role of the female leader of the gang. Miss Anderson has been seen briefly before in "Cheers for Miss Bishop" and she displays looks and talent that will pay watching. Director Edward Dymtryk kept his attention intent on thematic material and allowed no distracting elements, such as romance and comedy, to interfere with the picture's preachment.

After a reformatory release and because of the pinch of poverty, "Jane" and her sister, "Edie," who shows characteristics of being no lady, go to work for a string of roadside taverns in a capacity that may be termed as sales promotional. The girls' act is to pretend to be footsore travelers, becomingly attired in slacks, who easily find transportation and companionship in the course of their peregrinations. Once a lift is obtained, the second part of the assignment is to steer the sympathetic and lonesome male to one of the mob's restaurants, where the victim's bankroll is milked. "Jane" softens up when a nice travel salesman has his wares snatched and the gang exert some physical pressure to impress the girl on the necessity of holding her tongue. "Edie," learning of what happens to her sister, is killed by the head thug when she attempts to get even for treatment given "Jane." "Jane" organizes the rest of the girls into forming a "kangaroo" court for the apprehension of "Edie's" murderer. After the ladies are through with the "mug" they turn him over to the officially appointed legal facilities for trial and conviction. "Jane" leaves off her traveling career to marry the nice traveling salesman.

Seen in the company's New York projection room.—J. F. C.

Produced and distributed by Columbia Pictures. Producer, Ralph Cohn. Director, Edward Dmytryk. Assistant director, Milton Carter. Cameraman, John Stumar. Film editor, Richard Fantl. Art director, Lionel Banks. Soundman, Lambert Day. P. C. A. Certificate No. 7153. Release date, April 24, 1941. Running time, 60 minutes. Adult audience classification.

CAST

Jane Baird	Nan Grey
"Rocky" Stone	Tom Neal
Edie Baird	Mary Anderson
Tap Manson	Alan Baxter
Mrs. Burke	Leona Maricle
Albert Ward	Don Beddoe
Lily Fletcher	Yolande Mollot
Grant	Richard Terry
Rhoda	Wilma Francis
Minnie	Patti McCarty
Boots	Billie Roy
Gladys	Gwen Kenyon
Jackie	Barbara Kent
Nell	Nancy Worth

The Cowboy and the Blonde

(Twentieth Century-Fox)

Movie Comedy

George Montgomery and Mary Beth Hughes are the "cowboy and the blonde" of the title in this tale of a temperamental movie star and a rodeo champion. Brought to the studio as an acting possibility by the company head, enacted by Alan Mowbray, the cowboy falls in love with the star.

Hearing that he is being kept on the payroll simply in order that the star, who has fallen in love with him, cease being temperamental, he returns to his ranch, is followed by the girl, finally won over to her through a ruse perpetrated by his friend, Fuzzy Knight.

The picture is done in light vein, and handled deftly by its principals and a supporting cast including Robert Conway, John Miljan, Richard Lane, Robert Emmett Keane. The humor is not, however, all so light, as in the case of a remark made by the star's chauffeur. Asked by the cowboy's friend whether all the luggage has been taken from her car, he replies "All but one old bag, in back," Whereupon the star's maid gets out of the car.

Ray McCarey directed and Ralph Dietrich and Walter Morosco were associate producers.

Previewed at the studio.—W. S.

Produced and distributed by Twentieth Century-Fox. Associate producers, Ralph Dietrich and Walter Morosco. Directed by Ray McCarey. Screen play by Walter Bullock. Original story by Walter Bullock and William Brent. Photographed by Charles Clarke. Film editor, Harry Reynolds. P.C.A. No. 7042. Release date, May 16, 1941. Running time, when seen in Westwood, 68 minutes. Adult audience classification.

CAST

Crystal Wayne	Mary Beth Hughes
Lank Garrett	George Montgomery
Phineas Johnson	Alan Mowbray
Don Courtney	Robert Conway
Bob Roycroft	John Miljan
Gilbert	Richard Lane
Mr. Gregory	Robert Emmett Keane
Murphy	Minerva Urecal
Skeeter	Fuzzy Knight
Melvyn	George O'Hara
Maybelle	Monica Bannister
Franklin	William Halligan

A Very Young Lady

(20th-Fox)

Jane Withers at 15

Anyone in or out of the industry who's been wondering whether Jane Withers would manage to bridge the chasm between moppet and glamour girl, known as the awkward age, can take a look at her in this film and relax. For this is a study of the emotions of a girl of fifteen. A girl giving up the pranks of childhood for the interests of maturity, and in it Miss Withers gives a portrayal which has not been matched by any of the screen's children who have tried it. This is a Withers picture to ex-

(Continued on page 39)

(*Continued from preceding page*)

ploit to the full—a story demanding much of its star and getting more, an entertainment for customers of all ages and kinds.

Scene of the picture is a girl's school located near a boy's school and designed to prepare its students for life on the upside of the tracks. Miss Withers begins as the tomboy of the class, equal of any boy at fisticuffs or sports, and regarded by the faculty as a problem student. In his efforts to inspire her to interest in the social graces the principal misleads her into believing he is in love with her and she reciprocates the supposed affection. In its depictment of the stages through which the child develops under influence of the emotion the picture calls upon its star for a display of acting ability beyond any of her previous castings and she responds in a manner to satisfy the most exacting. How she works out a happy ending is for the picture to tell.

Directing for Associate Producer Robert T. Kane, Harold Schuster proceeded with insight and understanding to work his material for all its values without distorting the importance of any factor or emphasizing any part at the expense of the whole. Performances in support are keyed to that of the star and a film full of entertainment for any and all is the result.

Previewed at studio.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Director, Harold Schuster. Associate producer, Robert T. Kane. From the play by Ledislas Fodor. Director of photography, Edward Cronjager. Art direction, Richard Day and Joseph C. Wright. Set decorations, Thomas Little. Film editor, James B. Clark. Costumes, Herschel. Sound, Bernard Freericks and Harry M. Leonard. Musical direction, Cyril J. Mockridge. P.C.A. Certificate No. 7041. Running time, 79 minutes. Release date, June 13, 1941. General audience classification.

CAST

Kitty Russell.....Jane Withers
Alice Carter.....Nancy Kelly
Dr. Meredith.....John Sutton
Miss Steele.....Janet Beecher
Tom Brighton.....Richard Clayton
Madge.....June Carlson
Brixton.....Charles Halton
Professor Starkweather.....Cecil Kellaway
Susie.....Marilyn Kinsley
Linda.....JoAnn Ransom
Jean.....Catherine Henderson
Sarah.....Lucita Ham
Beth.....June Horne

The Wagons Roll at Night

(Warners)

Carnival Life

A second tale of a travelling circus to come out of Hollywood in recent months, this differs from "Chad Hanna" in being about a contemporary carnival which finally manages to hit the big time, only to cause the death of its owner through his own conniving.

Humphrey Bogart appears as the tough minded owner of a carnival company whose only interest apart from keeping his show ahead of the sheriff is in his young sister, whom he is determined to keep from the hard life he knows, and those in it. But the girl, played by Joan Leslie, meets and falls in love with the troupe's lion tamer, enacted by Eddie Albert, who has his job through his performance in keeping an escaped lion at bay in one of the towns the carnival had played.

The lion taming act has pulled the carnival into a big time circus by the time its owner becomes aware that his sister and the lion tamer are in love. Determined to stop them, he sends the boy into a cage with a crazed lion, dies himself in attempting a rescue urged on him by the boy's sweetheart and the owner's own girl, Sylvia Sidney. The latter is seen as a fortune teller with the outfit in a performance which caused post preview comment to the effect that Miss Sidney had been away from films too long.

In chief supporting roles are Sig Rumann, Cliff Clark, Charley Foy, Frank Wilcox, John Ridgeley, Clara Blandick and Aldrich Bowker. Harlan Thomson was associate producer and Ray Enright directed.

Previewed Warners' Beverly Theatre to press audience which indicated interest.—Walter Selden.

Produced and distributed by Warner Brothers-First National. Director, Ray Enright. Suggested by the story by Francis Wallace. Director of photography, Sid Hickox. Art director, Hugh Reticker. Dialogue director, Jo Graham. Film editor, Mark Richards. Gowns, Milo Anderson. Sound, E. A. Brown. Makeup, Perc Westmore. Technical advisor, Charles Perry. Special effects, Byron Haskin and H. F. Koenekamp. Music, H. Roemheld. Musical director, Leo F. Forbstein. Orchestral arrangements, Ray Heindorf. P.C.A. Certificate No. 6729. Release date, April 26, 1941. Running time, 84 minutes. General audience classification.

CAST

Nick Coster.....Humphrey Bogart
Flo Lorraine.....Sylvia Sidney
Matt Varney.....Eddie Albert
Mary Coster.....Joan Leslie
Hoffman the Great.....Sig Rumann
Doc.....Cliff Clark
Snapper.....Charley Foy
Tex.....Frank Wilcox
Arch.....John Ridgely
Mrs. Williams.....Clara Blandick
Mr. Williams.....Aldrich Bowker
Gus.....Garry Owen
Bundy.....Jack Mower
Wally.....Frank Mayo

Two Gun Sheriff

(Republic)

Don ("Red") Barry-Double

Although Don ("Red") Barry, with his grim-faced likeness to James Cagney, is given a double riding and shooting assignment in his newest mustang melodramatic offering, the extra amount of gun and horse play to be expected from the dual arrangement is not realized. In fact, the quota of action moments is considerably below par for the general run of out-of-doors productions.

Don plays twins, one of the pair being a law-abiding representative in the person of a local sheriff, and the other offspring appearing as one of the neighborhood's most notorious bad men. A gang of sagebrush cutthroats, realizing the baffling likeness between the twin gents and knowing an opportunity when it is presented for the better prosecution of dirty work, rescue the "Sundown Kid," the black sheep of the "McKinnon" family, from the end of a lynch party rope and substitute the "Kid" for his sheriff brother. However, such a setup apparently did not take into consideration the softening influence of the home circle, for the "Kid" turns noble when exposed to the affections of his mother and the girl friend of the brother. Outlaw frees sheriff and together they round up the district heavies, but a final and happy family reunion is forestalled when the "Kid" is killed in the belated pursuit of being a credit to mother and brother.

George Sherman presided over the family scene in the capacity of associate producer and director. Outstanding in the supporting cast, which includes Lynn Merick, as the good girl; Marin Sais, as "Ma McKinnon" and Jay Novello, Milton Kibbee, and Fred Kohler, Jr., is Lupita Tovar as a cafe singer and sweetie of the bad boy of the "McKinnon" twins.

Previewed in company's projection room in New York at a screening for the trade press. The audience watched silently the developments of this western melodrama.—Joseph F. Coughlin.

Produced and distributed by Republic Pictures. Associate producer-director, George Sherman. Production manager, Al Wilson. Cameraman, William Nobles. Film editor, Tony Martinelli. Musical director, Cy Feuer. P.C.A. Certificate No. 7168. Running time, 56 minutes. Release date, April 10, 1941. General audience classification.

CAST

The Sundown Kid / Bruce McKinnon.....Don "Red" Barry
Ruth.....Lynn Merrick
Albo.....Jay Novello
Nita.....Lupita Tovar
Jones.....Milton Kibbee
Keller.....Fred Kohler, Jr.
Mrs. McKinnon.....Marin Sais
Snowflake.....Fred Toones
Duke.....Dirk Thane
Dunn.....Archie Hall
Tex.....Charles Bob Thomas
Sheriff Blake.....Lee Shumway

Pals of the Pecos

(Republic)

Mesquiteer Offering

The titular buddies of this Western offering are the boots and saddle clique identified as the Three Mesquiteers, and in the newest of the group's collective adventure the trio is at the moment of writing Robert Livingston, Bob Steele and Rufe Davis.

The predicament, which the boys successfully solve as part of their general campaign to be prairie ambassadors of good will, concerns the opening of a stage coach route and the elimination of some opposition in the person of rival business men from the travel prospectus. The objectives are realized with full and successful emphasis on a brand of action that will perk with excitement the heart of any devoted Western scene fancier. The final sequence, which pictures the staging of the coach run and the troubles encountered on the way, have been devised in thrill-packed and suspense motif that may make some spectators even expect an invitation to the theatre for a following week's display of a chapter play.

Besides the boys, who acquit themselves creditably as usual, the subordinate players number June Johnson, Robert Winkler, Pat O'Malley and Dennis Moore. Director Lester Orlebeck paced his scenes in true Western style and deserves particular credit for the thrill finale.

Seen at a trade press screening in New York.—J. F. C.

Produced and distributed by Republic Pictures. Associate producer, Louis Gray. Director, Lester Orlebeck. Based on the characters created by William Colt MacDonald. Production manager, Al Wilson. Cameraman, Reggie Lanning. Film editor, Ray Snyder. Musical score, Cy Feuer. P.C.A. Certificate No. 7180. Release date, April 8, 1941. Running time, 56 minutes. General audience classification.

CAST

Stony Brooke.....Robert Livingston
Tucson Smith.....Bob Steele
Lullaby Joslin.....Rufe Davis
June.....June Johnson
Tim Burke.....Robert Winkler
Jim Burke.....Pat O'Malley
Larry Burke.....Dennis Moore
Stevens.....Robert Frazer
Keno Hawkins.....Roy Barcroft
Buckley.....John Holland
Sheriff.....Tom London

Shearer Personnel Changes

Ben F. Shearer, of the B. F. Shearer Theatre Equipment Company, Portland, Ore., has made several changes in locations and personnel of his staff. Roy Peacock, of Seattle, who has been with the company for 21 years, has been transferred to Los Angeles as manager of the office there. He relieves Frank Harris, who has been given a six months leave due to sickness in his family. The Shearer office in Spokane, Wash., has been closed and Eldred Bechtel has rejoined the Seattle staff.

Harriet Parsons' Features

Republic has announced that Harriet Parsons will produce, direct and write features for the company in addition to continuing production of her short subject series, "Meet the Stars."

Hellman Play Wins

"Watch on the Rhine," Lillian Hellman's play, now in New York performance, on Tuesday won the sixth annual Critics' Circle Award. Emlyn Williams' "The Corn Is Green" won the critics' award for the best play of foreign authorship.

Loughran Replaces Maser

James Loughran has been named president of the Entertainment Managers Association, Philadelphia organization of licensed booking agents, replacing Jack Maser, resigned.

THEATRES IN 14 STATES AFFECTED BY U.S. ARMY 'WAR' BLACKOUTS

Entire Eastern Seaboard Will Douse Lights, with Army Asking Theatres to Run Advance Trailers Advising the Public

America's first large-scale "all-out" blackout affecting motion picture theatres along with all other businesses, will be staged along the entire eastern seaboard, embracing 14 States, "some time this Summer," it was disclosed in Philadelphia this week by American Legion officials who will co-operate with the U. S. Army in the test.

The blackout will test the efficiency of the new civilian air raid precaution system. According to the plan the blackout will be held simultaneously in Maine, Vermont, New Hampshire, Rhode Island, Massachusetts, Connecticut, New York, Pennsylvania, New Jersey, Delaware, Maryland, Virginia and North Carolina and West Virginia.

Legion officials said that the public will be given ample advanced notice of the blackout. Theatres will be asked to cooperate by using trailers to inform the people about procedure during the test blackout, it was reported.

Experimental "blackouts" to give the War Department experience on which to base plans for the darkening of cities and strategic points.

Blackouts Simulate Life in War Zone

These "blackouts," a nightly feature of current European life, would call not only for the cutting off of all street lights, automobile headlights, and theatre marquees and signs, store windows and signs and the like, but also for the suspension of broadcasting to prevent enemy aircraft from "riding" radio signals.

A test blackout of five minutes was held last Friday night at Pittsburgh and was "80 per cent successful," according to Major F. S. Wetzel.

The public considered "the show" as entertainment and thousands lined the streets to watch. Theatres had a relatively quiet night. All marquee and lobby lights were out. Trolleys and automobiles were stopped.

All Government buildings, utilities and most business houses doused lights. Many residences also joined in the test. But the sky was bright from the glow of steel mills and the lights on many of the city's bridges were not turned off and were guide arrows to the "golden triangle" business section for a squadron of Army planes.

A second test blackout is being planned for the Seattle area where the first such demonstration was held six weeks ago. The first test was confined to the Seattle territory, but the next test is to include the entire Puget Sound area, which embraces Canadian territory as well. The maneuver will be a joint test by Canadian and U. S. authorities.

Theatres cooperated in the first test, which lasted 20 minutes. Business was off from 10 to 20 per cent in downtown Seattle. It was reported that theatremen hope that the second test in the area will be conducted at a time that will affect them less than the 10:30 to 11 P. M. period selected for the first trial.

Protest Nazi Seizure Of Offices in Paris

Formal seizure of the Paris offices of the American film distributors last week by the Nazi governors of occupied France evoked vigorous protests from the home offices and has already been made the subject of representations by American diplomats in Paris, it was learned from the State Department at Washington this week.

Film companies said offices, records, furniture and other supplies were taken by the Nazis.

At the office of the Motion Picture Producers and Distributors of America in New York it was reported that distributors "have expressed concern" over the loss of their French offices.

—

Protests over the continued importation of German and Italian films into the United States were reiterated in New York this week by Max A. Cohen, New York Allied head, and ITOA chief. He said the State Department will be reminded that American films are barred from the two countries, that no rentals may be withdrawn from them, and that Axis films sent to America serve a propaganda rather than entertainment purpose.

Plan More Army Film Theatres

Regular motion picture service is to be provided for practically every officer and man in the Army and Navy under plans now maturing in the motion picture sections of the two departments.

All of the new bases which are being established in this hemisphere and all of the cantonments which are being built for the new Army, as well as new naval air bases, will have the same motion picture service, so far as possible in view of the distance and isolation of some of the establishments, as the regular Army and Navy posts and bases had in the past, it was said.

For the Army Motion Picture Service, now under the charge of Colonel Frederick L. Herron, 36 theatres are being erected at 29 camps and posts in various parts of the country, most of which are expected to be in service by July. Similar construction is being undertaken by the Navy Department at its new bases.

Disney, Fleischers Want War Projects

The Walt Disney and Max Fleischer cartoon studios have offered to make "war cartoons" for the United States Government. Max and Dave Fleischer wrote a letter to President Roosevelt, and the Disney publicity office asserted negotiations "are under way with the Office of Production Management for Walt Disney's cartoons to be used to demonstrate how certain mechanical processes involved in the national defense program are performed."

The letter from the Fleischers recalled that they produced a series of 20 one-reel cartoons in World War I, illustrating army training phases. These were made at Fort Sill, Oklahoma. Prints were sent to all camps and some are still in use, it was said.

Disney films for the OPM would be used in the latter's plant training courses throughout the country, teaching skilled workers for essential defense industry jobs.

The Disney studio, its New York office pointed out this week, has been doing some work for the Government, apart from the contemplated short subjects. Its artists have been making insignia for the U. S. armed forces' airplanes, torpedo boats, and tanks.

Hays Again Quotes Record to Wheeler

For the second time within a few months Will H. Hays, president of the Motion Picture Producers and Distributors of America, on April 17th cited the record of American film production in reply to charges by Senator Burton K. Wheeler that the industry was propagandizing for war. In a speech at Salt Lake City before the local America First Committee on April 16th Senator Wheeler declared that the Benedict Arnold of the present war might be found "on the silver screen." Mr. Wheeler stated that the films urged convoys, participation in the war, and excited the people to martial passion. Mr. Hays, in Chicago, cited statistics to show that only 2.4 per cent of shorts, and 5 per cent of features produced in 1940 had any reference whatsoever in story or detail to the war. On the contrary, 17 per cent of the productions were related to national defense. "The facts deny the Senator's accusation," Mr. Hays commented.

OPM Cuts Film Aluminum Supply

The motion picture industry this week felt the heavy hand of the Government in orders under which its consumption of aluminum next month will be reduced to from 30 to 60 per cent of the amount of high-grade metal used last year, although from 60 to 90 per cent of 1940 requirements will be available where low-grade metal was used.

The Office of Production Management also has put motion picture cameras on the priorities critical list, but they are not yet subject to allocation. The priorities critical list consists of items, largely military in character, on which the War and Navy departments may issue preference rating certificates to insure the execution of contracts in order of importance.

Consumption of high-grade aluminum by various civilian industries will be limited to from 10 to 80 per cent of 1940 orders, but low-grade metal will be available in quantities ranging from 50 to 100 per cent of last year's requirements. Provision was made, however, for a more favorable classification in the case of any products involved in defense orders.

Makers of accessories fared less well, projectors and screens (both mesh for talking pictures and screens for home projection) being classified B6, providing for the delivery of only 40 per cent of high-grade aluminum or 70 per cent of low grades. Film cans, reels and tripods were given a B7 classification, limiting deliveries to 30 per cent of high-grade or 60 per cent of low-grade aluminum.

Cummings Forms Company

Mark Cummings, for many years city salesman for Paramount in Cincinnati, has resigned to organize the Independent Advertising Service, to specialize in theatre poster advertising. He is succeeded by Robert Clark, West Virginia salesman, who in turn, has been replaced by H. Twigg, transferred from the Cleveland Paramount office.

Calvert Joins Capra, Riskin

Lowell Calvert, general sales manager for Selznick International, will take over the same position with Frank Capra and Robert Riskin for the picture "Meet John Doe," which is being distributed by Warners.

Irene Francis Joins Republic

Irene Francis, former head of Paramount's reading department in Hollywood, has been appointed assistant to Maurice Hanline, Republic's story and scenario director.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Sam Eckman, general manager for Loew-Metro in Great Britain, sends word to Broadway that the company's branch office in Birmingham is one of the very few structures standing in its section, after Nazi blitzing. But, he writes, lest Fate be tempted too far, he has moved the Birmingham branch to a suburb ten miles away. This is in line with the trend on the part of all British film exchanges to move their headquarters from centers of population.

However, Mr. Eckman reports, removing exchanges isn't so easy. Suitable premises in the suburbs are not readily found and sometimes when found, local restrictions or neighborhood objections prevent storage of film.

The importance of suburban locations for film offices was recently shown in Cardiff, Wales, where a delayed action bomb fell almost in front of the M-G-M office and for almost a week no one was permitted to enter, not even an exhibitor. That *is* something.

▽

M. F. Parkinson, well known Iowa theatre man, who recently resigned from the management of the Pioneer theatre house at Spencer, Iowa, is planning to open a big, "hotsy-totsy" night club in the Shrine Building at Emmetsburg, Iowa. He will serve dairy products, sweet and buttermilk drinks of all kinds, cheeses, fruit juices and vitamins from vegetables, but no beer, liquor or cigarettes. There'll be a central dance floor with little tables spotted around it. The "Night Club" will be open on Sundays, for adult trade only, but there'll be no dancing.

▽

Gilbert Hart and Carl Willingham, of the Indiana theatre in Indianapolis, have their own system of deciding whether a youngster is entitled to enter on a reduced rate kid's ticket. They put a mark on the wall opposite their ticket box, scientifically located as high as the standard 12-year-old, plus a half-inch for good measure.

When Hart or Willingham can't see the mark over the child's head they begin asking questions about birth dates.

▽

The Fox Theatre at Marinette, Wisconsin, and the Lloyd in Menominee, Mich., staged special Saturday morning shows, last week, admission to which was an old automobile tire. The tires are distributed among fishermen during the annual Smelt Carnival and are used for bonfires to light up the fishing.

▽

When Chaplin's "Dictator" played Loew's Penn in Pittsburgh, the other week, one of the short subjects was a Pete Smith "Audioscopix" color novelty, for which the theatre passed out rose-colored glasses to patrons entering the auditorium. The glasses are needed to see the Audioscopix. Walking up one of the aisles during the Chaplin showing, manager Martin Burnett noticed that a male customer was still holding the colored glasses to his eyes. Burnett watched more, and posted ushers to note the fellow later. Every minute or so, the customer switched the hand holding the glasses. He kept that routine up for two hours and 40 minutes, watching the entire feature through the colored glasses. Even Nazism can be seen through rose-colored specs, when the looker is deluded.

Washington, D. C., Film Row is resurrecting the one about the state of the nation and the Chaplain of Congress, who mounts the rostrum, looks at the Congressmen—and then prays for the country.

▽

And there's the story of the man who spent $10,000 for a violin and violin lessons for his son, and then the boy's hair started falling out.

▽

Dick Conners, our Albany, N. Y., correspondent, now visiting the Albany ballclub practice and exhibition games in Barnwell, South Carolina, writes about the movie house down there which refunds admissions whenever there is rain—the rain, running through openings in the roof drowns out the film sound.

▽

Social Service note, from New York's *Time Magazine:* "The (London) *Evening Standard,* organ of Aircraft Minister Baron Beaverbrook, asked a special exemption for usherettes in cinema houses from the labor draft. Reason: usherettes help to keep up the morale of soldiers and sailors who go to the cinema."

▽

The item in Asides on April 5th citing the markee billing: *Bank Night Tonight*—"Meet the Chump" reminds Robert Rothschild, writing from Arlington, Virginia, of the marquee billing on the Del Paso Theatre, North Sacramento, Cal., which read: "Bank Night—'Hard to Get.'"

▽

Movie and stage actors touring Army camps will have some highly important competition from the Salvation Army. As its contribution to the edification and delight of our soldiers, the S. A. will send lecturers to army camps to give talks on 100 different ways of dunking doughnuts.

▽

Warner Brothers Pictures, in New York, headlines to the press a little story whose caption tells a little story all its own: "Miss Wheelwright" becomes "Million Dollar Baby."

▽

Raymond Scott's music titles are getting cwazier and cwazier. For Easter, he dedicated "Pavane to an Easter Bonnet with Pumpernickel Eight to the Bar," following right along, without drawing a breath, with "Variations on the Pulaski (New Jersey) Skyway as the Crow Flies" and "Portrait of a Man Shooting Off His Mouth."

▽

Louis Nizer, Broadway film lawyer, once said: "A speaker who does not strike oil in 10 minutes should stop boring."

▽

A-Mike Vogel nominates the classified advertising of the Los Angeles *Times,* serving America's motion picture capital and nearby sectors, as the greatest collection of oddities to be found in the oddities of daily newspaper classified advertising. Chief contender this week is the dreamy-eyed copy of a California optimist, reading as follows:

GENTLEMAN, 37, European world traveler, university background, leaving soon for beautiful island in South Seas, would gladly meet woman companion, independent, for marriage or companionship; willing give up civilization and lead primitive life amidst splendid beauty of nature. Congeniality, honesty and loyalty of character, cheerful disposition indispensable requisites. Age 25-35, not over 5 ft. 6 in. pref. Please enclose snapshot. Box H-35, Times.

The League of American Writers, variously characterized as "pink," and other colors, and composed of New York writers and motion picture writers of Hollywood, called a meeting, the other Friday afternoon, at the Murray Hill Hotel in New York, to "pledge resistance" to "a drive to war and Fascism." League members were asked to consider, among other things: "How can we enrich America's imperishable democratic literature and extend its audience."

As if by way of documenting what the League considers "imperishable democratic literature," the League's management, presided over by Hollywood's Donald Ogden Stewart, caused to be circulated on the meeting day, a pamphlet attacking the United States Government's attempts to deport Harry Renton Bridges.

Written by Dalton Trumbo, who also writes for motion pictures ("Kitty Foyle,"" "Philadelphia Story," and others), the pamphlet is dedicated: To the Bakers and Confectioners Union of Los Angeles, "with whom I (Trumbo) worked for nine years, who now courageously enter the fifteenth month of their strike against the Davis Perfection Bakeries."

▽

Some Siamese gentlemen from Thailand have arrived in New York, and have taken up residence at the Victoria Hotel, to exploit what they say is the first Siamese feature motion picture, which they are pleased to call "The White Elephant."

From their description in newspaper advertisements, it must be a humdinger: "A dancing girl . . . with plenty of woo-woo does it—a King is the victim. He is entitled to 364 wives . . . but when this muscle rippler ogles him, he forgets all about his hundreds of stampeding elephants . . . throws his female draftees to his Lord Chamberlain and hotfoots it into the palace with the dancing gal! . . . Unlike anything Hollywood ever made."

▽

Fox is making "Blood and Sand" on location at Mexico City, within the shadows of Clasa Studios, where the Mexican Posa Pictures Company is finishing "Neither Blood nor Sand." A dual billing of those two titles could be confusing.

▽

Dominic Frisina, of Taylorville, Illinois, began his career in the movie business when he was 13, a small emigrant boy who had just arrived in this country from Italy with hardly a dime.

In a few days, Dominic Frisina will open the 52nd theatre of his circuit. In a few weeks he will open his 53rd. Starting with a down-at-the-heels nickelodeon at Pawnee, Ill., he has built a good-sized theatre empire throughout Illinois and on into parts of Iowa and Missouri.

▽

Of all the freak accidents, that which happened to Mrs. Barney Oldfield, KFOR's Hollywood commentator in Lincoln, Neb., rates up among 'em. She was on the air doing her stint, and had made it all the way without a verbal fumble, when, as she drew in her breath to hit the final paragraph, a fly flew into her throat. Lincoln air customers were treated to a session of coughing and sputtering, the like of which they seldom heard before.

BOX OFFICE CHAMPIONS FOR MARCH



Victor Fleming, director

GONE WITH THE WIND: Presented by Selznick International in association with Metro-Goldwyn-Mayer. Produced by David O. Selznick. Director, Victor Fleming. Technicolor supervision, Natalie Kalmus. Cast: Vivian Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Thomas Mitchell, Ann Rutherford, Hattie McDaniels. Release date, January 17, 1941.



Preston Sturges, director

THE LADY EVE: Produced and distributed by Paramount Pictures. Director, Preston Sturges. Cast: Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, William Demarest, Eric Blore, Melville Cooper. Photographed by Victor Milner, A.S.C. Art director, Hans Dreier. Stuart Gilmore, film editor. Release date, March 21, 1941.



Frank Capra, director

MEET JOHN DOE: Produced by Frank Capra and Robert Riskin. Distributed by Warner Brothers - First National. Director, Frank Capra. Cast: Gary Cooper, Barbara Stanwyck, Edward Arnold, James Gleason, Walter Brennan, Spring Byington, Gene Lockhart, Rod LaRocque, Irving Bacon, Regis Toomey, J. Farrell McDonald. Release date, not set.



William A. Seiter, director

NICE GIRL? Produced and distributed by Universal Pictures. Producer, Joseph Pasternak. Director, William A. Seiter. Joseph Valentine, director of photography. Cast: Deanna Durbin, Franchot Tone, Walter Brennan, Robert Stack, Robert Benchley, Helen Broderick, Ann Gillis, Anne Gwynne. Release date, February 21, 1941.



Raoul Walsh, director

THE STRAWBERRY BLONDE: Produced and distributed by Warner Brothers - First National. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Director, Raoul Walsh. Associate producer, William Cagney. Cast: James Cagney, Olivia de Havilland, Rita Hayworth, Release date, February 22, 1941.



John Ford, director

TOBACCO ROAD: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, John Ford. Cast: Charley Grapewin, Marjorie Rambeau, Gene Tierney, William Tracy, Elizabeth Patterson, Dana Andrews, Slim Summerville, Ward Bond. Release date, March 7, 1941.

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EASTMAN NEGATIVE FILMS

Kelly Promotes UA District Manager

Arthur W. Kelly, vice-president of United Artists in charge of domestic distribution, has realigned company sales personnel following consultations with Harry L. Gold, vice-president and eastern sales manager, and Haskell M. Masters, western sales manager.

John J. Dervin, previously named southern district manager, has been promoted to district manager for the territory embracing Boston, Buffalo and New Haven. His headquarters will be in Boston. Arthur Silverstone has been named manager of the New York, Washington and Philadelphia district. He will work from New York.

C. E. Peppiatt was promoted from branch manager of UA's New Orleans exchange to southern district manager. His exchanges are Atlanta, Charlotte, Dallas and New Orleans, with headquarters in New Orleans. Bert Stearn is new district manager of the Cincinnati, Cleveland, Pittsburgh and Indianapolis territory, with Cleveland headquarters. Jack Goldhar will manage the district including Detroit, St. Louis, Kansas City and Omaha from Detroit offices.

Charles Stern has been promoted from New York district manager to manager for the Chicago, Milwaukee, Minneapolis, and Denver territories. His office is in Chicago. Ben Fish remains West Coast district manager, the territory including Los Angeles, San Francisco, Seattle and Salt Lake City. He will remain in Los Angeles. In the Canadian district, A. Iscove replaces A. Feinstein as manager of the UA exchange in Calgary.

The previously announced appointment of John Dervin to southern district manager was revised to promote him to district manager in the New England area.

Historical Film Planned

Republic has announced plans for its "biggest picture" to be called "High Road to Oregon" starring Gene Autry, John Wayne and Roy Rogers. The background will be the Lewis and Clark expedition. Autry will have the role of Lewis and John Wayne will be Clark. The studio said H. J. Yates ordered preparation of the film following suggestions made to him recently in St. Louis. It is planned to have premieres in St. Louis and Portland, Ore.

Kislingbury Succeeds Huy

Graham Kislingbury, advertising manager of the Warfield theatre in San Francisco, has resigned to succeed Charles Huy in a similar capacity at the Golden Gate theatre in the same city. Mr. Huy resigned from the Golden Gate theatre to handle nationwide exploitation for RKO out of the Los Angeles exchange, working directly under Terry Turner.

Kelley Promoted

Ed Kelley has been appointed assistant to Vic Gauntlett in the publicity and advertising department of the Hamrick-Evergreen theatres in Seattle, Wash. He succeeds Eddie Rivers, who resigned recently to join the RKO exploitation staff in the middle west.

"Pepe" at "Art" Houses First, P.C.A. Seal Later

"Pepe Le Moko," French film now playing the "art" houses, has not received a Production Code Administration seal, and, according to Joseph Burstyn, of Mayer and Burstyn, U. S. distributors, will not receive one for some time.

This is because the PCA, having received an application from Burstyn and Mayer "some while ago," for a seal, suggested eliminations which the distributors refuse to make now.

Mr. Burstyn said Wednesday that after the film has run through the "art" and small, independent houses, and if it is considered for bookings by the circuits, he may then allow it to be cut for a seal.

It was noted the PCA seal is not required for unaffiliated theatres.

The picture was acquired by Walter Wanger as a background property for the making of his "Algiers." He subsequently disposed of the French picture to Mayer and Burstyn, for American distribution.

Bioff Wants Information

Willie Bioff's motion, through counsel in Los Angeles federal court, to have the Government provide him with a bill of particulars in its income tax prosecution, was answered on Tuesday by instructions from the Federal Judge, Harry A. Hollzer, that William Hall, assistant U. S. District Attorney, submit a statement advising the court how much information the Government is willing to give. Bioff, being prosecuted for allegedly failing to report some earnings in 1936 and 1937, called Federal charges "obscure."

Marc Lachman Dies on Coast

Marc Lachman, publicity man, who was at one time associated with the late Harry Reichenback, died on Tuesday at the United States Veterans' Hospital, Sawtelle, California, after six weeks' illness.

Mr. Lachman was for five years director of advertising and publicity at the Universal studio, and also had been associated with New York legitimate theatre enterprises.

He was with C. B. Dillingham, stage producer, and handled publicity for Will Rogers, Lew Fields, and Ethel Merman, and for the musical comedies, "Hit the Deck," "Great Day," and "Du Barry Was a Lady."

The Robbins-Casanave Case

Application to examine Charles L. Casanave before trial was filed Wednesday in the New York Supreme Court by Herman Robbins, president of National Screen Service, plaintiff in a suit which seeks to recover certain profits alleged to have been made by Mr. Casanave. The defendant has filed a counter-application to compel the plaintiff to file a bill of particulars. Mr. Casanave has a counter-suit pending in Westchester County, at White Plains.

Canova Reinstated

The Republic studio on Tuesday rescinded its suspension of actress Judy Canova, incurred Wednesday, April 16th, when she, assertedly, demanded supervision over stories, director, and cast in forthcoming films, including "Puddin' Head."

Says Lesser is "Bound" to UA

Despite continuing reports from the Coast, that producer Sol Lesser might join RKO as production head, United Artists officials at the New York home office and on the Coast rejected the idea, pointing out, on Tuesday, Mr. Lesser's commitments with their company.

Murray Silverstone, chief executive of the company, said in Hollywood Tuesday that "Mr. Lesser's relations with UA will remain unchanged," and added: "He is under exclusive personal contract to UA until September, 1945, for release of all his productions during that period, with certain minimum obligations annually, and in addition thereto, any Ernst Lubitsch pictures made in association with him.

" 'Strange Victory' will be the next UA film to be personally produced by Mr. Lesser, and Mr. Lubitsch shortly will commence work on his second and final film to be produced by him in association with Mr. Lesser, for UA."

Mr. Silverstone's statement was echoed in New York, by Arthur W. Kelly, vice-president in charge of sales.

The reports, last week, of Mr. Lesser's asserted negotiations with RKO, were qualified by the statements that Mr. Lesser obviously would have to obtain release from UA commitments; and they added he had offered to guarantee delivery of a picture to UA, for the coming season, if he could obtain freedom.

George J. Schaefer, president of RKO, from whom the offer to Mr. Lesser is reported to have come, declined to comment Monday.

Altschuler in New Post

Richard W. Altschuler, former purchasing agent for the Republic studio, and prior to that president of the Brunswick, Columbia, and American Records Corporation, has become sales manager of the Consolidated Film Industries, with headquarters in New York.

PRC Asks Name Change

Producers Releasing Corporation has filed a change of name with Michael F. Walsh, New York Secretary of State. The new name will be Producers Releasing Corporation of America. At the same time Syndicate Exchanges, Inc., filed for a change of name to Producers Releasing Exchanges, Inc.

Barnholtz Becomes Exhibitor

Dave Barnholtz, who has been Pittsburgh salesman for the Universal Exchange, has resigned to take over the operation of the Roosevelt theatre in which he has purchased an interest. Mr. Barnholtz has been replaced at the exchange by Francis Guehl, formerly head booker and office manager.

Altec Signs Simons

W. A. Simons Amusement Co., of Missoula, Montana, has signed a contract with Altec Service Corp., to service eight Simons' houses in Idaho and Montana. Barclay Ardell negotiated for Altec.

BETTER THEATRES—ISSUE OF MAY 3—WITH NEXT WEEK'S MOTION PICTURE HERALD

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LOW-BRACKETS SUPPORT NEW ENGLAND THEATRES

Proportionately Higher Budget Allowances for Amusement Found in Low Income Groups

Best customers of New England exhibitors are the families of independent business and professional men earning from $2,000 to $4,000 a year the Bureau of Labor Statistics reports in an analysis of family expenditures in seven cities in Rhode Island Massachusetts, Connecticut and Maine. Recreation expenses were slightly less than the cost of medical care but exceed the average outlay for education, reading, tobacco, personal care, and contributions and taxes, the federal study of family expenses for income groups bracketed at $250 intervals from $500 to $7,500 and over per year showed.

Similar observations were made in a second study of four urban communities in the Pacific northwest region. Expenditures for motion pictures there were more equitably spread through the lower income groups with Pacific coast wage earners and clerks earning less than $3,000 a year spending more than similar workers in New England. Professional and business men in the northwest also spent slightly more than their eastern colleagues for film entertainment, but film admissions were proportionately less in their larger entertainment budget.

The United States Department of Labor in connection with the Works Progress Administration obtained the expenditure data for 1935-36 in the cities of Providence, R. I., Haverhill, Mass., New Britain, Conn., and four smaller cities, Westbrook, Me., Greenfield, Mass., and Wallingford and Willimantic, Conn. The results have just been published as part of the urban series of the Bureau of Labor Statistic's study of consumer purchases.

The cities in which the Northwest study was made are: Portland, Ore. (population 307,572 compared with 253,504 in Providence) and the middle-sized cities of Bellingham, Everett, and Aberdeen-Hoquiam, Washington.

Other Expenses Compared

Motion pictures, in general, took the largest share of recreation expenses. In the lower brackets cinema attendance accounted for almost half the entire recreation outlay. Expenditures for radios, musical instruments, sports, toys, pets, club dues and home entertaining (exclusive of food or drink) were grouped under the head of recreation. The share allotted to other forms of entertainment increased to more than half at levels above $3,000, while the proportion of the recreation budget devoted to films decreased markedly over the income range.

No increase in the total amount spent for film entertainment was consistently noted at income levels above $3,500. Expenditures for admissions to theatres, concerts, lectures, dances, sports attendance and equipment and "other" recreation expenses increased rapidly with income. Among Providence families with incomes of $4,000 or more such expenditures exceeded the average spent on motion pictures.

The bureau report developed there was little difference in the motion picture expenditures of the average family in the large, middle sized, or small city. The total spent for recreation is less in small communities, probably because of the lack of diversified amusement, and the greater prevalence of low-cost community recreation.

Taking Providence, R. I., as an example of the large city, the study showed that families with income of $500 to $750 a year spent an average of $3 on motion pictures and $4 on all other recreation. With income of $750 to $1,000, they spent $6 out of $16, and at $2,250 to $2,500 they spent $29 out of $71. The top average for film theatre attendance was $42 out of $159 in the $3,500-$4,000 group, while families with income of $7,500 or over spent only $35 out of $436.

A similar saturation point was found in the middle-sized cities, where expenditures for motion picture admissions ranged from 3 of the family's $13 recreation total for the $250-$500 bracket to $30 out of $90 in the $2,500-$3,000 class. Thereafter, the proportion declined, and families with income of $5,000 or over spent only $28 on theatres out of a total of $98 for recreation.

In the four small cities the film expenditures ranged from $4 out of $6 for families with $250 to $500 a year to $29 out of $88 in the $2,500 to $3,000 a year class. Those with incomes exceeding $3,000 spent only $25 out of $152 for motion pictures. In Providence, the largest city, theatre admissions ranged from $3 for the $500-$750 a year group to $30 for the $2,250-$3,000 bracket, among wage earners. In the same brackets the range for clerical workers ran from $8 to $29.

Variance in Different Brackets

There were marked differences in expenditures by classes in all three population groups, wage earners, clerical workers and business and professional. Thus, in the largest city, theatre admissions ranged from $3 for the $500-$750 group to $30 for the $2,500-$3,000 group of wage earners. The range for families of clerical workers in the same brackets ran from $8 to $29. In the $5,000-$7,500 class the independent business and professional man's family spent $47 on motion pictures, while the families of salaried business men spent $41 and those of salaried professional employes only $30.

In the Pacific Northwest, as in New England, the amounts spent for amusements and recreational equipment not only increased with income, but mounted rapidly enough in successive income classes to account for an increasing percentage of total money outlay for family living. Motion pictures again accounted for the largest item under admissions, with other admissions amounting to very little except in top income classes. Other admissions were less in the Pacific region than in New England.

Largest expenditures for recreation among occupational groups at the same income levels were reported by families of wage earners in Portland and the middle-sized cities. In Portland salaried professionals are a relatively better market for exhibitors in the northwest than in the New England area. In the Northwest middle-sized cities motion picture expenses ranged from $4 out of a $11 recreation budget for families making $250-$500 a year to $55 out of $459 a year for families making over $5,000.

Average expenditure in the middle income brackets from $1,500 to $3,500 was $21.70 for the Northwest middle cities against $19.30 for comparable New England towns. In Portland the middle group average was $18.70 against $25.10 in Providence. Greater expenditure for film entertainment by Providence professional groups accounts for the city's higher average. The study attributed greater prevalence of outdoor recreations in the Pacific city as reason for lower film expenditures.

Among Portland families receiving less than $1,250 expenditures for recreation absorbed less than 3 per cent of the total, while among those with incomes of $4,000 and over this category accounted for between 5 and 6 per cent. In the middle sized cities the relative increase, although less regular, was even greater between the two extremes of the income scale than it was in Portland.

Admission prices in the Northwest area are slightly higher than in New England. Motion Picture Herad, in a survey published in the issue of August 24, 1940, lists first run Portland admissions as 35 cents for matinee, and 40-50 cents in the evening. In Providence matinee admissions to first run range from 15-39 cents to 15-50 cents in the evening. Second run admissions in Portland are 25 to 35 cents, while in Providence they are 20 to 33 cents. Subsequents charge 30 cents in the northwest city, 20-33 cents in Providence.

Of interest to exhibitors and motion picture advertisers is the report's conclusion that expenses for recreation increase in successive income classes both in average amount and as a proportion of the total expenditures for current living. In Providence the increase was from one per cent for families with $500 a year to five per cent for families at the $5,000 or more level. In smaller cities the rise was from one percent for families at the $250-$500 level to almost five per cent at the $3,000 level.

New "Documentary"

"America Speaks," described by its makers as an "American Cavalcade," is to be distributed shortly by Adventure Epics Films, Inc., principals of which are H. T. Edwards and William Alexander, of New York. The film is in seven reels, and is a compilation of motion pictures of historic events affecting the United States.

Earle Books Stars

The Earle theatre, Warner vaudeville house in Philadelphia, will give preference to motion picture players instead of name dance orchestras for its weekly stage attractions. Booked during May and June are Anita Louise, John Boles, Gypsy Rose Lee, Patsy Kelly, Zazu Pitts and a "horror" stage presentation with Bela Lugosi and Peter Lorre. While the emphasis all season has been on name bands, the theatre played film names when available.

RCA-Warners Tieup

Marking the first time RCA Victor has ever tied up with a short subject on a national advertising and publicity campaign, the company has completed arrangements with Warner Brothers for a cooperative campaign for the musical, "Leo Reisman and His Orchestra." Publicity will be placed in all RCA periodicals, going to over 6,000 dealers and 370,000 consumers. In addition, streamers will be placed in dealers' windows coincidental with the film's release this summer.

Kulick Named Sales Head

Arthur Greenblatt, general sales manager of Producers Releasing Corporation, has appointed Sid Kulick in charge of sales for the New York exchange, Sid Kulick replaced Bert Kulick who goes into active service in the Navy on May 1st.

Humberstone Joins Fox

H. Bruce Humberstone, director, has been given a five-year contract by Twentieth Century-Fox. He is now working on "Sun Valley."

40 MILLIONS, COST OF JOINING THE BERNE CONVENTION, CONGRESS TOLD

Foreign Copyright Pact Threatens American Artists, Public Purse; ASCAP-Radio Peace Near; Test State Music Laws

by FRANCIS L. BURT

in Washington

Basing their arguments on three major foundations, representatives of the motion picture and broadcasting industries last week told Senator Elbert D. Thomas (Dem., Utah), head of a subcommittee of the Senate Foreign Relations Committee considering adherence of the United States to the Berne International Copyright Convention, that adoption of the agreement at this time would prove unwise, dangerous and costly.

American exhibitors, it was stated, see in adherence the opening up of a profitable field of taxation to foreign music societies, whose impositions, on top of the ASCAP movie seat tax, and other governmental taxes and charges now applied, would be more than they could absorb.

As a result, it was declared by Julian Brylawski, vice-president of the MPTOA, and Sidney B. Lust, Washington exhibitor, it would be necessary to pass the new license charges on to the public. On the basis of the charges in Europe and the business done in this country, they estimated, this might mean an increase of from $40,000,000 to $80,000,000 a year to the public.

Would Levy Foreign Royalties

That the foreign music copyright societies would lose no time in exploiting this "fertile field," it was asserted, was demonstrated in 1936 when the Senate ratified and then withdrew the treaty, at which time several of the foreign organizations set up offices in New York in anticipation of United States adherence.

The only safeguard against such impositions, Senator Thomas was told, would be to amend the copyright law in advance of adherence, to provide that music now in the public domain should not be given protection. In this way, it was explained, the European music societies would be barred from collecting for the use of music which now is not copyrighted in this country but is given protection in other countries under the copyright convention.

Challenging assertions of U. S. State Department officials that adherence to the convention would improve our cultural relations with other countries, Fulton Brylawski, copyright counsel for the MPPDA, declared it would be impossible for Americans to gain recognition of their rights in an Axis-dominated Europe.

The State Department, he said, has been less than frank in its arguments in support of the move, in which it has been joined by "only a few individuals." The authors, publishers and other copyright interests, he pointed out, have been solidly opposed to adherence.

The State Department, he charged, has yielded to English pressure for our adherence, which would eliminate the present requirement that books in English be printed in this country in order to secure copyright protection here. None of the other countries in the convention are interested, he said, because they gain copyright here by simply printing a copyright notice.

Mr. Brylawski pointed out that most of Europe is in the hands of the Axis powers, He referred to the burning of books by the Germans and their prohibition upon the playing of the music of some of the world's "greatest composers." He cited instances, also, where German courts had thrown out infringement cases in which the complainant was a non-Aryan on the ground that, whatever the evidence and the law, Aryans must be held to be in the right in such cases.

Although provision is made in the Berne Convention for the protection of the works of non-adherents, he said, Americans have been unable to get recognition in many countries. In Holland, he testified, Twentieth Century-Fox brought an infringement suit under a reciprocal copyright agreement with that country, but the court threw it out because the agreement had been abrogated by the Netherlands. Also, he added, the U. S. State Department appeared unaware of the denunciation of the treaty for several years.

Broadcasters would be in a serious situation if the Berne Convention was adopted without revision of our copyright laws to "freeze" the present set-up with respect to foreign music, it was testified by Sidney M. Kaye, of the National Association of Broadcasters.

Publishers and broadcasters have large investments in European music now in the public domain which would be threatened by adherence, and the situation would be greatly confused by reason of the fact that, as a result of the upheaval in Europe, it would be impossible to contact foreign copyright owners to secure performing or publishing rights, he testified.

Practically all of the witnesses appearing before Senator Thomas urged that the U. S. copyright law be revised before the United States enters the convention. Under the proposal before Congress, the United States would join one year after ratification, the idea being that the domestic law would be revised in that time.

It was pointed out by witnesses that not only might the law not be enacted within the one-year period but than any enactment after notice of adherence might be rejected by the convention.

Composers' Suit Hits ASCAP "Peace"

"Peace" conversations settling the long controversy between the broadcasters and the American Society of Composers, Authors and Publishers and aimed at returning ASCAP music to the air after a four months' ban were threatened with new complications this week when a group of independent composers filed suit against four of the leading broadcasting groups.

On Monday fourteen song writers, thirteen of whom are ASCAP members, filed a suit, seeking $1,215,500 damages, in the New York Supreme Court. The National Association of Broadcasters, Broadcast Music, Inc., National Broadcasting Company, Columbia Broadcasting Company and 12 of their officers and directors were named as defendants.

The plaintiffs charged that the radio group had impaired their livelihood through a conspiracy to destroy ASCAP and to coerce radio stations, motion pictures, hotels, orchestras and others to use only music approved by the defendants.

It was further charged the defendants conspired to force composers to sell compositions at "low and unfair prices to be fixed and controlled by the defendants" and to "acquire complete domination and control of the business of song writing and musical composition in the United States." This action, the complaint states, is in violation of licenses issued by the Federal Communications Commission to broadcasters and Federal anti-trust legislation.

ASCAP on Tuesday formally denied any interest in the suit instituted by the song writers, declaring that the plaintiffs had acted as individuals without consulting the society.

The plaintiffs and the damages which they seek in the suit against the broadcasters are: Frank Madden, not an ASCAP member, $75,000; Allen Flynn, $100,000; Paul Cunningham, Ira Schuster, Vincent Rose, Ernie Burnett and Jean Schwartz $100,000 each; Al Lewis, Larry Stock and Stanley Adams, $75,000 each; Nelson Cogane, $87,500; Sammy Mysels, $92,500; Guy Wood, $50,000; and George Whiting, $85,000.

On Friday stockholders of Mutual Broadcasting System were scheduled to meet in New York with Fred Webber, president, to receive the report of the copyright committee on ASCAP proposals. It is reported that committee will recommend an agreement with the song writers and that the member stations will vote on the pact immediately.

Discussions between ASCAP and the National and Columbia broadcasting companies were also reported to be continuing, with both sides considering stipulations for returning ASCAP music to the air. A final peace agreement with both networks is expected by observers within a few weeks. The negotiations have been conducted separately by both companies, without participation by the National Association of Broadcasters.

State Anti-ASCAP Laws

Wisconsin's six-year-old anti-ASCAP law was implemented with enforcement powers on April 17th when acting Governor Walter S. Goodland signed the Cashman bill which authorizes the Secretary of State to collect a 25 per cent franchise tax from all music brokers on gross receipts collected by them from Wisconsin theatres, radio stations, bands and other music users. As originally enacted in 1935, the anti-ASCAP law provided for a five per cent tax. In 1937 the legislature boosted the rate to 25 per cent, but no attempts were made at enforcement until recently, when the Attorney-General ruled that the statutes did not empower the Secretary of State to collect such a fee as a license requisite. The Cashman bill was drafted as an enabling measure.

Seattle attorneys for ASCAP last week announced that they would appeal to the United States Supreme Court for a review of ASCAP's action against the 1937 Oregon copyright law. Three judges of a Federal statutory court recently denied the society's motion for a new trial in its test of the law's constitutionality. ASCAP seeks a Federal injunction against the State law which makes it illegal for separate copyright owners to pool their copyrights, fix prices, collect fees or issue blanket licenses.

H. W. Haugland, Seattle attorney, filed the society's petition for a review. District judges John C. Bowen and Lloyd L. Black, and Circuit judge Bert Haney denied the retrial motion on the grounds it was not filed within ten days of the dismissal of the original injunction petition in December and on the grounds that no new evidence was involved.

The U. S. Supreme Court on Monday will hear arguments by Nebraska's attorney general Walter Johnson, and William J. Hotz, special prosecutor, asking a reversal of the 1939 district court decision holding that the 1937 Nebraska anti-ASCAP law was unconstitutional.

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JEFFERSON AMUSEMENT COMPANY . . Beaumont
CLARENCE KAIMANN THEATRES . . . . St. Louis
KERASOTES THEATRES . . . . . Springfield, Ill.
GRIFFITH AMUSEMENT COMPANY . . . . Dallas
GRIFFITH AMUSEMENT COMPANY . Oklahoma City
GRIFFITH AMUSEMENT COMPANY . Kansas City, Mo.
MORT SINGER THEATRES . . . . . Chicago
RKO THEATRES . . . . . New York City
LOEW'S, INC. . . . . New York City
HARRY HECHT THEATRES . . . . . Passaic, N. J.
HUISH THEATRE ENTERPRISES . . Salt Lake City
HUNTS THEATRES . . . . . Wildwood, N. J.
ESSANESS AMUSEMENT COMPANY . Mt. Vernon, Ky.
BENJAMIN T. PITTS THEATRES . Fredericksburg, Va.
E. A. LIGHTMAN THEATRES . . Washington, D. C.
A J B THEATRES . . . . . Chicago
ALGER THEATRES . . . . . LaSalle, Ill.
GREGORY ALLIANCE THEATRE CORP. . . Chicago
ANSELL BROTHERS . . . . . St. Louis, Mo.
HARRY BALABAN THEATRES . . . . . Chicago
BALABAN AND KATZ . . . . . Chicago
ALEX GOUNARIS CIRCUIT . . . . . Mobile, Ala.
RUFFIN AMUSEMENT COMPANY . Covington, Tenn.
SIMANSKY AND MILLER . . . . . Chicago
REINHEIMER CIRCUIT . . . . . Chicago
SMALLEY CIRCUIT . . . . . Cooperstown, N. Y.
DIXIE THEATRE SERVICE CORP. . . . New Orleans
RAYBOND THEATRES . . . . . New York City
EGYPTIAN THEATRES . . . . . Harrisburg, Ill.
ACME THEATRES CO. . . . . Birmingham, Ala.
ESKIN THEATRES . . . . . Milwaukee
ESSENESS CIRCUIT . . . . . Chicago
FAIN THEATRES . . . . . Leesburg, Ill.
PIRTLE CIRCUIT . . . . . Jerseyville, Ill.
WOMETCO THEATRES . . . . . Miami
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WARNER CIRCUIT MANAGEMENT CORP. . Chicago
WARNER CIRCUIT MANAGEMENT CORP. . Milwaukee
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GEO. BAKER THEATRES . . . . Kansas City, Mo.
CHAS. POTTER CIRCUIT . . . . Kansas City, Mo.
CATARACT THEATRE CORP. . . . . Niagara Falls
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CUMBERLAND AMUSEMENT CO. . McMinnville, Tenn.
FRED COLEMAN CIRCUIT . . . . East Point, Ga.
FANCHON AND MARCO . . . . . St. Louis
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FOX MID WEST . . . . . Kansas City, Mo.
FOX WISCONSIN . . . . . Milwaukee
FOX WEST COAST . . . . . San Francisco
FOX WEST COAST . . . . . Los Angeles
FOX INTERMOUNTAIN . . . . . Denver
FRIENDLY THEATRES . . . . . Kansas City, Mo.
LUCAS AND JENKINS . . . . . Atlanta
WILBY-KINCEY . . . . . Atlanta
NORTH CAROLINA THEATRES . . Charlotte, N. C.
NAUMKEAG AMUSEMENT CO. . . . Salem, Mass.
RIALTO CIRCUIT . . . . . Atlanta, Ga.
RIO-APPLETON THEATRES . . . Appleton, Wisc.
COLLINS THEATRE CIRCUIT . . . . Toccoa, Ga.
BUFFALO THEATRES CO. . . . . Buffalo, N. Y.
DIXIE OPERATING CO. . . . . Chattanooga
ASSOCIATED THEATRES . . . . . Cleveland
MALCO THEATRES . . . . North Little Rock, Ark.
MALCO THEATRES . . . . . Memphis
MARTIN THOMPSON THEATRES . Hawkinsville, Ga.
METROPOLITAN CIRCUIT . . Port Richmond, N. Y.
WARNER SAXE THEATRES . . . . . Milwaukee
MONROE AMUSEMENT CO. . . . Rochester, N. Y.
STANDARD THEATRES . . . . . Oklahoma City
FRISINA CIRCUIT . . . . . Springfield, Ill.
STRAND ENTERPRISES . . . . . Memphis, Tenn.
UNITED THEATRES . . . . . New Orleans
VALLEY ENTERPRISES . . . . . Harrisonburg, Va.
WATERS THEATRES COMPANY . . . Birmingham
WISPER AND WETSMAN . . . . . Detroit

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE GOES LATIN: Penny Singleton, Arthur Lake, Larry Simms, Tito Guizar—The people really come out to see the "Bumsteads." This just missed being the best of the series by the mistake of putting Tito Guizar in. Small town audiences don't want this kind of singing and I can't say I blame them. Running time, 69 minutes. Played April 6-9.—Robert F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

BLONDIE PLAYS CUPID: Penny Singleton, Arthur Lake, Larry Simms—A fine comedy and well liked. Best of that series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SO YOU WON'T TALK: Joe E. Brown, Frances Robinson—A good Saturday night picture and pleased. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SO YOU WON'T TALK: Joe E. Brown, Frances Robinson—Fair comedy. Running time, 69 minutes. Played April 9-10.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Metro-Goldwyn-Mayer

BLONDE INSPIRATION: John Shelton, Virginia Grey—Pretty poor picture for MGM. Business poor. Running time, 75 minutes. Played April 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WYOMING: Wallace Beery, Leo Carrillo, Marjorie Main—A very fine picture that pleased all. Comedy put it over.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Miscellaneous

IT'S IN THE AIR: George Formby—This picture was well received here, doing record business. Formby is the same as Autry to our box office.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Paramount

CHEROKEE STRIP: Richard Dix, Florence Rice—Just another western—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—Double featured with "Dreaming Out Loud." We liked them and did business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE THY NEIGHBOR: Jack Benny, Fred Allen, Eddie "Rochester" Anderson, Mary Martin—A swell cast headed by "Rochester" helped this picture considerably. This picture only got by because of its star value. Otherwise it was nothing to get excited about. —Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

MOON OVER BURMA: Dorothy Lamour, Robert Preston, Preston Foster—A good action love story that entertained our patrons. There is plenty of action in this picture to keep it moving along at a rapid pace.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Paulette Goddard, Robert Preston—Good picture in beautiful color but did not appeal to the women. Recording too low in spots. Business poor. Running time, 125 minutes. Played April 6-8.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

RANGERS OF FORTUNE: Fred MacMurray, Albert Dekker, Patricia Morison—This one did not click at all. There was something lacking throughout the entire production, and with the cast and production should have made a very much better picture. I am surprised at Paramount for having missed out on this one.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Burgess Meredith—Good. My patrons seemed to enjoy it very much.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

TEXAS RANGERS RIDE AGAIN: John Howard, May Robson, Akim Tamiroff, Ellen Drew—A swell western that pleased our patrons very much. The entire cast does a good job and a good story enhances this production.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

Republic

GREAT TRAIN ROBBERY, THE: Bob Steele, Claire Carleton—Good action picture which pleased the week-end trade. Average business. Running time, 61 minutes. Played April 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Florence Rice, Peter Lorre—Good picture which drew average business. A little weak on star power. Running time, 69 minutes. Played April 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRAIRIE PIONEERS: Three Mesquiteers (Robert Livingston, Bob Steel, Rufe Davis)—Good western. This combination the best since originals. Comedy sequences go over big. Business good. Running time, 58 minutes. Played April 3-5.—Robert F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

ROBIN HOOD OF THE PECOS: Roy Rogers, George "Gabby" Hayes—Did nice week-end business on a single bill but doesn't do anything like the business that Autry does.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SING, DANCE, PLENTY HOT: Johnny Downs, Ruth Terry, Billy Gilbert—Very nice little program picture. Billy Gilbert is very good in this. He seems to be gaining in popularity.—Sammie Jackson Theatre, Flomaton, Ala. General patronage.

TUMBLING TUMBLEWEEDS: Gene Autry—this re-issue is O.K. Picture pleased and print good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

DREAMING OUT LOUD: Lum & Abner, Frances Langford, Frank Craven, Bobs Watson—Doubled featured with "Comin' Round the Mountain." We liked them and did business—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, Billie Burke, May Robson—Very good picture but I do not believe Miss Neagle made such a big hit here. This was my first with her.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

HUDSON'S BAY: Paul Muni, Gene Tierney, Virginia Field, John Sutton, Laird Cregar—A very fine picture that grossed $2.30 more than film rental. Trailer and advertising accessories killed the picture. —C. L. Niles, Nilese Theatre, Anamosa, Iowa. General patronage.

STREET OF MEMORIES: Guy Kibbee, Lynne Roberts—Just a little picture which failed to draw. It was entertaining, though. Running time, 70 minutes. Played April 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOBACCO ROAD: Charley Grapewin, Marjorie Rambeau, Gene Tierney—The reputation that the stage show had for obscenity evidently held business down on this one. There is nothing offensive in the screen version and the acting is good. Half-wits are not pleasant to watch. "Dude" was that; so was "Ellie May." Curiosity brought some business for the picture had the benefit of the stage ballyhoo, the length of the run. However, the public did not realize that the stage gets away with murder in obscenity and vulgarity and the screen can not.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WESTERN UNION: Randolph Scott, Robert Young, Dean Jagger, Virginia Gilmore—Good picture and good business. A super western in beautiful color. Running time, 95 minutes. Played April 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, Robert Benchley, George Sanders—We thought this well produced but it did not do business. We put a big campaign behind this picture. Everybody liked it but there just wasn't enough.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Universal

BANK DICK: W. C. Fields, Una Merkel—Another weak sister with no draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'M NOBODY'S SWEETHEART NOW: Dennis O'Keefe, Constance Moore, Helen Parrish—A swell little program picture that entertained our patrons thoroughly. This has comedy, music and enough action to keep everyone interested throughout. This can be classed as very pleasant film fare.—Theodore J. Friedman, Strand Theatre, Suffren, N. Y. General patronage.

ONE NIGHT IN THE TROPICS: Allan Jones. Abbott and Costello, Nancy Kelly—Abbott and Costello save this one from flopping. Our patron's won't go for this kind of music. Running time, 83 minutes. Played April 3-5.—Robert F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

SANDY GETS HER MAN: Baby Sandy, Stuart Erwin, Una Merkel—A fair comedy that had its funny moments. This was quite silly in spots, but nevertheless gave the patrons a laugh and that's what they want now-a-days.—Theodore J. Friedman, Strand Theatre, Suffren, N. Y. General patronage.

WHERE DID YOU GET THAT GIRL? Helen Parrish, Charles Lang, Leon Errol—Fair picture for Friday and Saturday crowd. Business fair. Running time, 65 minutes. Played April 4-5.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Warner Brothers

SOUTH OF SUEZ: George Brent, Brenda Marshall —Fairly good action picture; keeps your interest throughout. Those that came were satisfied. Running time, 86 minutes. Played April 9-10.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Short Features

Columbia

FRESH AS A FRESHMAN: Glove Slingers—Now here was a real comedy. More laughs than the Stooges. It's a real pleasure to hear the crowds roar

but it's hard on the seats. Running time, 18 minutes. —Robert F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

HIS EX MARKS THE SPOT: Buster Keaton—Lots of laughs for week-end action lovers. Our folks enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

MAD HATTER, THE: Color Rhapsodies—Just fairish. Running time, seven minutes.—Robert F. Netzel, Palace Theatre, Crandon, Wis. Small town and rural patronage.

TAKE IT OR LEAVE IT, No. 2: Quiz Reels—Interesting but not as good as radio programs.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ABDUL THE BULBUL AMEER: Cartoons—A very fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FORBIDDEN PASSAGE: Crime Does Not Pay Series—This two-reeler from the "Crime Doesn't Pay" series always please. This deals with smuggling immigrants into the U. S. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEMORY TRICKS: Pete Smith Specialities — A good short, different and interesting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WALDO LAST STAND: Our Gang—Just so-so. These Gangs have gone to pot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

XXX MEDICO: Passing Parade—Fine one-reeler. This series is mighty good.—Sammie Jackson, Jackson Theatre, Flomaton, Alta. General patronage.

Paramount

CRIME CONTROL: Robert Benchley — Average comedy with Robert Benchley getting a few laughs. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREECE FIGHTS ON: Entertaining and instructive. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

MEET THE STARS, NO. 4: Variety Reel—This vaudeville reel is very good, introducing acts by Mickey Rooney and Judy Garland, Duncan Sisters, Andrews Sisters, Abbott and Costello and Butch and Buddy. Play it; they will like it. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

EYES ON BRAZIL: Special—An interesting travel. C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GROWING UP: Dionne Quintuplets—Very nice two-reel subject with the Quints and Dr. Dafoe. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OFFICER DUCK: Walt Disney Cartoons—Disneys are tops. There isn't any argument.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

TUGBOAT MICKEY: Walt Disney Cartoons—We stayed away from the Disneys for over a year but think we made a mistake. People bring their kids to see "Mickey."—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

SNOW FUN: Sportscopes—Very good sport reel. Running time, nine minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Twentieth Century-Fox

PLAYING WITH NEPTUNE: Sports Reviews—Entertaining reel showing swimmers and divers at play. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

TICKLED PINKY: Musicals—Fair two reels, but not as good as previous ones we played from Universal. Running time, 18 minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Vitaphone

ALICE IN MOVIELAND: Joan Leslie—A good short, but did not appeal to the audience. Running time, 23 minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

CALLING DR. PORKY: Looney Tunes—Poor cartoon. Running time, seven minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

MEET THE FLEET: Robert Armstrong—A very good color short with an interesting little story. Good on any program. Running time, 20 minutes.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

TIMID TOREADOR: Looney Tunes—Very good. Fair filler.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

TORTOISE BEATS THE HARE: Merrie Melodies —Good cartoon in color, which pleased all. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WACKY WILDLIFE: Merrie Melodies—Very good. Played it Easter holidays. Kiddies ate it up.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Serial

Republic

LONE RANGER SERIAL: Before making this report, we checked our records a month previous to the playing of this serial with the last four chapters up to No. 12. Children 10 per cent increase and adults 10 per cent decrease. As serial cost is double the cost of two-reeler, it does look like serial is answer. I believe that general serials are not popular only in mature situations.—Harland Rankin, Plaza Theatre, Tilbury, and Alexander Theatre, Wallaceburg, Ontario, Canada. General patronage.

Omaha Theatre Planned

Blank and Green Enterprises, Inc., announces plans for a 1,000-seat house to cost $100,000 in Omaha. Ralph Blank, former district manager for Central States Theatres in Nebraska and nephew of A. H. Blank, head of Tri-States theatres, and Walter M. Green, owner and operator of Fepco, theatre advertising company in Omaha, head the company.

Theatre Increases Admissions

The Lyric theatre, a 2,000-seat vaudeville and first run house in Indianapolis, operated by Charles M. Olson, has raised admission prices. The new prices are 30 cents for matinees, 40 cents in the balcony and 50 cents in the orchestra at night. Night prices prevail on Sundays and children's admissions remain at ten cents. All admissions include the defense tax. The increase was necessitated, according to Mr. Olson, by the higher operating costs and to continue stage shows which will measure up to the standard set in the past.

Film Boosts Oregon City

Color motion picture film constitutes the chief sales literature of the Portland, Oregon, Chamber of Commerce, Manley F. Robison, manager of the northwest cities' tourist and convention department, indicated on his annual visit to New York last week. Touring 26 cities with a 1,000-foot reel on scenic and business advantages of the Oregon city, he reports that the pictures have brought the best response from tourist agencies, convention groups, and the public, ever received through a promotional medium. The picture cost about $1,000 to produce, he said, and following his promotion junket will be released as a travelogue to local theatres, clubs and the U. S. Travel Bureau's film service.

Juvenile Films Added

Six new units have been added to Columbia's "Happy-Hour Entertainments," the certified juvenile motion picture programs which are selected by civic organizations interested in child welfare. The units consist of a variety of shorts, principally "Community Sing" reels, "Screen Snapshots," cartoons and comedies. They offer a service of complete one-hour programs for children and bear the official approval of leading civic and women's groups.

Churchill Biography Planned

Sol Lesser and James Roosevelt announced over the weekend that they were negotiating to film the life of Winston Churchill.



SHORT PRODUCT PLAYING BROADWAY

Week of April 19

CAPITOL

More About Nostradamus.. MGM
Information Please, No. 8.. RKO Radio
Popular Science, No. 4..... Paramount
Feature: Men of Boys Town. MGM

CRITERION

It Happened All Night.... RKO Radio
Meet the Stars, No. 4..... Republic
Trailing the Incas..... Central
Feature: Mr. District Attorney..... Republic

MUSIC HALL

No Shorts
Feature: That Hamilton Woman!..... United Artists

PARAMOUNT

Eugene, the Jeep..... Paramount
Fishing Fever..... Paramount
Feature: The Road to Zanzibar..... Paramount

RIALTO

No Shorts
Feature: Ride On, Vaquero.. 20th Cent.-Fox

RIVOLI

The Tortoise Beats the Hare. Vitaphone
Feature: Meet John Doe.... Warner Bros.

ROXY

The Baby Seal..... 20th Cent.-Fox
The Battle of the Atlantic.. 20th Cent.-Fox
Feature: The Lady from Cheyenne..... Universal

STRAND

The Seeing Eye..... Vitaphone
Big Bill Tilden..... Vitaphone
The Cat's Tale..... Vitaphone
Feature: The Great Lie..... Warner Bros.

Cooper Shifts Managers

R. W. Huffman, city manager for J. H. Cooper in Lincoln, Neb., for nearly four years, has been shifted to a similar position in Greeley, Colo., where the circuit has the Sterling and Park theatres. Ralph Ayer, who has been at Cooper's Ute theatre in Colorado Springs, will replace Mr. Huffman, while Kurth Nelson, who is now in Greeley, is being sent to Oklahoma City, where he'll be manager at the Cooper-Warner Midwest theatre.

Open-Air Theatre Planned

Harry E. Long, former eastern division manager for Loew's and now operator of the Pioneer Film Exchange and the Lake Erie Drive-In Theatres, Inc., plans to open an open-air theatre in Dayton, Ohio, during the summer. The same firm also plans to build drive-in theatres in Toledo and Louisville, using the Louis Josserand double-parking patent.

Schine Gets Ohio Houses

Shine Theatres Co. has taken over two film theatres in Bowling Green, Ohio, it was announced by Clark M. Young, the former owner and operator. The Schine operating company in Bowling Green is Belpik Theatres Corp. Terms of the deal were not disclosed.

RCA Chiefs Speak At Service Confab

A three-day meeting of RCA district service managers, to discuss advances in Photophone service activities, was concluded at the Indianapolis plant of RCA Manufacturing Company, on Monday. Company executives and sales and service representatives from Camden were present and addressed the meeting.

Following two days of discussions, a third day was devoted to an inspection of RCA's enlarged Photophone manufacturing facilities and new laboratories. According to E. C. Cahill, Photophone division manager, increased production facilities have been necessary to meet the needs of both commercial and government orders.

Those attending included: Robert Shannon, RCA executive vice-president; F. R. Deakins, vice-president in charge of engineering products division; F. D. Wilson, manager of RCA field activities; W. H. Kelley, J. K. West, and R. A. Graver, district sales managers; E. C. Cahill, F. W. Wentker, and C. E. Johnson of Photophone sales division, Camden; W. L. Jones, national service manager; A. Goodman, and L. B. Hart of Photophone Service, Camden; district Service managers J. Mauran, Boston; W. W. Jones, New York; C. H. Taylor, Baltimore; C. R. Underhill, Pittsburgh; M. D. Faige, Atlanta; L. R. Yoh, Cleveland; G. R. Beck, Chicago; W. F. Hardman, Kansas City; J. O. Hill, Dallas; W. H. Freisleben, San Francisco; G. M. Urey, Hollywood, and M. A. Walsh, assistant service manager, New York.

Asks Transfer of Fairbanks' Assets

In an accounting filed in the Surrogates Court in New York on Thursday, April 10th, by the Guaranty Trust Co., as executor and trustee of the Douglas Fairbanks, Sr., estate assets outside of California, three eastern trust funds established by the late Mr. Fairbanks prior to his death aggregated $1,407,000 it was disclosed. Guaranty Trust asks the court to transfer the eastern assets, largely cash, to the California trustee and to release Guaranty as trustee in New York, pointing out that the California assets of the estate cannot be liquidated advantageously at this time and that there is insufficient cash in the estate there to meet specific bequests in the Fairbanks' will.

The papers were filed by O'Brien, Driscoll & Raftery, attorneys for the estate.

The accounting shows that the Fairbank's eastern trust funds consisted of one of $693,000 with the Guaranty Trust; one of $522,000, with the Bankers Trust Co., and one with the Union Trust Co. of Pittsburgh of $192,000. From the funds, $596,100 has been turned over to the Bank of America, trustee for the Fairbanks' California estate, for bequests and estate requirements.

Eastern assets, exclusive of cash, included bonds and mortgage on an apartment building in the Bronx, which were sold for $246,375; a painting, "The Missionary," which was sold by the M. Knoedler Galleries for $3,500, and a set of golf clubs purchased by Dennis F. O'Brien, Mr. Fairbanks' attorney, for $15. An account with the Fifth Ave. Branch of the Guaranty Trust Co. had a balance of $81.16, and another with the Paris branch of the same bank had a balance of 1,004 francs.

The ordinary administration expenses of the trustee in the east amounted to $12,430. Several minor claims, some of which are disputed, were filed against the estate in London.

IN NEWSREELS

MOVIETONE NEWS—No. 64, Vol. 23.—New Jersey forest fire....Henderson named price administrator ....Lord Halifax visits Navy Yard....Defense stamps and bonds....James Roosevelt and bride....Polish president visits RAF....Queen Mother Marie in England....England demonstrates defenses....Pennsylvania shipyard works full blast....Plywood plane christened....Stearman delivers 1,000th plane to Army ....Sports.

MOVIETONE NEWS—No. 65, Vol. 23.—Jersey forest fires continue....Boston fire devastates property.... Windsors arrive in Florida....James Roosevelt married....Deanna Durbin married....Mexican earthquake....Army tanks in production....Soldiers learn "judo" tricks....Sports.

NEWS OF THE DAY—No. 262, Vol. 12.—African war crisis....Jersey forest fires....Brazil's student pilots ....Defense bond and stamp drive....Fashions.... Sports.

NEWS OF THE DAY—No. 263, Vol. 12.—Tank output speeded....Deanna Durbin Wedding....Mexican earthquake....Sports.

PARAMOUNT NEWS—No. 67.—Pan-American day in Havana....Bond and stamp drive....James Roosevelt married....Stock exchange president inducted into the Army....Circus in New York....Mercy ship for France....Sports.

PARAMOUNT NEWS—No. 68.—Windsors in Florida ....Royalty visits airmen....Bless bundles for Britain ....Washington's apple blossoms....Speed Army tank output....Philadelphia's pachyderm parade....Deanna Durbin married....British fight on in Africa....Jersey forest fires.

RKO PATHE NEWS—No. 67, Vol. 12.—James Roosevelt married....New defense bonds....Cavalry on review....Henderson heads price-supply agency.... "Little Congress" picks queen....Medical corps in training....Sports.

RKO PATHE NEWS—No. 68, Vol. 12.—Jersey forest fires....Tank output ahead of schedule....U. S. sailors welcomed in Australia....Mexican earthquake ....Deanna Durbin married....Byrd expedition homeward bound....Charen Falls....Sports.

UNIVERSAL NEWSREEL—No. 972, Vol. 13.—Baby bonds for defense....Price control board established ....James Roosevelt married....Stock exchange head inducted....Battle of Britain continues....Navy blimp crashes....Jersey forest fires....Sports.

UNIVERSAL NEWSREEL—No. 973, Vol. 13.—Mexican earthquake....Jersey forest fires....Deanna Durbin married....All-welded ship being built....Tank from assembly line....Sports.

New Des Moines Firm

The Technical Service Corporation has opened an office at 1019-21 High Street, Des Moines, Iowa, as the Technical Service Corp. The company will distribute, install and test RCA equipment in 48 central Iowa counties extending from Minnesota to Missouri. John R. Lewis is president; E. C. Rhodes, vice-president in charge of sales and service, and R. E. Coles, secretary-treasurer and business manager of the company.

Racine Prices Increased

Fox's Uptown theatre in Racine, Wis., has changed its straight 10-cent policy on Saturdays and Sundays to 15 cents to 2 P. M. and 20 cents to closing. The house is now charging 10 cents to 7 P. M. on Fridays and Saturdays and 15 cents to 6 P. M. and 20 cents to closing on Tuesdays, Wednesdays and Thursdays.

Universal Changes

L. J. McGinley, Seattle branch manager for Universal for the past 11 years, has been named branch manager for the company in Indianapolis. He will be succeeded in Seattle by Foster Blake, formerly branch manager at Portland, Ore., and more recently of the Los Angeles staff.

Stanley Given Enlists

Stanley Given, a booker at the Paramount Philadelphia exchange, has enlisted for three years with the National Guard 28th division, 103rd Ordinance, and is stationed at Indiantown Gap, Pa. It was previously mentioned that he had been conscripted.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Calling a Spade What It Is

"I have been a reader of your Managers' Round Table for many years, and from the reports of other managers throughout the country have received many valuable hints on exploitations. I read your section of the Herald very carefully each week, and have yet to read it that I haven't found some idea that was practical for usage in my location.

"I feel a little guilty in the fact that I have never taken the time to send in some material that I have used that was either original or a new slant on some old idea. So I offer my apologies, and below send you an idea that I have found to be great institutional advertising."

The above leads off the letter from Malco-man Jack Thomas, manager of the Strand, in Clarksville, Ark., wherein the theatreman tells about his excellent bridge club tiein detailed further along in this section.

Thomas feels a "little guilty". Every issue of the Round Table has brought him some practical idea for use in his situation. So eventually he gets around to removing that guilt by sending along something of what he is doing as a fair exchange for the help he has been getting from the reports of other readers.

The fact that Jack figures this out entirely on his own, in the same manner as scores of other theatremen who have come into the fold similarly, represents a main reason for the Round Table, tells the story of this department's acceptance as the industry's clearing house for proven box-office ideas in the field.

That story is, in short: The Round Table is conducted and maintained by theatremen for theatremen. The strength of the Round Table is to be measured only by how many of the industry's theatremen do their part in keeping vital this most necessary industry service.

Even if there were no consent decree, this "most necessary industry service" certainly would be no less. It so happens with the decree that such service becomes even more so. Current confirmation comes from none other than Ned E. Depinet, RKO Radio distribution head, who indicated as much at the last AMPA meeting in New York. Said the always exploitation-conscious Depinet:

"It is logical that exhibitors will build up larger patronage by setting out to cash in on the value of each picture and trying to milk it dry. The old habit of pulling a picture and grabbing another whenever one doesn't measure up to expectations at the outset, without much help from the exhibitor, will not be so easy. We will have to do business with what we have. . . . The responsibility of the exhibitor grows greater. . . . Intensive showmanship will be the order of the day. The theatre press agent and the advertising man will be even more vital than in the past. . . . "

Thus, right now, we come to finger-pointing directed at "the manager", "the press agent", "the advertising man" who refuses for one reason or another to recognize the implications of the new setup by laying down on his part of the job done by brother-showmen in furthering Round Table purposes.

And we mean "laying down", for no less emphatic term will suffice.

Those to whom the term applies are "laying down" as long as they allow others to do all the work without offering to take a-hold. The balance adjusts itself slowly as more theatremen who see the light join the fold. But this process is too slow to pass by without comment. Too few are still doing the job for too many.

△ △ △

THE YOUNGSTERS DECIDE

Discouragement of "juvenile-crashing" at the F P C Strand, in Vancouver, B. C., came about recently when Manager Norman Duncan nabbed a couple of school kids trying to break in. Duly informed, the youngsters' teacher promoted a schoolwide contest on "What Would You Do If You Were the Manager of the Strand and Caught Boys Sneaking In?" The entries, over 200, were judged personally by Duncan, who gave a pass for the best, with winning entry and congratulatory letter from theatreman read before the assembled classes.

A-Mike Vogel

Round Table In Pictures



Full length, lifelike miniature figure of Jean Gabin as Pepe Le Moko, star of the film, currently at the New York World Theatre, is featured in dramatic window display at leading Fifth Avenue jeweler. Figure, which will continue on display for four weeks, was sculptured by Janet Riza, well known artist, for Mayer & Burstyn, distributors.



What proved to be a crowd-stopper for Russ Bovim at Loew's Ohio, in Columbus, was his walking street ballyhoo for "Tobacco Road". 24 sheet, appropriately mounted, was manned by three theatre attendants and carried through main thoroughfares.



At left is one of the many Loew Spring Festival displays being featured on the New York circuit. Live bunnies and baby chicks gave gala spring flavor to Loew's American, in the Bronx. Display was built by Manager Gilbert Marbe, assistant Ed Brunner and doorman Frank Wilson.

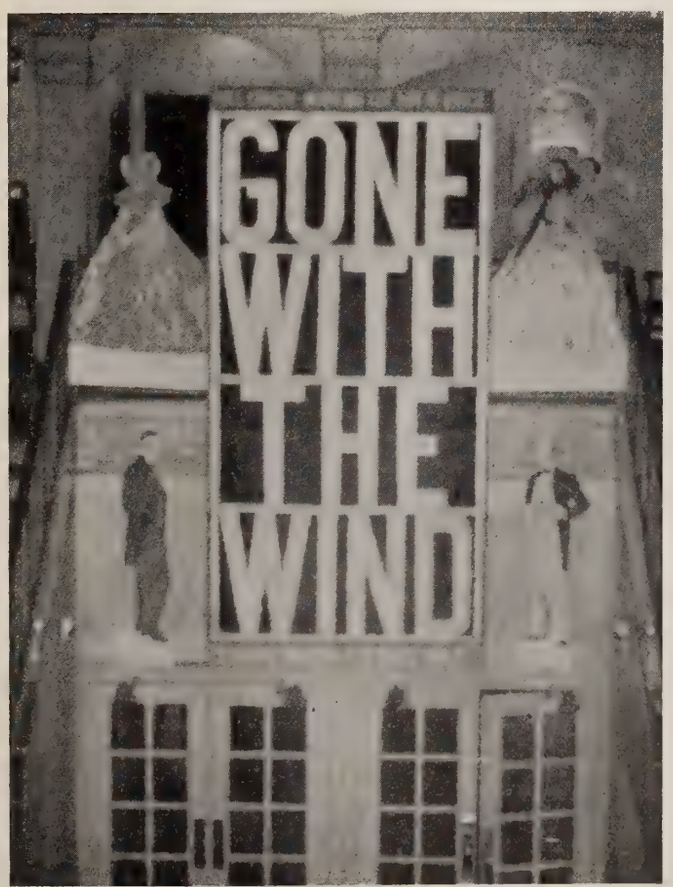


Forwarded by Jack Granara at the RKO Keith Memorial, in Boston, was photo of display used ahead and during two-week engagement of "Back Street". Measuring approximately 15 by 15 feet, cutouts of Boyer and Sullavan were superimposed on large disc. Cyl Champlin, house artist, is credited with design and execution.



Ingenious was the boxoffice decoration conceived by Francis Deering at Loew's, Houston, Tex., for "Topper Returns". Cashier was screened in by silver spangle paper which reflects like a mirror but allowed girl to see patrons though she was not visible to them. Usher alongside called attention to the "ectoplasm cashier".

Each measuring 33 inches in height, were the "Gone With the Wind" title letters used by Francis Gillon at the LeClaire, Moline, Ill., for advance display. At the sides of letter panel were 40 by 60 cutout figures of the principals. Date strip placed at bottom and top of sign read: "Full length. Nothing cut but the price".





From a 24 sheet, Frank Bickerstaff, at the L. & J. Palace in Athens, Ga., effected lobby setpiece for "Lady Eve". Through merchant tieup promoted apples were displayed, patrons invited to help themselves. Those picking apples carrying small title letters received tickets.



Attractive outside lobby constructed by Round Tabler Pierre Boulogne of the Norva Theatre in Norfolk, Va., for "Meet John Doe" consisted of blowups of scene stills which were planted at either side of giant cutout of Gary Cooper.



Cutout star figures set forward with fluorescent lights from behind featured Lou Brown's "Night in Rio" lobby setpiece at Loew's Poli, in New Haven, Conn. The 24 sheet cutouts of Miranda, Ameche and Faye were mounted on compoboard and enlivened with flitter.

COIFFURE CONTEST CLICKS FOR GREENE

Four - Week Competition for Valuable Prizes Put on to Box-Office Returns

Proven sure-fire box office in previous years and recommended highly by Al Greene, Rugoff & Becker district manager is the "Oceana Theatre Coiffure Contest" put on at that New York Brighton Beach spot, with local women endeavoring to compete for valuable prizes which include apparel, dance courses, summer vacations, etc. The plan, detailed as follows, should prove helpful to those members in the market for another angle of the hairdress competition.

First, the number of shops allowed to enter was limited to 30, and upon receipt of the ten dollars entry fee, given contacts with the following clauses:

Theatre agreed to accept three competitors from each shop, either employee or patron, hairdress to be executed by shop owner or regular operator. Engagement of professional model or operator not regularly employed by the shop was not permitted.

Theatre further agreed to take motion pictures on stage of contestants, filming hairdress from front, back and sides in closeups.

Patrons Witness Screen Tests

Theatre obligated itself to show the completed films of each shop's entries for an entire week, the name of shop incorporated in the reel and after the contest to give each entrant that portion of the film showing shop's contestants.

Each shop's name and address was displayed in the lobby, included in programs and names of contestants were also publicized. This was carried out further in circulars, distributed house-to-house, theatre also supplying window cards.

During the preliminaries, patrons were invited to remain after the regular show to witness the filming of the contestants on stage, which of course helped business. Films of 30 numbered contestants were shown each week for a full week, patrons given voting coupons upon which were listed 30 corresponding numbers, and asked to ring any three of the numbers on the ballot.

Thus, at the end of the third week, 90 contestants were filmed and for the finals, the one from each shop securing the highest number of votes of the three contestants from that shop, entered the finals. This insured representation from every one of the 30 entries. Final judging took place on the stage, the 30 finalists appearing in person to compete for the grand prizes on designated night of the final week.

Shop owners were invited to consult with Greene in the selection of the judges, who were chosen as impartially as possible, and who all possessed technical knowledge of the fine points of hairdressing. In Greene's case, representative of *The American Hairdresser*, leading coiffure trade paper, acted as one of the judges.

Prizes Promoted for Contestants

To make the contest more attractive, Al promoted shoes for the 90 contestants. Each of these was advised by letter when her picture was to be shown and the theatreman reports that many brought friends along as well as sending others to the box-office to help out the cause. Another smart idea was the personal appearances on one night each week of the 30 weekly winners, this added feature being strongly plugged by the theatre.

Merit Certificates Issued

As a final gesture the Round Tabler supplied each competing shop with a certificate of merit to be displayed in windows. Not only did this build up goodwill, but as each certificate carried the theatre name and address, it made for good advertising.

Among other prizes which were promoted were pastel portraits through tieup with cooperating photographer, in each case merchants who donated prizes were duly credited in all advertising in connection with the event. Local papers came through with excellent stories and art and in this instance Greene also stresses the importance of getting each contestant to sign a waiver agreeing to the publication of her picture for publicity purposes.

TERRELL ALL OUT FOR "SO ENDS OUR NIGHT"

Of no mean proportions was the photo contest arranged by Dan Terrell for "So Ends Our Night" at Loew's Palace, in Washington, with cash prizes and tickets going to those submitting best photos interpreting the picture title.

Instead of tying in with one store, Terrell promoted Master Photo Finishers, which brought distribution of 10,000 *blanks calling attention to the contest and giving rules. These were inserted in all packages of photographic purchases or developments at seven downtown stores.*

Don't Forget....
You Have a Date....
National Convention of
The Variety Clubs
of America
Traymore Hotel
Atlantic City, N. J.
May 15th, 16th & 17th

Managers Report 'Boys Town' Dates

Vigorous exploitations to build openings on "Men of Boys Town" are in evidence with Round Tablers detailing well-rounded campaigns. Down in Sharon, Pa., at the Columbia, Pat Notaro cracked his local dailies, when he discovered that the parents of two of Father Flanagan's boys were localites. Photos of the lads were run together with excerpts from their letters home in which they detailed accounts of the shooting of the film out in Boys Town. Churches and schools plugged the picture and costless heralds were distributed by news agency.

Through aid of Catholic churches in Oneonta, N. Y., and arranged by Herman Addison at Schine's Oneonta, congregations were advised from pulpits and parochial schools to listen to the "Boys Town" broadcast Easter Saturday. Bookstore used a window display of religious articles with stills and youth section of Catholic paper bore picture imprint. Telephone campaign was used week ahead and for lobby attractor, life size cutouts of Rooney and Spencer were featured in advance.

Bill Elder at Loews, in Harrisburg, Pa., planted a 24-sheet on sidewalk directly in front of theatre which proved an eye-arrestor. In addition a full page of co-op ads was promoted, each of which carried a cut of Rooney or Tracy or both, tied directly to the picture.

Fitzpatrick Features Radio Tieup

Radio coverage was sought and gained by Ed Fitzpatrick at Loew's Poli, Waterbury, Conn., with daily spot announcements over WBRY organ broadcast week ahead and on the local Saturday night "Drama of Youth" program. Spots were also secured after the "Your Marriage Club" program, tiein based on fact that Father Flanagan had appeared on this program.

Two column art appeared in local papers day before opening with readers run week ahead, classified co-ops were landed as was a puzzle contest for tickets. Numerous windows were secured and seconds at amateur fights wore white sweaters with title letters, public address system was used during rounds for additional plugs. For his kid matinees, Fitz promoted new game from local manufacturer for giveaway.

Highlight of Bill Burke's campaign at the Schine Rialto in Amsterdam was tieup with Mayor Carter, whereby the Boy Scouts took over the principal departments of City Hall for the day. Purpose was to give the boys an intimate picture of governmental administration. The "Boys Town" mayor was presented with gift from Mickey Rooney. Papers came through with stories in which picture and playdates were prominently mentioned.

"LET'S HEAR FROM YOU"

Wagner Hosts Smiths

Assistant Manager John Wagner of the Palace Theatre, Youngstown, O., capitalized on the name of Smith for his campaign on "Mr. and Mrs. Smith" by calling on all Smiths in the audience during the engagement. The Smiths in the house when calls were made were awarded tickets.

'Hopkins' Premiere For Greek Relief

Much was made locally over St. Louis' first world premiere in "Sis Hopkins" at the Fox Theatre, with Harry Arthur, vice president of Fanchon & Marco and Republic's representative, Bill Saal tying the opening to the Greek War Relief, which received entire net proceeds.

Advance promotion included erection of special booths to take care of advance ticket sale by attractive girls dressed in Greek costume. Special rates were arranged with railroad and bus companies for people in towns within a radius of 75 miles to come to St. Louis for the premiere and show cards stressing these rates and the opening were posted gratis in railroad and bus stations. Thousands of teaser auto stickers were distributed and placed by merchants, window cards displayed in local and adjacent stores and trailers plugging the event run in 125 neighborhood theatres.

Newspaper coverage included a large advertising campaign in all papers which featured 10 full pages of paid advertising, preceded by a teaser campaign four weeks in advance of premiere. Publicity stories and ads were also placed in 150 leading newspapers in towns adjoining St. Louis and vicinity.

Broadcast Held From Mayor's Office

Radio stations carried broadcasts of the arrival of stars, their greeting at the Mayor's office, special Friday afternoon Greek War Relief broadcast, appearance of stars at premiere itself and special midnight broadcast from leading hotel. Station WEW publicized a candid camera contest which took place on arrival of the Hollywood contingent of stars, commercial programs devoted numerous plugs, as evidence of civic pride in St. Louis' first world premiere. Opening day was officially proclaimed "Sis Hopkins Day."

"LET'S HEAR FROM YOU"

"Devil and Miss Jones" Gets Radio Coverage

Manager Andy Anderson of the Hill Street Theatre, Los Angeles, and Al Parmenter and Fred Rush of the publicity department of the Hill Street and Pantages, teamed up for intensive and varied campaigns on "The Devil and Miss Jones," which played both houses simultaneously.

Two 500-line Royal Crown ads, each used in five newspapers, highlighted the tie-in promotion. Royal Crown also plugged the Jean Arthur starring comedy via five 50-word spot announcements daily oxer KFI and KECA, four days in advance of playdate and every day during the engagement. A Lux ad featuring Jean Arthur broke in all local papers and at no cost to the theatres.

Bakery bannered 50 trucks and drug stores played up a special sundae on menus, strips on mirrors and store hangers. A Postal Telegraph jumbo telegram and comedy "devil" windshield stickers were other factors in the Los Angeles campaign. Newspaper coverage was generous with storeis and art ahead and during run.

FORTNIGHT WINNERS

HERMAN ADDISON
Schine's Oneonta, Oneonta, N. Y.

STAN ANDREWS
Capitol, Guelph, Ont., Can.

DAVE BACHNER
Warners, Cleveland, Ohio

RUSS BOVIM
Loew's Ohio, Columbus, Ohio

LIGE BRIEN
Belmar, Pittsburgh, Pa.

LOU BROWN
Loew's Poli, New Haven, Conn.

BILL BURKE
Schine's Rialto, Amsterdam, N. Y.

ROBERT BUSCH
Jeffery, Chicago, Ill.

LOU COHEN
Loew's Poli, Hartford, Conn.

BEN COHEN
Frolic, Chicago, Ill.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

A. KENT CRAIG
Capitol, St. Catharines, Ont., Can.

MAURICE CHEW
Strand, Waterloo, Iowa

GENE CURTIS
Strand, Syracuse, N. Y.

JIM DARBY
Norwalk, Norwalk, Conn.

BILL DECKER
Capitol, Steubenville, Ohio

FRANCIS DEERING
Loew's, Houston, Tex.

JOE DI PESA
Loew's, Boston, Mass.

N. J. DUNCAN
Strand, Vancouver, B. C.

A. EASSON
Oakwood, Toronto, Ont., Can.

BILL ELDER
Loew's, Harrisburg, Pa.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

JACK FLEX
Keith's, Syracuse, N. Y.

FRANCIS GILLON
LeClaire, Moline, Ill.

SOL GORDON
Commercial, Chicago, Ill.

FRED GREENWAY
Poli's Palace, Hartford, Conn.

BOB GRIFFITH
Gayety, Chicago, Ill.

ROBERT GUSTAFSON
Fox, LaPorte, Ind.

ROY E. HANSON
Voge, East Chicago, Ind.

TOM HENSHAW
Annex, Detroit, Mich.

DON JOHNSON
Lex, Chicago, Ill.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

JIM McDONOUGH
Grand, Galt, Ont., Can.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

FRANCIS NOLAN
Schine's Athena, Athens, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

CARMON PHILLIPS
Onate, Belen, N. Mex.

LES POLLOCK
Loew's, Rochester, N. Y.

H. W. REISINGER
Bijou, New Haven, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE RYAN
Paramount, Mitchell, So. Dak.

W. S. SAMUELS
Lyric, Port Neches, Tex.

JOHN SANDERS
Junction, Junction City, Kans.

SID SCOTT
Capitol, Sudbury, Ont., Can.

HOWARD SEXTON
Roxy, LaPorte, Ind.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

HAROLD H. THOMAS
Fulton, Fulton, Ky.

JACK THOMAS
Strand, Clarskville, Ark.

F. TICKELL
Princess, Edmonton, Alta., Can.

Thomas Offers Booby Prize To Bridge Club Members

Since bridge clubs form an important part of the social life of Clarksville, Ark., Round Tabler Jack Thomas at the Malco Strand with this thought in mind recently prepared a trailer in which he announced that the management would give a pass to anyone holding a hand at a bridge club that had nothing higher than a nine in it.

Thomas reports that the response has been excellent and the word-of-mouth advertising of great benefit to the box-office. If a player holds a "bust" hand, the hostess signs the tally, which is presented at the theatre for admission. Theatreman reports he has never given more than five passes a week, nor received so much free advertising for so little. Local reporter picked up the idea and gave it a good sendoff.

Daily's Annual Cooking School Brought to Theatre by "Kal"

Since the local daily's annual cooking school made serious inroads in his grosses during the four days of the promotion, "Kal" Kalberer this year worked out a plan which brought the event to the Indiana Theatre, in Washington, Ind. Contacting the editor and promotion manager, Kal sold them on the idea of holding it at the theatre since it was more centrally located and more comfortable than the school gym, where it had previously been conducted.

Deal was taken on for a flat sum equal to the theatre's average take for a four-day matinee business and Kal has been assured that the same deal will be given each year hereafter. Thus, in addition to killing tough opposition, the stunt brought business on days that were otherwise losses.

EXPLOITATION BRIEFS FROM A-FIELD

Through promotion arranged by Bill Burke, at the Brant, in Brantford, Ontario, 1,000 colored comic books were secured at no cost, for distribution at kid matinee. In addition, magazine agency bannered their news trucks with tiein copy. For "Honeymoon for Three," Burke secured plug over jeweler's radio program, announcer using copy to the effect that the picture was packed with romance, as were their jewels, etc.

▽

Tinted novelty twofold herald was distributed by Stan Andrews for "You're the One" at the Capitol, in Guelph, Ontario. Front carried line "Valuable Tips for the Ladies," while inside spread featured scene stills and copy on the picture.

▽

Ernie Moule of the Capitol Theatre, Brantford, Ont., cooperated with the local Chevrolet dealer that netted "Kitty Foyle" half-page space in a full-page advertisement. Moule permitted the auto distributor to display one of his cars in the lobby during the "Kitty Foyle" engagement. In return the dealer took a full-page in the daily newspaper Expositor, with one-half of the space devoted to the Ginger Rogers' picture.

▽

A novel newspaper "doodling" contest was one of the highlights of the "Andy Hardy's Private Secretary" campaign put over by Bill Elder, Loew's, Harrisburg, Pa. A drawing of Andy's old jallopy, with Mickey Rooney, in his film role, at the wheel, was used by the local Telegraph as the basis of the contest. Readers were asked to draw in funny sayings or figures, with the funniest receiving cash and guest tickets to the film.

▽

Taking advantage of Rodeo Week in Tucson, Bob Smith, Fox Theatre, had a "Rhett Butler" and "Scarlett O'Hara" in the gala opening parade, as part of his campaign for "Gone With the Wind." He also distributed imitation dollar bills carrying copy on the film.

▽

For "Four Mothers" date at the Paramount, Staten Island, Ed Goth, Fabian director of advertising and publicity, promoted a series of quarter page and larger co-op ads with local laundry company. In this connection, Goth tied in original angles of films advertised with the laundry services.

▽

Promoted from local optometrist by Sid Scott at the Capitol, Sudbury, Ont., are lens wipers which he has been distributing to patrons. Merchant's ad is carried on the wiper. For "Night Train," Scott printed a herald in form of railroad ticket which carried sock tieup picture copy.

▽

For date on "North West Mounted Police" at the Cathay Theatre, in Kuala Lumpur, Federated Malay States, Manager Chew Sze Fong arranged for the local police band to parade to theatre and give a brief concert out front. Scene stills were planted on easel and 24 sheets used on side of theatre wall.



To sell both his Easter show and coming attractions, Les Pollock at Loew's, in Rochester, constructed lobby display above. Bunnies and baby chicks cavorted in the enclosure. Holiday greeting and picture titles were planted over all.

A reported first time for such cooperation was the full-page story and art on "Strawberry Blonde" planted by Rodney Collier for that date at the Stanley, in Baltimore, Md., in which six pictures of Cagney and story of his life were used. One of the fashion editors devoted an entire article on the influence of the costumes of the '90's on the fashions of today. Collier tied up with chain drug stores for a special "Strawberry Blonde" sundae, each person ordering one being given a photo of Olivia de Havilland.

▽

As a goodwill builder, Bart Dortch at the Dixie, in Picayune, Miss., circularizes newcomers to the city with special letters of welcome in which he encloses a pass for the next show. In connection with "Western Union," Dortch had girl stationed in lobby through courtesy of the telegraph company, to take care of folks who wanted to send Easter greetings.

▽

For his double horror show, "The Mad Doctor" and the "Monster and the Girl," Jim O'Connell at the Haines, in Waterville, Maine planted a "peep hole" window in store on main street. On inspection, "lookers" found 11 by 14 stills, together with titles and playdates.

▽

Excuse It, Please

In the issue of April 5, the Amateur Radio Emergency Council tieup for "ham" amateurs at the Annex Theatre, in Detroit, was detailed and inadvertently credited to Cass Smith and Bill Hendricks of the United Detroit Theatres advertising department. Bows should go in the direction of Tom Henshaw, assistant to Smith at the Annex, for conceiving the idea and carrying it out to a successful conclusion.

Working with the senior high school classes in connection with "You'll Find Out" at the Ritz, in Aberdeen, Miss., Harry Shaw put on a Kay Kyser quiz program, cut on the profits going to the kids. Day of show, front was decorated with class colors and each senior was presented with a diploma into the College of Musical Knowledge, each member being asked a musical question before receiving the program. Promoted popcorn was distributed to the kids and the show was advertised in advance throughout the school.

▽

Circus type tickets were printed up for "Chad Hanna" by Stan Andrews at the Capitol, in Guelph, Ontario and inserted in envelopes with picture and playdate copy. Also stressed was the fact that if the envelope contained a red ticket, holder would be admitted gratis to opening.

▽

Run on classified ad page with stories was Louie Charninsky's request for couples planning on marrying opening day of "Honeymoon for Three" to contact him at the Rialto Theatre. Promoted ahead of time was suite, dinner and other entertainment for some lucky couple. Louie doesn't report how many "takers" he had.

▽

Highlight of Bert Ruder's "Kitty Foyle" opening at the Schine State, in Fostoria, Ohio, was a doubles contest on which local paper and cooperating merchant was tied in. Ginger Rogers' measurements were run in daily and promoted wardrobe was awarded the girl coming closest to the star's form.

▽

For "King of the Royal Mounted," John Duffus at the Arlington, Arlington, Va., tied up with paper featuring the comic strip and for 12 weeks during run of serial paper carried theatre credit line. In addition, heralds were distributed calling attention to the opening.

▽

Novelty herald was used by Bill Yeakle at the Kentucky, in Danville, Ky., for "Invisible Woman." Copy at top of card read: "Hold this card over heat for your important message." When following instructions, holders read picture copy and playdates, which had been written in invisible ink.

▽

Newspaper contest used by Joe Goldberg at the RKO Shore Road, in Brooklyn, for "Bitter Sweet" consisted of guest tickets going to those submitting longest list of hit tunes which were played in previous pictures in which Jeannette MacDonald and Nelson Eddy appeared together. Special colored two-fold heralds were distributed, merchant's ad defraying cost.

▽

For "Phantom Fiend" and "Murder in the Red Barn" at the Albany, in Albany, Eddie Selette dressed his lobby with hanging cardboard skeletons and green lights. Glass case held first aid supplies and promoted operating table was planted alongside. Entire staff was dressed as nurses and internes and green flares set on curb at night.

Besa Short Stages Donald Duck Day

A varied campaign was arranged by Besa Short, shorts subjects head of the Interstate Circuit for its Donald Duck Day program of shorts. Neighborhood theatres of Houston, Texas, each played five Disney subjects starring Donald on his seventh birthday. All the shorts were shown throughout the day in addition to regular program.

For the children a special after-school party was held in all the theatres from 3 to 5 p.m. with a Donald Duck gift furnished by local beverage company given to every one attending, transfer picture books also were given.

Trailer was run one week in advance devoted to the party, the special gift and five Donald Duck units and announcements were made at each of the ten Popeye Clubs two Saturdays in advance.

For the lobby a cutout of Donald Duck four feet tall was put on display, carrying copy pertaining to the various highlights of the birthday party. Heralds were used by each of the 10 theatres and distributed in schools and to children around and in the theatres. Newspaper stories hit Sunday amusement pages and on Saturday in the Houston Junior Post, the only kiddie section of the three publications.

"LET'S HEAR FROM YOU"

Merchant Cooperation Gained By Flynn for "Dr. Cyclops"

Part of the exploitation arranged by Hermann Flynn for "Dr. Cyclops" at the Capitol, in Melbourne, Australia, consisted of window display in leading clothier shop whereby reducing glass idea was used with folks invited to look through peep hole in window. This was tied to giant values featured in the store. Street bally was man dressed in smock, wearing thick glasses and carrying bag with title imprint. Small stickers carried by the man were planted about town. Lobby display consisted of large cutout head of the inventor with animation supplied by green flasher lights behind eye sockets, numerous window displays were landed and co-op ad promoted.

"LET'S HEAR FROM YOU"

April Fool's Trick Sells "Girl, Guy, Gob" for Gibson

William Gibson of the Cataract Theatre, Niagara Falls, New York, made use of several novel angles of exploitation in his campaign on "A Girl, A Guy and A Gob." On April Fool's Day, Gibson scattered some inexpensive purses around the city which were stuffed with stage money, and, of course, appropriate selling copy.

A week in advance ushers issued calling cards to patrons with copy as follows: "May I have the pleasure of seating you during the showing of 'A Girl, A Guy and A Gob' beginning. . . ." Ushers and cashiers wore navy hats with copy during the run. The Buffalo Coast Guard cooperated by lending equipment for lobby display. Theatre decorations included navy flags which were flown from the marquee.

Effective Merchant Tieup Brings "Foyle" Lobby Show

Before shoving off as captain in Uncle Sam's Army, Ken Grimes at Warner's, in Erie, Pa., ahead of "Kitty Foyle," promoted leading women's shop for lobby display of white collar fashions. From sports to evening wear wax models displayed the latest, neat credit card planted alongside in addition to blowup scene stills. Cooperating merchant plugged the tiein storewide and in their ads.

For "Love Thy Neighbor," Grimes planted a tieup with classified ad section of paper whereby guest tickets were awarded to those ordering ads; theatre received gratis mention in ads. Contest was featured with tickets going to those submitting best wisecrack conversation supposedly carried on between stars in scene stills run in cooperating paper.

"LET'S HEAR FROM YOU"

Strawberries Are In Season; "Strawberry Blonde" the Reason

Promoted from local grocer were baskets of fresh strawberries, which were delivered by strawberry blondes to all leading columnists and drama editors as part of Marty Weiser's advance on the picture. Card accompanying each basket read: "Strawberries are in season. The Strawberry Blonde's the reason."

Special sport cartoon of strawberry blonde badminton champ of northern California was planted on sport page of local daily and followed by invitation by Rita Hayworth to play a set. Picture of Rita was planted together with story and picture credits. Couple dressed in gay nineties costume made rounds of all leading hotels, etc., distributed cards carrying picture copy and playdates.

"LET'S HEAR FROM YOU"

"A Girl, A Guy, and A Gob" Tied to Reserves by Dinny

E. V. Dinerman of the Palace, Cincinnati, tied in with Lt. Commander Haskell of the Naval Reserves for his "A Girl, A Guy and A Gob" campaign with the major phase of the hook-up the selection of a local favorite of the gobs. The girl was posed with several of the reserves in naval garb. The idea was to show that Lucille Ball, one of the stars of the Harold Lloyd comedy, had nothing on the local girl as a favorite of the gobs. Among the newspapers to use the photograph was the *Cincinnati Enquirer*.

Members of the Navy Mothers Clubs called a special meeting which was held in the mezzanine following which they were guests of Dinerman for the screening. The *Enquirer and Times-Star* covered this event with stories and the *Post* sent a photographer.

"LET'S HEAR FROM YOU"

Gordons' "Ramparts" Bally

Stanley and Harry Gordons, co-managers of the Rialto Theatre, Boise, Idaho, used a novel method of exploiting "The Ramparts We Watch." Outfitting a pretty girl in the colorful red, white and blue garb of Columbia, they had her stand in front of a six-sheet poster placed in a central part of town. The girl distributed special circulars devoted to the March of Time production.

Indiana-Illinois Managers Report

Reaching out to all avenues of exploitation to sell their attractions, latest of Alex Manta's Indiana-Illinois men to furnish this department with accounts of their doings include Chick Tompkins at the Elco, Elkhart, Ind.; Don Johnson at the Lex, Chicago; Bob Griffith, Gayety, Chicago and Roy Hanson at the Voge, in East Chicago, Ind.

Before shoving off from the Hoosier, in Whiting, Ind. for Elkhart, Tompkins celebrated the theatre's sixteenth anniversary with a birthday party, which was publicized well in advance with front page breaks in local dailies. Teaser announcements were made from stage two weeks ahead, trailer also selling the special anniversary show. Permission was secured from the city fathers to string a banner across street in front of theatre and to tack window cards with appropriate tiein copy to all light posts. Congratulatory wires from stars in Hollywood formed nucleus of lobby display, entire staff wore anniversary chest banners and promoted cake and souvenirs were available.

For "Buck Privates," Tompkins arranged to host local recruits leaving for camp. Reserved section was set aside for the boys and at break of show, the men were asked to stand and take a bow. Photos were taken which were used in newspaper ads.

Johnson Features Contests

To publicize "Hit Parade of 1941", Don Johnson promoted a double truck which featured a contest angle. Guest tickets went to those properly identifying caricature star cuts in each ad and submitting the list together with names and addresses of respective advertisers. Teaser boxes scattered throughout paper referred to the contest. Also featured by the theatreman for "Comrade X" was a street stunt whereby tickets went to those identifying theatre bally man who toured the city. Entrants were required to tap man on shoulder and ask if he was "Comrade X."

To attract kid business to "Hit Parade of 1941," Bob Griffith promoted local merchants for balloons which were given to each child attending show, store plug was carried in weekly program. As an attractor, loud speaker was stationed out front playing hit tunes from picture and newspaper coverage featured a double truck with each ad giving picture mention. Doorknob hangers were used profusely and numerous windows promoted from cooperating merchants.

As part of his Easter show, Roy Hanson distributed tinted heralds calling attention to his bunny giveaway at special kid matinee. Rabbits were on view in cage out front week ahead. For his adult trade, Roy promoted a luscious ham which was awarded in connection with a lucky number drawing.

"LET'S HEAR FROM YOU"

Patrons Snapped for 'Breakfast'

Through tieup effected with local photographers, for "He Stayed for Breakfast," Assistant Bob Haggith at the National, in Milwaukee, made arrangements for lady patrons to be photographed at a breakfast table with cutout of Melvyn Douglas. Men patrons were photographed at a second table seated opposite cutout of Loretta Young.

personalities

JAMES CANTWELL
who managed Warner's LeRoy at Portsmouth, Ohio, has been named manager of the Park, local Interstate unit. He succeeds RALPH SHAFER, who has joined the army.

▽

JACK EDWARDS
has opened the Antlers Theatre, Helena, Mont.

▽

HENRY DUFFY
has taken a lease on the Alcabar, in San Francisco.

▽

BERT KELSEY
operator of Bert's Place, in Milford, Ia., has bought the Avon, at George, Ia., from W. P. WILSEY.

▽

MOON CORKER
city manager of Lucas & Jenkins in Athens, Ga., and a captain in the reserve corps, has been called into active service and is stationed at Fort McPhearson, Ga.

▽

J. H. LUTER
for 15 years connected with Paramount Enterprises, in Miami, is now manager of the Grand, in Fitzgerald, Ga.

▽

PEARCE PARKHURST
formerly at the Larcom, Beverly, Mass., is now back in Torrington, Conn., at the Alhambra.

▽

D. B. STOUT
and EARL STOUT, operators of the Wick Theatre, at Wickliffe, Ky., are planning to open a new house at LaCenter, Ky., to be named the Center.

▽

LEON PICKLE
is managing the newly opened Princess at Henderson, Ky.

▽

J. FRANK CARNAHAN
has opened his new house at Irvine, Ky.

▽

MRS. CAROLYN DUCKER
has acquired the Butler, at Butler, Ky., from MAX GOLDBERG.

▽

WILLIAM FLOERKE
has reopened the Elnora, Elnora, Ind.

▽

CHARLES CORYELL
has purchased the Kozy Theatre at Bassett, Neb., from MRS. ZULA CARLSON.

▽

SI MYERS
has taken over the operation of the Claflin Theatre, Claflin, Kan.

▽

JAMES G. HAMM
has purchased an interest in the Roxy Theatre, Pleasanton, Cal.

▽

JOE ALLARD
has closed the Tivoli at Louisburg, Kan.

▽

RAY TUCKER
assistant manager of the Fox, Liberty, Kan., has joined the Commonwealth Theatres as manager of the Ritz, at Garden City, Kan., succeeding ERNEST NELSON, who has answered the draft.



BEBE CLYDE to HARRY G. BLACK, Monday, April 7, in Greenwich, Conn. Groom is general manager of Fabian theatres on Staten Island. The Blacks are honeymooning in Mexico and Cuba and will return May 5.

▽

CHARLES E. KENNEDY
has succeeded JOHN HARDGROVE as assistant at Loew's Ohio, Columbus. The latter has resigned to go to San Diego.

▽

W. L. AINSWORTH
has taken over the Gail, in Mauston, Wis.

▽

C. J. JAMISON
has reopened his Crystal Theatre, Muscatine, Ia., and renamed it the Iowa.

Showmen's Calendar

JUNE

1st	Kentucky Admitted to Union—1792
	Tennessee Admitted to Union—1796
1st-2nd	Shevuoth (Hebrew Feast of Weeks)
2nd	Hedda Hopper's Birthday
	Johnny Weismuller's Birthday
3rd	Paulette Goddard's Birthday
4th	Rosalind Russell's Birthday
6th	Nathan Hale Born—1755
9th	John Howard Payne Born—1791
10th	Benjamin Franklin Drew Lightning from Clouds—1752
	Judy Garland's Birthday
12th	Priscilla Lane's Birthday
14th	Flag Day
15th	St. Swithin's Day
	Charter of Boy Scouts of America Granted—1916
	Arkansas Admitted to Union—1836
	Father's Day
17th	Ralph Bellamy's Birthday
18th	Jeanette MacDonald's Birthday
20th	Errol Flynn's Birthday
21st	Longest Day in Year (First Day of Summer)
23rd	William Penn Signed Treaty of Peace with Indians—1683
25th	General Custer's Defeat by Indians—1876
26th	Peter Lorre's Birthday
29th	Nelson Eddy's Birthday
30th	Gail Patrick's Birthday

MAX PAIGE
formerly with the State, in Greenfield, Ind., is in the booking department of the Hudson circuit of Richmond, Ind.

▽

HAROLD BRASON
has been promoted to manager of the new Warner Diamond Theatre, in Philadelphia, with PERRY LESSY replacing him at the Lindley.

▽

ROY MILLER
assistant manager of the Patricia, London, Ontario, has been promoted to manager of the Marks, Oshawa, succeeding KEITH WILSON, resigned. HOWARD BINNS, former doorman at the Granada, Hamilton, has been moved to London to take over the assistant manager's post at the Patricia. Both are Hanson Theatres.

▽

JEROME VAN BRACKLE
was promoted to assistant manager to Harry Olmstead at the Ritz, York, Pa.

▽

TEDDY ROSENBERG
was appointed assistant to Max Felt, manager of the Allen, Philadelphia, replacing A. ABRAMSON, now managing the Adelphi.

▽

ALBERT A. MOFFA
and DAN SHIMER have taken over the operation of the Park, Allentown, Pa.

▽

GILBERT JOSEPHSON
has reopened the Lincoln, New Haven, Conn.

▽

WILLIAM MAIER
is now managing the Ellen Terry, in Buffalo, N. Y.

▽

C. CLIFFORD REED
manager of the Electra Theatre, Brooklyn, N. Y., for the past eight years, has taken over that house and after a complete renovation will reopen.

▽

JOE TITTLEMAN
has been made assistant at the Astor Theatre, Philadelphia.

▽

HENRY ROSENTHAL
was named manager of the new Penn Theatre, in Philadelphia.

▽

BERTRAM YAZEL
is the new assistant manager of Loew's Parkway, Baltimore, replacing DAVE MARX, resigned.

▽

GLEN SCHWARTZ
formerly of Waukegan, Ill., is the new manager of the State, in Elkhart, Ind., succeeding REX WILLIAMS, resigned. WILLIAM MILLER, assistant at the State, has been promoted to manager of the Homan, in Hammond, Ind.

▽

JAMES CATTELL
manager of Warner's LaRoy, at Portsmouth, Ohio, has been named manager of the Interstate Park, in Mansfield, succeeding RALPH SHAFFER, who has been inducted into military service, at Fort Hayes, Columbus.

MEET UP WITH SOME MEMBERS



RUSSELL ACKER
(above)
Royal Theatre
Enid, Okla.

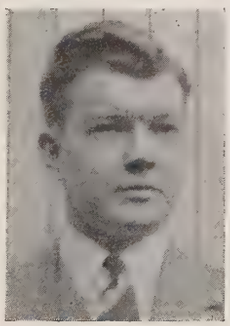
MELVIN K. DINGER
(below)
State Theatre
Ironton, Mo.





HERB GRATZKE
(above)
Gayety Theatre
Chicago, Ill.

EARL KEECH
(below)
Vic Theatre
East Chicago, Ind.





PHIL ROBINSON
(above)
Stone Theatre
Stoneboro, Pa.

MARTIN SEED
(below)
Regal Theatre
Wilkinsburg, Pa.

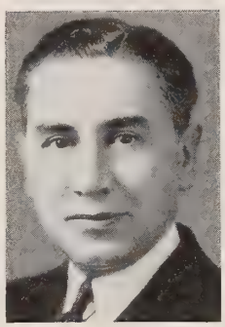




CHARLES AUGUST
State Theatre
Martinsburg, W. Va.

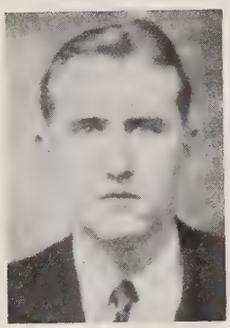
DON DOBERER
Granada Theatre
Dunnville, Ont., Can.





S. R. GOLDBERG
Imperial Theatre
Brunswick, Md.

ED KOMOROFSKY
Empire Theatre
Brooklyn, N. Y.





HARRY ROSE
Globe Theatre
Bridgeport, Conn.

LAMAR SWIFT
Lyric Theatre
Waycross, Ga.





CLIFF BOYD
Paramount Theatre
Brattleboro, Vt.

L. B. FUQUA
Kentucky Theatre
Eddyville, Ky.

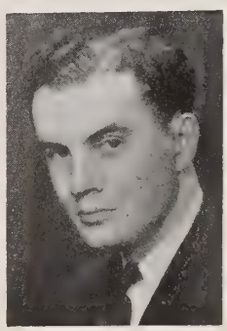




FLOYD GRAY
Avenal Theatre
Avenal, Cal.

W. P. McCURDY
Broadway Theatre
Portland, Oregon





WILLIAM RYAN
Calumet Theatre
Calumet, Mich.

JESSE THOMAS
Hoo-Hoo Theatre
Gurdon, Ark.





F. L. DANICO
Garden Theatre
Davenport, Ia.

MAURICE GABLE
Warner Theatres
Philadelphia, Pa.





ROBERT GUENTHER
Jefferson Theatre
Buffalo, N. Y.

PERRY REAVIS
Beaufort Theatre
Beaufort, N. C.





DICK SCAGLIONE
Plaza Theatre
Tampa, Fla.

J. URBAN UNCAPHER
Van Wert Theatre
Van Wert, Ohio



OBITUARIES

Harold B. Franklin Dies in Mexico City

Harold B. Franklin, an industry executive for many years, and more recently president of Harold B. Franklin Productions, Inc., Hollywood, died Sunday night, April 20th, of a heart attack in Mexico City. He was 47 years old. Cremation was in the Mexican Capital.

Born in New York, Mr. Franklin entered theatricals as a vaudeville booking agent in 1910. He was manager of Shea's Hippodrome in Buffalo from 1918 to 1922, resigning to become director of theatres for Famous Players Lasky Corporation, which operated 400 houses in the United States, Canada and Europe. During the next five years he was one of the principal factors in the development of the circuit of Paramount Theatres, for which many houses were constructed under his direction.



HAROLD B. FRANKLIN

From 1927 to 1930 Mr. Franklin was president of Fox-West Coast Theatres, which controlled some 500 theatres in California, Oregon, Washington, Montana, Kansas, Arizona and Nevada. For this circuit he built 75 theatres. In 1932 he was elected president of Keith-Albee-Orpheum Corporation and Orpheum Circuit, Inc. Mr. Franklin resigned in the fall of 1933 and later entered motion picture production. In 1933 he formed Frankwyn Productions with Edgar Selwyn to produce stage plays. In 1935 he joined Columbia Pictures production staff and resigned in 1938 to manage the "Motion Pictures' Greatest Year" campaign. During 1940 he produced independently for RKO.

During his motion picture career Mr. Franklin wrote "Motion Picture Theatre Management," 1926; "Sound Motion Pictures," 1927, and contributed to various film periodicals. His wife, Mrs. Anna May Franklin, survives.

Joseph D. R. Freed, Radio Executive, Dies

Joseph David Roth Freed, president of Freed Radio Corporation, manufacturer of radio receiving sets, died at his home in New York Friday, April 18th. He was 43 years old. At the time of his death he was engaged in experimental work in connection with frequency modulation.

During the World War Mr. Freed was in the radio test shop in the Washington Navy Yard, and later held executive posts in radio. In 1931 he joined Warner Brothers as radio executive in charge of Brunswick Radio, then a subsidiary of the film company. He continued in that capacity until 1938, when he became vice-president and general manager of Warners' Muzak Corporation, a music reproducing system that serves dinner and dance music to hotels and other places of public accommodations. He is survived by his wife, father, a son and four brothers.

William Danforth, Opera Star for Gilbert and Sullivan

William Danforth, performer of Gilbert and Sullivan light opera during the 1900's, died in Skaneateles, N. Y., Wednesday, April 16th, after a long illness. He was 73.

Mr. Danforth's real name was Daniels, but he changed it in 1897 to avoid confusion with his associate, the producer-actor, Frank Daniels. Mr. Danforth was reported to have known the music of Gilbert and Sullivan operas so well that he could go from one production to another without rehearsal. At various times he also appeared in musical comedy stage productions. Mr. Danforth is survived by his wife, the former Norma Kopp, a son and daughter.

Mrs. Florence Vogel

Mrs. Florence Vogel, 75, mother of A-Mike Vogel, chairman of the Managers' Round Table department of MOTION PICTURE HERALD, died Thursday, April 17th, in Miami. Funeral services were held Sunday in New York. Interment took place at Rochelle Park, N. J. Surviving are her husband, J. K. Vogel; two other sons, Harry and Louis, and two daughters, Jean and Fay.

Joseph McKeown

Joseph McKeown, general manager of Schoenstadt Theatre Circuit, Chichago, died Friday, April 18th, of a heart attack. He is survived by his mother, father, a brother and sister. Funeral services were held Monday at St. Ambrose Church. Burial in St. Mary Cemetery.

Pacie Ripple

Pacie Ripple, tenor and actor with D'Oyly Carte Opera Company in Gilbert and Sullivan operettas, and in Charles Hoyt's musical comedy productions, died in New York Wednesday, April 16th, at the Post Graduate Hospital. Funeral services were held Friday, April 18th, at the Little Church Around the Corner.

Mrs. Fannie Law

Mrs. Fannie Law, who, as Mlle. Franzeska, appeared with her troupe of trained birds on vaudeville circuits, died Thursday, April 17th, in New York. She was 70 years old.

Mrs. Hattie Delaro

Mrs. Hattie Delaro, 80, retired operatic singer and comedienne, died Friday, April 18th, in New York. She had appeared with Richard Mansfield and Lillian Russell and in the first Boston performance of Gilbert and Sullivan's "Mikado."

Samuel E. Soul

Samuel E. Soul, 61, Boston motion picture executive, died in that city Tuesday, April 15th, after a short illness. For more than 20 years he was managing director of the Seville and Central Square Theatres in East Boston. He is survived by a son, three brothers and a sister.

IN COURTS

Four Majors Bring Suit Against Exhibitor

Seventeen complaints were alleged in a copyright suit filed this week on behalf of RKO, Columbia, Universal and Twentieth Century-Fox in Peoria, Ill., against Edwin L. Harris, owner of the Princess theatre.

The case involves the alleged unauthorized showing of pictures before and after contracted play dates. It is reported that efforts to settle the case had failed. George Barnes, representing Spitz and Adcock, Chicago attorneys, filed the complaint.

Montcalm Suit Dismissed

The suit of Montcalm Theatre Corporation, operating the RKO Uptown in Detroit, against the Royal theatre of the United Detroit Theatres, a Paramount affiliate, has been dismissed on briefs. It is understood that the Uptown, which sought seven days' clearance over the recently-built Royal, will play day and date with that house.

Fox Suit Settled

Stipulation settling and discontinuing the suit of Izola Forrester and Mann Page against Twentieth Century-Fox on undisclosed terms was filed Thursday, April 17th, in the New York Supreme Court. The suit charged plagiarism of the plaintiffs' play, "Joyous," in the Shirley Temple film, "The Poor Little Rich Girl."

Columbia Suit Dismissed

Justice Aaron J. Levy of the New York Supreme Court, on Wednesday, April 16th, dismissed the plagiarism suit of Ferdinand Voteur against Columbia Pictures after trial, ruling that Mr. Voteur had failed to prove infringement of his play, "Resurrection Morning," in Columbia's picture "The Man Who Lived Twice."

"Mayerling" Suit Brought

A suit has been filed in the New York Supreme Court by John Davis Lodge against Leo Films, Inc., for an accounting and to examine the defendant's books to determine the number of bookings made on "Mayerling to Sarajevo." Mr. Lodge, an actor who played in the film, claims ten per cent of all money earned under an alleged agreement.

Co-operative Theatres Reelects Officers

Stockholders of Co-operative Theatres in Detroit, this week reelected Fred De Lodder president, Ben J. Cohn vice-president, James C. Ritter, secretary, and Bernard R. Kilbride, treasurer.

Directors are: Lew Wisper, Ben Cohen of the Hollywood theatre, Gustave W. Funk, Charles Komer, and Wade Allen.

Four new theatres just opened or still under construction were taken into membership: George Smith, Pix theatre, at Lapeer; Louis Schussel, Bel theatre at Melvindale; Sol and Mac Krim, Krim theatre in Highland Park, and Irving Belinsky, Clawson theatre at Clawson. One other new member was also admitted—Anthony Dubiel of the Graystone theatre, Detroit.

Ashby Resigns

Joe Ashby, oldest exchange manager in Denver in years of service, has resigned as manager there for RKO and has been succeeded by B. J. McCarthy, recently RKO exchange manager in Buffalo, N. Y.

THE RELEASE CHART

INDEX

ACROSS the Sierras....Col
Adam Had Four Sons....Col
Adventure in Washington....Col.
Affectionately Yours....WB
Aloma of the South Seas....Para
Along the Rio Grande....RKO
Always a Bride....WB-FN
And Now Good-Bye....Col
Andy Hardy's Private Secretary....MGM
Angels with Broken Wings....Rep
Arizona....Col
Arkansas Judge....Rep

BACK in the Saddle....Rep
Back Street....Univ
Bad Man, The....MGM
Bad Men of Missouri....WB
Bank Dick, The....Univ
Bargain Basement....MGM
Barnacle Bill....MGM
Barnyard Follies....Rep
Before the Fact....RKO
Behind the News....Rep
Belle Starr....20th-Fox
Betty Co-ed....Col
Beyond the Sacramento....Col
Big Boss, The....Col
Billy the Kid....MGM
Billy the Kid's Gun Justice....Producers
Billy the Kid's Range War....Producers
Billy the Kid's Fighting Pals....Prod
Birth of the Blues....Para
Bitter Sweet....MGM
Black Cat....Univ
Blackout....UA
Blonde Inspiration....MGM
Blondie Goes Latin....Col
Blondie in Society....Col
Blood and Sand....20th-Fox
Blossoms In the Dust....MGM
Border Legion, The....Rep
Border Vigilantes....Para
Bess of Bullion City....Univ
Bowery Boy....Rep
Break the News....Mono
Bride Came C. O. D....WB
Bride Wore Crutches....20th-Fox
Bring 'Em Back Alive....RKO
Bringing Up Baby....RKO
Broadway Limited....UA
Buck Privates....Univ
Bury Me Not on the Lone Prairie....Univ
Buy Me That Town....Para

CASE of the Black Parrot....WB-FN
Caught in the Act....Producers
Caught in the Draft....Para
Cavalcade of Faith....St. Rts
Chad Hanna....20th-Fox
Chamber of Horrors....Mono
Charter Pilot....20th-Fox
Cheers for Miss Bishop....UA
Chinese Den....Foreign
Citizen Kane....RKO
City of Missing Girls....St. Rts
Come Live with Me....MGM
Comrade X....MGM
Convoy....RKO
Country Fair....Rep
Cowboy and the Blonde....20th-Fox
Cracked Nuts....Univ
Cyclone on Horseback....RKO

Dangerous Game, A....Univ
Dark Streets of Cairo....Univ
Dead Man's Shoes....Mono
Dead Men Tell....20th-Fox
Devil and Daniel Webster, The....RKO
Devil and Miss Jones, The....RKO
Devil Bat....Producers
Devil Commands, The....Col
Devil's Pipeline....Univ
Dive Bomber....WB
Dream of the Butterfly....Foreign
Dr. Jekyll and Mr. Hyde....MGM
Dr. Kildare's Crisis....MGM
Doctor's Husband....Col
Doomed Caravan....Para
Double Date....Univ

Ellery Queen—Master Detective....Col
Emergency Landing....Prod
Escape to Glory....Col
Ellery Queen's Penthouse Mystery....Col

The production number, cast, audience classification, running time, release date and date reviewed are listed in THE CHART alphabetically under company names. Coming Attractions are printed in Italics.

FACE Behind the Mask, The....Col
Fantasia....Disney
Fargo Kid, The....RKO
Father Takes a Wife....RKO
Father's Sons....WB
Federal Fugitives....Prod
Fight for Life....Col
Flame of New Orleans....Univ
Flight Command....MGM
Flight From Destiny....WB
Flight Patrol....WB
Flying Wild....Mono
Fools of Desire....Foreign
Footlight Fever....RKO
Footsteps in the Dark....WB
For Beauty's Sake....20th-Fox
Forced Landing....Para
Forgotten Hero....Mono
Four Mothers....WB
Free and Easy....MGM
Friendly Neighbors....Rep

GALLANT Sons....MGM
Gangs All Here....Mono
Gay Vagabond....Rep
Gentle People, The....WB
Get Away, The....MGM
Ghost Train, The....Foreign
Girl, A Guy and a Gob, A....RKO
Girl in the News....20th-Fox
Girl Must Live, A....20th-Fox
Give Us Wings....Univ
Golden Hoofs....20th-Fox
Gone With the Wind....MGM
Go West....MGM
Great Dictator, The....UA
Great American Broadcast....20th-Fox
Great Commandment, The....20th-Fox
Great Lie, The....WB
Great Man's Lady, The....Para
Great Mr. Nobody, The....WB
Great Plane Robbery....Col
Great Train Robbery, The....Rep
Great Swindle, The....Col

HANDS Across the Rockies....Col
Half Way To Shanghai....Univ
Hatred....Foreign
Heaven Can Wait....Col
Hello, Sucker....Univ
Henry for President....Para
Here Comes Happiness....WB
Here Comes The Navy....WB
Her First Beau....Col
Her First Romance....Mono
High Sierra....WB-FN
Highway West....WB
Hit the Road....Univ
Hold Back the Dawn....Para
Honeymoon for Three....WB
Horror Island....Univ
House of Mystery....Mono
Hudson's Bay....20th-Fox
Hurry, Charlie, Hurry....RKO

Illusions....UA
I'll Wait for You....MGM
I'M Nobody's Sweetheart Now....Univ
Interlude....RKO
In Old Cheyenne....Rep
In Old Colorado....Para
In the Navy....Univ
Invisible Ghost....Mono
Invisible Woman....Univ
It Happened to One Man....RKO
I Wanted Wings....Para

JENNIE....20th-Fox

KEEPING Company....MGM
Kid's Last Ride, The....Mono
Wing of the White Elephant....Foreign
King of the Zombies....Mono
Kiss of Fire, The....Foreign
Kiss the Boys Goodbye....Para
Kisses for Breakfast....WB
Kitty Foyle....RKO
Knockout....WB-FN

LADY Be Good....MGM
Lady Eve, The....Para
Lady from Cheyenne....Univ
Lady from Louisiana....Rep
Lady Scarface....RKO
Lady with Red Hair, The....WB
Land of Liberty....MGM
Las Vegas Night....Para
Let's Make Music....RKO
Letter, The....WB-FN
Life With Henry....Para
Li'l Abner....RKO
Lilac Domino....Foreign
Little Miss Muffett....Para
Little Men....RKO
Little Nellie Kelly....MGM
Living Dead....St. Rts
Lone Rider Crosses the Rio....Prod
Lone Rider Gallops to Glory....Prod
Lone Rider in Ghost Town....Prod
Lone Rider Rides On....Prod
Lone Star Raiders....Rep
Lone Wolf Keeps a Date, The....Col
Lone Wolf Takes a Chance....Col
Long Voyage Home....UA
Love Crazy....MGM
Love Thy Neighbor....Para
Love on the Dole....Foreign
Lucky Devils....Univ

MAD Doctor, The....Para
Mad Emperor, The....Foreign
Mail Train....20th-Fox
Maisie Was a Lady....MGM
Major Barbara....UA
Man Betrayed, A....Rep
Man from the City....MGM
Man Hunt....20th-Fox
Man Made Monster....Univ
Man of the Hour, The....Foreign
Manpower....WB
Man Who Lost Himself, The....Univ
Man with a Shovel....20th-Fox
Margie....Univ
Mark of Zorro, The....20th-Fox
Marshal Law....Univ
Meet Boston Blackie....Col
Meet John Doe....WB
Meet the Chump....Univ
Meet the Missus....Rep
Meet the Wildcat....Univ
Melody for Three....RKO
Melody Ranch....Rep
Men of the Timberlands....Univ
Men of Boys Town....MGM
Merry Wives, The....Foreign
Mexican Spitfire Out West....RKO
Miami....20th-Fox
Michael Shayne, Private Detective....20th-Fox
Million Dollar Baby....WB
Misbehaving Husbands....Producers
Missing Ten Days....Col
Mr. and Mrs. Smith....RKO
Model Wife....Univ
Monster and the Girl, The....Para
Mr. District Attorney....Rep
Mr. Dynamite....Univ
Murder Among Friends....20th-Fox
Murder at the Baskervilles....Foreign
Murder Over New York....20th-Fox
Mutiny in the Arctic....Univ
My Life with Caroline....RKO

NAVAL Academy....Col
Navy Blues....WB
Neutral Port....Foreign
New York Town....Para
New Wine....UA
Next Time We Love....Univ
Nice Girl....Univ
Night at Earl Carroll's....Para
Night of January 16th....Para
No, No, Nanette....RKO
North from the Lone Star....Col
North West Mounted Police....Para
Nothing but the Truth....Para
Nurse's Secret....WB

OBITUARY....Col
Officer and the Lady....Col
Old Bill and Son....Foreign
One Night in Lisbon....Para
One Night in the Tropics....Univ
One Way Street....Col
Our Wife....Col
Outlaw, The....20th-Fox
Outlaws of the Panhandle....Col
Outlaws of the Rio Grande....Prod

PALS of the Pecos....Rep
Paper Bullets....Prod
Parachute Battalion....RKO
Parson of Panamint, The....Para
Passage from Hongkong....WB
Penalty, The....MGM
Penny Serenade....Col
People vs. Dr. Kildare....MGM
Pepe Le Moko....Foreign
Personal Column....Foreign
Petticoat Politics....Rep
Phantom of Chinatown....Mono
Phantom Cowboy, The....Rep
Phantom Killer, The....Mono
Phantom Submarine....Col
Philadelphia Story....MGM
Pinto Kid, The....Col
Pioneers, The....Mono
Pirates on Horesback....Para
Playgirl....RKO
Pony Post....Univ
Pot O' Gold....UA
Power Dive....Para
Prairie Pioneers....Rep
Pride of the Bowery....Mono
Prisoner on Devil's Island....Col

QUIET WEDDING....Foreign

RAGE in Heaven....MGM
Reaching for the Sun....Para
Redhead....Mono
Reluctant Dragon....RKO
Remedy for Riches....RKO
Repent at Leisure....RKO
Return of Daniel Boone....Col
Ride Kelly Ride....20th-Fox
Ride On Vaquero....20th-Fox
Riders of Black Mountain....Producers
Ridin' on a Rainbow....Rep
Ridin' The Cherokee Trail....Mono
Road Show....UA
Road to Zanzibar....Para
Robbers of the Range....RKO
Robin Hood of the Pecos....Rep
Rolling Home to Texas....Mono
Romance of the Rio Grande....20th-Fox
Rookies on Parade....Rep
Round Up, The....Para

Saddlemates....Rep
SAINT in Palm Springs....RKO
Saint's Vacation....RKO
Sandy Gets Her Man....Univ
Sandy Steps Out....Univ
San Francisco Docks....Univ
Santa Fe Trail....WB-FN
Scattergood Baines....RKO
Scattergood Pull the Strings....RKO
Scotland Yard....20th-Fox
Sea Wolf, The....WB
Second Chorus....Para
Secret Evidence....Producers
Sergeant York....WB
Seven Sinners....Univ
Shadows on the Stairs....WB-FN
She Couldn't Say, No....WB-FN
She Knew All the Answers....Col
Shepherd of the Hills....Para
Sheriff of Tombstone....Rep
Shining Victory....WB
Shot in the Dark....WB
Sign of the Wolf....Mono
Silver Stallion....Mono
Sing Another Chorus....Univ
Singapore Woman....WB

Singing Hill, The....Rep
Sis Hopkins....Rep
Six Lessons from Madame Lazonga....Univ
Skylark....Para
Sleepers West....20th-Fox
So Ends Our Night....UA
Son of Davy Crockett....Col
Son of Monte Cristo....UA
South of Suez....WB
South of Panama....Prod
Spare a Copper....Foreign
Spellbound....Foreign
Strange Alibi....WB-FN
Strawberry Blonde....WB-FN
Street of Memories....20th-Fox
Sunny....RKO
Sun Valley....20th-Fox

TAKE Me Back to Oklahoma....Mono
Tall, Dark and Handsome....20th-Fox
Texas Rangers Ride Again....Para
Texas Terrors....Rep
That Hamilton Woman....UA
That Night in Rio....20th-Fox
That Uncertain Feeling....UA
There's Magic in Music....Para
The Texan's Ride....Col
They Dare Not Love....Col
They Met in Argentina....RKO
They Met on Skis....Foreign
Thief of Bagdad....UA
Thieves Fall Out....WB
This England....Foreign
This Thing Called Love....Col
Three Men from Texas....Para
Three Sons O'Guns....WB
Thundering Frontier....Col
Thunder Over the Ozarks....Rep
Tight Shoes....Univ
Time Out for Rhythm....Col
Tin Pan Alley....20th-Fox
Tobacco Road....20th-Fox
Tom, Dick and Harry....RKO
Too Many Blondes....Univ
Too Many Girls....RKO
Topper Returns....UA
Trail Blazers....Rep
Trail of the Silver Spurs....Mono
Trail of the Vigilantes....Univ
Trial of Mary Dugan....MGM
Tumbledown Ranch in Arizona....Mono
Two-Gun Sheriff....Rep
Two Women....Foreign

Under Age....Col
Underground....WB
Unfinished Business....Univ
Unholy Partners....MGM

VERY Young Lady, A....20th-Fox
Victory....Para
Virginia....Para
Vivacious Lady....RKO

WAGONS Roll at Night....WB-FN
Washington Melodrama....MGM
Western Union....20th-Fox
West of Pinto Basin....Mono
West Point Widow....Para
Where Did You Get That Girl?....Univ
Wide Open Town....Para
Widows of the Press....Mono
Wildcat of Tucson....Col
Wild Man of Borneo....MGM
Woman's Face, The....MGM
World in Flames....Para
World Premiere....Para
Wyoming Wildcat....Rep

YOU'LL Find Out....RKO
You're the One....Para
You're Out of Luck....Mono
Youth Will Be Served....20th-Fox
You Will Remember....Foreign

Ziegfeld Girl....MGM

THE CHART

Productions are listed alphabetically under distributors. Parenthesis after title denotes audience classification: (A) Adult, (G) General.
Numbers following titles are production numbers.
Release dates are furnished as soon as available (advance dates are tentative and subject to change).
Running time is subject to change.
Managers' Round Table exploitation references may be found in the Product Digest Section, which is published every other week alternately with the release chart.
For complete listing of 1940-41 Short Subjects see Product Digest, page 105.

COMING ATTRACTIONS

are listed in alphabetical order with the other productions of each distributor, and may be identified at a glance by reason of being in italic type.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Sierras 2212	Bill Elliott-Luana Walters	Feb. 13,'41	58	
(See Product Digest, page 25)				
Adam Had Four Sons (A) 2006	Warner Baxter-Ingrid Bergman	Feb. 18,'41	80	Feb. 22,'41
Adventure in Washington	*H. Marshall-Virginia Bruce*	*May* 30,'41		
And Now Good-Bye	*Joan Fontaine-Brian Aherne*	*Not Set*		
Arizona (G) 2101	Jean Arthur-Wm. Holden	Dec. 25,'40	125	Nov. 23,'40
Betty Co-ed	*Ruby Keeler-Harriet Hilliard-Ozzie Nelson*	*Not Set*		
Beyond the Sacramento 2210	Bill Elliott-Evelyn Keyes	Nov. 14,'40	58	
(See Product Digest, page 3)				
Big Boss, The	*Otto Kruger-Gloria Dickson*	*Apr.* 28,'41		
Blondie Goes Latin (G) 2015	P. Singleton-A. Lake-L. Simms	Feb. 27,'41	69	Mar. 1,'41
Blondie in Society	*P. Singleton - A. Lake - L. Simms*	*Not Set*		
Devil Commands, The (A) 2028	Boris Karloff-Amanda Duff	Feb. 3,'41	65	Feb. 22,'41
Doctor's Husband	*Henry Fonda-B. Stanwyck*	*Not Set*		
Ellery Queen—Master Detective (G) 2024	Ralph Bellamy-Marg't Lindsay	Nov. 30,'40	69	Nov. 30,'40
Ellery Queen's Penthouse Mystery (G) 2025	Ralph Bellamy - M. Lindsay - Chas. Grapewin	Mar. 24,'41	65	Mar. 1,'41
Escape to Glory (G) 2012	Pat O'Brien-Constance Bennett	Nov. 28,'40	74	Nov. 23,'40
Face Behind the Mask, The (A) 2029	Peter Lorre-Evelyn Keyser	Jan. 18,'41	69	Feb. 15,'41
Fight for Life (A)	*Myron McCormick*	*Not Set*	69	Mar. 15,'40
Great Plane Robbery, The (G) 2031	Jack Holt-Vicki Lester	Dec. 9,'40	53	Nov. 23,'40
Great Swindle, The 2034	Jack Holt-Marjorie Reynolds	Apr. 10,'41	54	
(See Product Digest, page 64)				
Hands Across the Rockies	*Bill Elliott*	*Not Set*		
Heaven Can Wait	*R. Montgomery-Rita Johnson*	*Not Set*		
Her First Beau	*Jane Withers-Jackie Cooper-Edith Fellows*	*May* 8,'41		
Lone Wolf Keeps a Date, The (G) 2021	Warren William-Francis Robinson	Nov. 23,'40	67	Nov. 16,'40
Lone Wolf Takes a Chance (G) 2022	Warren William - Henry Wilcoxon-June Storey	Mar. 6,'41	76	Apr. 12,'41
Meet Boston Blackie (G) 2027	Chester Morris-Rochelle Hudson	Feb. 20,'41	58	Mar. 8,'41
Missing Ten Days (A) 2044	Rex Harrison-Karen Verne	Feb. 28,'41	82	Oct. 28,'39
(Reviewed under title, "Ten Days in Paris.")				
Naval Academy	*Jimmy Lydon-Freddie Bartholomew-Joe Brown, Jr.*	*May* 22,'41		
North from the Lone Star 2213	*Bill Elliott*	*Mar.* 31,'41	58	
(See Product Digest, page 87)				
Obituary	*Frank Craven - Eileen O'Hearn-Roger Pryor*	*Not Set*		
Officer and the Lady	*Rochelle Hudson-R. Pryor*	*Not Set*		
One Way Street	*Anita Louise-Russell Hayden*	*Not Set*		
Our Wife	*Melvyn Douglas-R. Hussey*	*Not Set*		
Outlaws of the Panhandle (G) 2205	Chas. Starrett-Francis Robinson	Feb. 27,'41	59	Mar. 29,'41
Penny Serenade (G) 2002	Irene Dunne-Cary Grant	Apr. 24,'41	124	Apr. 19,'41
Phantom Submarine, The 2033	Anita Louise-Bruce Bennett	Dec. 20,'40	70	
(See Product Digest, page 23)				
Pinto Kid, The 2204	Chas. Starrett-Louis Currie	Jan. 9,'41	61	
(See Product Digest, page 31)				
Prisoner on Devil's Island	*Sally Eilers-Donald Woods*	*Not Set*		
Return of Daniel Boone	*Bill Elliott*	*Not Set*		
She Knew All the Answers	*Joan Bennett-Franchot Tone*	*May* 15,'41		
(See Product Digest, page 116)				
Son of Davy Crockett	*Bill Elliott-Iris Meredith*	*Not Set*		
The Texans Ride	*Wm. Holden-Warren William*	*Not Set*		
They Dare Not Love	*George Brent-Martha Scott-Paul Lukas-Richard Lyon*	*Apr.* 30,'41		
(See Product Digest, page 98)				
This Thing Called Love (A) 2005	Rosalind Russell-Melvyn Douglas	Jan. 2,'41	98	Dec. 28,'40
Thundering Frontier, The (G) 2293	Chas. Starrett - Iris Meredith	Dec. 5,'40	57	Sept. 21,'40
Time Out for Rhythm	*Rudy Vallee-Rosemary Lane-Ann Miller*	*June* 5,'41		
Under Age	Nan Grey - Alan Baxter - Mary Anderson	Apr. 24,'41	60	Apr. 26,'41
Wildcat of Tucson 2211	Bill Elliott-Evelyn Young	Dec. 31,'40	59	
(See Product Digest, page 22)				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy's Private Secretary (G) 126	M. Rooney-L. Stone-I. Hunter	Feb. 21,'41	101	Feb. 22,'41
Bad Man, The (G) 124	Wallace Beery - Lionel Barrymore-Laraine Day	Mar. 28,'41	70	Mar. 29,'41
Bargain Basement	*Marx Bros - Tony Martin - Virginia Grey*	*Not Set*		
Barnacle Bill	*Wallace Beery - Virginia Weidler*	*Not Set*		
Billy the Kid	*Robt. Taylor-Brian Donlevy-Ian Hunter-M. O'Sullivan*	*June* 6,'41		
(See Product Digest, page 97)				
Bitter Sweet (G) 110 (Color)	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40	94	Nov. 16,'40
Blonde Inspiration (A) 123	John Shelton-Virginia Grey	Feb. 7,'41	72	Feb. 22,'41
Blossoms In the Dust (Color)	*Greer Garson-W. Pidgeon-Marsha Hunt*	*Not Set*		
Comrade X (G) 113	Clark Gable-Hedy Lamarr	Dec. 15,'40	89	Dec. 7,'40
Come Live With Me (A) 122	James Stewart-Hedy Lamarr	Jan. 31,'41	85	Jan. 25,'41
Dr. Jekyll and Mr. Hyde	*Spencer Tracy-Ingrid Bergman-Lana Turner*	*Not Set*		
Dr. Kildare's Crisis 115 (G)	Lionel Barrymore-Lew Ayres	Nov. 29,'40	75	Nov. 30,'40
Flight Command (G) 117	Robert Taylor-Ruth Hussey	Jan. 3,'41	113	Dec. 21,'40
Free and Easy (G) 127	Ruth Hussey-Robert Cummings	Feb. 28,'41	55	Mar. 22,'41
Gallant Sons (G) 111	Jackie Cooper-Gene Reynolds	Nov. 15,'40	70	Nov. 16,'40
Get-Away, The	*R. Sterling-C. Winninger*	*Not Set*		
Go West (G) 114	Marx Bros.	Dec. 6,'40	82	Dec. 14,'40
Gone With the Wind (A) (Color)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Haviland	Jan. 17,'41	228	Dec. 16,'39
I'll Wait for You	*Virginia Weidler-R. Sterling-Marsha Hunt*	*May* 16,'41		
Keeping Company (G) 116	John Shelton-Ann Rutherford	Dec. 27,'40	80	Jan. 4,'41
Lady Be Good	*Ann Sothern-Eleanor Powell-Robert Young*	*Not Set*		
Land of Liberty (G) 120	Historical	Jan. 24,'41	98	Feb. 8,'41
Little Nelly Kelly (G) 112	Judy Garland-George Murphy	Nov. 22,'40	100	Nov. 16,'40
Love Crazy	*William Powell-Myrna Loy-Fay Bainter*	*May* 9,'41		
Maisie Was a Lady (G) 118	Ann Sothern-Lew Ayres	Jan. 10,'41	79	Jan. 11,'41
Man from the City	*Virginia Weidler-R. Sterling-Marsha Hunt*	*Not Set*		
Men of Boys Town (G) 132	S. Tracy-M. Rooney-B. Watson	Apr. 11,'41	106	Mar. 15,'41
Penalty, The (G) 129	L. Barrymore-Edw. Arnold	Mar. 14,'41	80	Mar. 15,'41
People vs. Dr. Kildare, The	*Lionel Barrymore-L. Ayres-Laraine Day*	*May* 2,'41		
Philadelphia Story (A) 119	K. Hepburn-C. Grant-J. Stewart	Jan. 17,'41	112	Nov. 30,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rage in Heaven (A) 128	Robt. Montgomery-Ingrid Bergman-George Sanders	Mar. 7,'41	85.	Mar. 8,'41
Trial of Mary Dugan (A) 125	Laraine Day-Robert Young	Feb. 14,'41	90.	Feb. 15,'41
Unholy Partners	*Clark Gable-Rosalind Russell*	*Not Set*		
Washington Melodrama 131	*Frank Morgan-Kent Taylor-Ann Rutherford*	*Apr.* 18,'41	80.	*Apr.* 26,'41
Wild Man of Borneo 121 (See Product Digest, page 39)	F. Morgan-B. Burke-J. Preisser	Jan. 24,'41		
Woman's Face, A (See Product Digest, page 109)	*Joan Crawford - Melvyn Douglas-Conrad Veidt*	*May* 23,'41		
Ziegfeld Girl, The 130 (A)	James Stewart-Judy Garland-Hedy Lamarr-Tony Martin	Apr. 25,'41	131.	Apr. 19,'41

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Break the News (G)	M. Chevalier-J. Buchanan	Apr. 10,'41	78.	May 14,'38
Chamber of Horrors (G)	Leslie Banks-Gina Malo	Dec. 20,'40	79.	Mar. 22,'41
Dead Man's Shoes	Leslie Banks-Wilfrid Lawson	Jan. 15,'41	70.	
Flying Wild	Leo Gorcey-Bobby Jordan	Mar. 10,'41	63.	Mar. 1,'41
Her First Romance (G)	Edith Fellows-Wilbur Evans	Dec. 25,'40	77.	Dec. 28,'40
Gang's All Here	*F. Darro-Mae Jones*	*June* 11,'41		
Hoosier Schoolboy (G) (re-issue)	*Mickey Rooney-Anne Nagel*	*Apr.* 17,'41	62.	*July* 3,'37
House of Mystery (See Product Digest, page 98, under former title, "Human Ghost.")	*Kenneth Kent-Judy Kelly*	*May* 7,'41		
Invisible Ghost, The (A)	Bela Lugosi-John McGuire	Apr. 25,'41	65.	Apr. 19,'41
Kid's Last Ride, The (G)	Ray Corrigan-John King	Feb. 10,'41	55.	Apr. 19,'41
King of the Zombies	*John Archer-Mantan Moreland*	*May* 21,'41		
Phantom of Chinatown (G)	Keye Luke-Grant Withers	Nov. 19,'40	62.	Nov. 23,'40
Pioneers, The	*Tex Ritter*	*May* 10,'41		
Pride of the Bowery (G)	Leo Gorcey-Bobby Jordan	Dec. 15,'40	63.	Jan. 18,'41
Ridin' the Cherokee Trail (G)	Tex Ritter	Feb. 25,'41	62.	Feb. 22,'41
Redhead	*June Lang-Johnny Downs*	*May* 14,'41		
Roar of the Press	*Jean Parker-Wallace Ford*	*Apr.* 30,'41	72.	*Apr.* 26,'41
Rolling Home to Texas (G)	Tex Ritter	Dec. 30,'40	62.	Feb. 1,'41
Sign of the Wolf (G)	Grace Bradley-M. Whalen	Mar. 25,'41	69.	Mar. 29,'41
Silver Stallion	*David Sharpe-Janet Waldo*	*May* 28,'41		
Take Me Back to Oklahoma (G)	Tex Ritter-Terry Walker	Nov. 11,'40	64.	Nov. 30,'40
Trail of the Silver Spurs (G)	John King-Ray Corrigan	Jan. 4,'41	58.	Jan. 25,'41
Tumbledown Ranch in Arizona	*Ray Corrigan-John King*	*Apr.* 20,'41		
West of Pinto Basin (G)	Ray Corrigan-John King	Nov. 25,'40	56.	Dec. 7,'40
You're Out of Luck (G)	Frankie Darro	Jan. 20,'41	62.	Jan. 11,'41

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aloma of the South Seas	*Dorothy Lamour-Jon Hall*	*Aug.* 15,'41		
Birth of the Blues	*Bing Crosby-Mary Martin*	*Not Set*		
Border Vigilantes (G) 4053	Wm. Boyd-Russell Hayden	*Apr.* 18,'41	62.	*Mar.* 29,'41
Buy Me That Town	*L. Nolan-Constance Moore*	*Not Set*		
Caught in the Draft (See Product Digest, page 110)	*Bob Hope-Dorothy Lamour*	*July* 4,'41		
Doomed Caravan (G) 4051	W. Boyd-R. Hayden-A. Clyde	Jan. 10,'41	61.	Jan. 11,'41
Forced Landing	*Richard Arlen-Eva Gabor-J. Carrol Naish*	*July* 25,'41		
Great Man's Lady, The	*Barbara Stanwyck-Joel McCrea-Brian Donlevy*	*Not Set*		
Henry for President	*Jimmy Lydon-Charlie Smith*	*Not Set*		
Hold Back the Dawn	*Charles Boyer - Olivia de Havilland-P. Goddard*	*Not Set*		
In Old Colorado (G) 4052	W. Boyd-R. Hayden-A. Clyde	Mar. 14,'41	67.	Feb. 22,'41
I Wanted Wings (A)	*Brian Donlevy-R. Milland-W. Holden*	*May* 30,'41	132.	*Mar.* 29,'41
Kiss the Boys Goodbye	*Mary Martin-Don Ameche*	*Aug.* 1,'41		
Lady Eve, The (A) 4022	Barbara Stanwyck-H. Fonda	Mar. 21,'41	95.	Mar. 1,'41
Las Vegas Nights (A) 4023	Phil Regan - Bert Wheeler - Tommy Dorsey	Mar. 28,'41	89	Mar. 29,'41
Life with Henry (G) 4016	Jackie Cooper-Leila Ernest	Jan. 24,'41	81.	Jan. 18,'41
Little Miss Muffett	*Ann Shirley-Richard Carlson*	*Not Set*		
Love Thy Neighbor (G) 4013	Jack Benny-Fred Allen	Dec. 27,'40	82.	Dec. 21,'40
Mad Doctor, The (A) 4018	B. Rathbone-E. Drew-J. Howard	Feb. 14,'41	90.	Feb. 8,'41
Monster and the Girl, The (G) 4020	Ellen Drew-Red Cameron	Feb. 28,'41	63.	Feb. 15,'41
New York Town	*F. MacMurray-Mary Martin-Robert Preston*	*Not Set*		
Night at Earl Carroll's, A (G) 4011	Ken Murray-Rose Hobart	Dec. 6,'40	63.	Nov. 16,'40
Night of January 16th	*Robert Preston-Ellen Drew*	*Not Set*		
North West Mounted Police (G) 3946 (Color) ('39-'40 Production)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Dec. 27,'40	125.	Oct. 26,'40
Nothing But the Truth	*Bob Hope - P. Goddard-Edward Arnold*	*Not Set*		
One Night in Lisbon (See Product Digest, page 110)	*Madeleine Carroll-Fred MacMurray-Dame May Whitty*	*June* 13,'41		
Parson of Panamint, The	*Ellen Drew-Charles Ruggles-Phil Terry*	*June* 27,'41		
Pirates on Horseback	*Wm. Boyd-Russell Hayden*	*May* 23,'41		
Power Dive (G)	Richard Arlen-Jean Parker	Apr. 25,'41	65.	Apr. 12,'41
Reaching for the Sun (A)	*Joel McCrea-Ellen Drew*	*May* 2,'41	89.	*Apr.* 12,'41
Road to Zanzibar, The (G) 4025	Bing Crosby-Bob Hope-Dorothy Lamour	Apr. 11,'41	90.	Mar. 15,'41
Round Up, The (G) 4024	R. Dix-P. Morrison-P. Foster	Apr. 4,'41	90.	Mar. 15,'41
Second Chorus (G) 4014	Fred Astaire-Paulette Goddard	Jan. 3,'41	88.	Dec. 7,'40
Shepherd of the Hills (Color)	*John Wayne - Betty Field - Harry Carey-Beulah Bondi*	*July* 18,'41		
Skylark	*Claudette Colbert-Ray Milland-Brian Aherne*	*Not Set*		
Texas Rangers Ride Again (G) 4012	J. Howard-E. Drew-M. Robson	Dec. 13,'40	67.	Nov. 2,'40
There's Magic in Music (G) 4021	*Allan Jones-Susanna Foster*	*May* 16,'41	80.	*Mar.* 1,'41
Three Men from Texas (G) 4050	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40	76.	Sept. 14,'40
Victory (A) 4015	Fredric March-Betty Field	Jan. 17,'41	80.	Dec. 21,'40
Virginia (A) 4019 (Color)	Madeleine Carroll-Fred MacMurray	Feb. 21,'41	110.	Jan. 18,'41
West Point Widow	*Anne Shirley-Rick'd Carlson*	*June* 20,'41		
Wide Open Town	*Wm. Boyd-Russell Hayden*	*Not Set*		
World in Flames (G) 4010	Documentary	Nov. 15,'40	60.	Oct. 19,'40
World Premiere	*John Barrymore - Frances Farmer-Ricardo Cortez*	*Not Set*		
You're the One (G) 4017	Bennie Baker-O. Tucker's Orch.	Feb. 7,'41	81.	Feb. 8,'41

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid's Gun Justice 159	Bob Steele	Dec. 27,'40	63.	
Billy the Kid's Range War 160	Bob Steele	Jan. 24,'41	60.	
Billy the Kid's Fighting Pals (G) 161	*Bob Steele*	*Apr.* 18,'41	62.	*Apr.* 12,'41
Caught in the Act 107	Henry Armetta	Jan. 17,'41	62.	Apr. 26,'41
Devil Bat 105 (G)	Bela Lugosi	Dec. 13,'40	68.	Apr. 19,'41
Emergency Landing 109 (See Product Digest, page 110)	Carol Hughes-Forrest Tucker	*May* 9,'41		
Federal Fugitives 108 (See Product Digest, page 75)	Neil Hamilton	Mar. 29,'41		
Lone Rider Crosses the Rio 164	George Houston	Feb. 28,'41		
Lone Rider Gallops to Glory	*George Houston*	*Not Set*		
Lone Rider in Ghost Town	*Geargе Houston*	*May* 16,'41		
Lone Rider Rides On, The 163	George Houston	Jan. 10,'41	64.	
MisBehaving Husbands (G) 104	Harry Landon-Ralph Byrd	Dec. 20,'40	65.	Dec. 21,'40
Outlaws of the Rio Grande (G) 155	Tim McCoy	Mar. 7,'41	63.	Mar. 1,'41
Paper Bullets	*Joan Woodbury-Jack LaRue*	*May* 30,'41		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Nov. 11,'40	59.	
Secret Evidence (G) 106	M. Reynolds-C. Quigley	Jan. 31,'41	65.	Feb. 8,'41
South of Panama 110 (See Product Digest, page 99)	Roger Pryor-Virginia Vale	Apr. 25,'41		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Broken Wings	*Binnie Barnes-Edw. Norris*	*Not Set*		
Arkansas Judge (G) 010	Weaver Brothers and Elviry	Jan. 28,'41	72.	Jan. 25,'41
Back in the Saddle (G) 045	Gene Autry-Smiley Burnette	Mar. 14,'41	73.	Mar. 15,'41
Barnyard Follies (G) 008	M. Lee-R. Davis-J. Storey	Dec. 6,'40	67.	Nov. 23,'40
Behind the News (G) 009	Lloyd Nolan-Doris Davenport	Dec. 20,'40	75.	Dec. 14,'40
Border Legion, The (G) 053	R. Rogers-G. Hayes-C. Hughes	Dec. 5,'40	57.	Nov. 30,'40
Bowery Boy (G) 019	Dennis O'Keefe-Jimmy Lydon	Dec. 27,'40	70.	Jan. 4,'41
County Fair 015	*Eddie Foy, Jr.-June Clyde*	*May* 5,'41		
Friendly Neighbors (G) 007	Weaver Bros. and Elviry	Nov. 7,'40	67.	Nov. 16,'40
Gay Vagabond, The 022	*Roscoe Karns - Ruth Donnelly -Ernest Truex*	*May* 12,'41		
Great Train Robbery, The (G) 021	Bob Steele-Claire Carleton	Feb. 28,'41	61.	Mar. 8,'41
In Old Cheyenne (G) 055	Roy Rogers-"Gabby" Hayes	Mar. 28,'41	58.	Apr. 12,'41
Lady from Louisiana 014	*John Wayne-Ona Munson-Ray Middleton*	*Apr.* 22,'41	82	
Lone Star Raiders (G) 064	3 Mesquiteers-June Johnson	Dec. 23,'40	57.	Dec. 21,'40
Man Betrayed, A (G) 011	John Wayne-Frances Dee-Edw. Ellis	Feb. 27,'41	83.	Mar. 15,'41
Meet the Missus (G) 018	Roscoe Karns - Ruth Donnelly	Nov. 29,'40	68.	Nov. 23,'40
Melody Ranch (G) 041	Gene Autry-Jimmy Durante	Nov. 15,'40	84.	Nov. 23,'40
Mr. District Attorney (G) 012	Dennis O'Keefe - Peter Lorre - Florence Rice	Mar. 26,'41	69.	Apr. 5,'41
Pals of the Pecos 066 (See Product Digest, page 103)	Three Mesquiteers	Apr. 8,'41	56.	Apr. 26,'41
Petticoat Politics (G) 020	Roscoe Karns-Ruth Donnelly	Jan. 31,'41	67.	Feb. 15,'41
Phantom Cowboy, The 075	Don Barry-Virginia Carrol	Feb. 14,'41	56.	Feb. 15,'41
Prairie Pioneers (G) 065	Bob Livingston-Bob Steele	Feb. 16,'41	58.	Mar. 1,'41
Ridin' on a Rainbow (G) 044	Gene Autry-Smiley Burnette	Jan. 24,'41	79.	Feb. 1,'41
Robin Hood of the Pecos (G) 054	Roy Rogers-Geo. "Gabby" Hayes -Sally Payne	Jan. 14,'41	59.	Jan. 18,'41
Rookies on Parade 013 (See Product Digest, page 109)	Bob Crosby-Marie Wilson	Apr. 17,'41		
Saddlemates	*Bob Steele*	*Not Set*		
Sheriff of Tombstone	*Roy Rogers-"Gabby" Hayes*	*May* 7,'41	76	
Singing Hill, The 046 (See Product Digest, page 116)	*Gene Autry-Smiley Burnette-Mary Lee*	*Apr.* 26,'41		
Sis Hopkins (G) 002	*Judy Canova-Bob Crosby-Chas. Butterworth*	Apr. 12,'41	98.	Apr. 12,'41
Texas Terrors (G) 073	Don Barry-Julie Duncan	Nov. 22,'40	57.	Nov. 23,'40
Thunder Over the Ozarks	*Weaver Brothers & Elviry*	*Not Set*		
Trail Blazers (G) 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40	58.	Nov. 2,'40
Two-Gun Sheriff 076	Don Barry	Apr. 10,'41	56.	Apr. 26,'41
Wyoming Wildcat (G) 074	Roy Rogers-Geo. "Gabby" Hayes	Jan. 6,'41	56.	Jan. 11,'41

THE RELEASE CHART

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along the Rio Grande (G) 183	Tim Holt-Ray Whitley	Feb. 7,'41	64	Jan. 25,'41
Before the Fact	*Cary Grant-Joan Fontaine Sir Cedric Hardwicke*	*Not Set*		
Bring 'Em Back Alive 166 (re-issue)	*Frank Buck*	*May* 16,'41	70	*June* 4,'32
Bringing Up Baby (G) 163 (re-issue)	*Kath. Hepburn-Cary Grant*	*May* 2,'41	102	*Feb.* 19,'38
(See Product Digest, page 116)				
Citizen Kane (G) 118	*Orson Welles*	*Not Set*	120	*Apr.* 12,'41
Convoy (A) 161	Clive Brook-John Clements-Judy-Campbell-Edward Chapman	Jan. 3,'41	78	June 29,'40
Cyclone on Horseback 185	*Tim Holt-Marjorie Reynolds*	*June* 6,'41		
Devil and Daniel Webster, The	*Thomas Mitchell-W. Huston-Anne Shirley*	*Not Set*		
Devil and Miss Jones, The (G) 122	Jean Arthur-Charles Coburn	Apr. 11,'41	90	Apr. 12,'41
Fargo Kid, The (G) 182	Tim Holt-Ray Whitley	Dec. 6,'40	63	Nov. 2,'40
Father Takes a Wife	*Adolphe Menjou - Gloria Swanson*	*Not Set*		
Footlight Fever (G) 119	Alan Mowbray-Donald McBride-Carol Hughes	Mar. 21,'41	69	Mar. 29,'41
Girl, a Guy and a Gob, A (G) 120	George Murphy-Lucille Ball	Mar. 14,'41	91	Mar. 8,'41
Hurry, Charlie, Hurry 129	*Leon Errol-Mildred Coles-Russell Gleason*	*June* 13,'41		
Interlude 134	*J. Hersholt-Dorothy Lovett*	*June* 20,'41		
It Happened to One Man (A)	*Wilfrid Lawson-Nora Swinburne*	*Not Set*	80	*Mar.* 1,'41
Kitty Foyle (G) 112	Ginger Rogers-Dennis Morgan	Dec. 27,'40	108	Dec. 21,'40
Lady Scarface	*Dennis O'Keefe-J. Anderson*	*Not Set*		
Let's Make Music (G) 115	Bob Crosby-Jean Rogers	Jan. 17,'41	85	Dec. 14,'40
Li'l Abner (G) 100	Granville Owen-Mona Ray	Nov. 1,'40	78	Nov. 9,'40
Little Men (G) 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Jan. 10,'41	84	Dec. 7,'40
Melody for Three (G) 124	Jean Hersholt-Fay Wray	Mar. 28,'41	67	Mar. 8,'41
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40	76	Oct. 12,'40
Mr. and Mrs. Smith (A) 117	Carole Lombard-Robt. Montgomery-Gene Raymond	Jan. 31,'41	95	Jan. 25,'41
My Life with Caroline	*Ronald Colman-Anna Lee-Katharine Leslie*	*Not Set*		
No, No Nanette (G) 114	Anna Neagle-Richard Carlson	Dec. 20,'40	96	Dec. 28,'40
Parachute Battalion	*Robert Preston-Nancy Kelly-Harry Carey*	*Not Set*		
Playgirl (G) 121	Kay Francis-James Ellison	Mar. 7,'41	75	Dec. 14,'40
Reluctant Dragon	*Disney Cartoon Feature*	*Not Set*		
Remedy for Riches (G) 113	Jean Hersholt-Dorothy Lovett	Nov. 29,'40	66	Nov. 23,'40
Repent at Leisure	Kent Taylor-Wendy Barrie	Apr. 4,'41		
(See Product Digest, page 87)				
Robbers of the Range (G) 184	*Tim Holt-Virginia Vale*	*Apr.* 18,'41	61	*Apr.* 5,'41
Saint in Palm Springs, The (G) 118	George Sanders-Wendy Barrie	Jan. 24,'41	66	Jan. 4,'41
Saint's Vacation (A) 131	*Hugh Sinclair-Sally Gray*	*May* 9,'41	78	*Mar.* 22,'41
Scattergood Baines (G) 123	Guy Kibbee-Dink Trout	Feb. 21,'41	69	Feb. 15,'41
Scattergood Pulls the Strings 132	*Guy Kibbee-Dink Trout*	*May* 23,'41		
Sunny 133	*Anna Neagle-John Carroll-Ray Bolger*	*May* 30,'41		
They Met in Argentina 128	*Gene Raymond - Maureen O'Hara-Alberto Vila*	*Apr.* 25,'41		
(See Product Digest, page 86)				
Tom, Dick and Harry 126	*Ginger Rogers-G. Murphy-B. Meredith-A. Marshal*	*June* 13,'41		
Too Many Girls (G) 108	Lucille Ball-Richard Carlson	Nov. 8,'40	85	Oct. 12,'40
Vivacious Lady (re-issue)	Ginger Rogers-James Stewart	Mar. 28,'41	90	May 7,'38
You'll Find Out (G) 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40	97	Nov. 16,'40

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Belle Starr	*Henry Fonda-Gene Tierney*	*Not Set*		
Blood and Sand (Color)	*Tyrone Power-Linda Darnell-Rita Hayworth-Nazimova*	*May* 30,'41		
(See Product Digest, page 111) 6				
Bride Wore Crutches, The 112	*Lynne Roberts-Ted North*	*June* 27,'41		
(See Product Digest, page 30)				
Chad Hanna (A) 123 (Color)	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee	Dec. 27,'40	88	Dec. 14,'40
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40	70	Nov. 30,'40
Cowboy and the Blonde	*George Montgomery - Mary Beth Hughes*	*May* 16,'41	68	*Apr.* 26,'41
Dead Men Tell (G) 136	Sidney Toler - Sen Yung - Jean Rogers	Mar. 28,'41	61	Mar. 29,'41
For Beauty's Sake	*Ted North-Marjorie Weaver*	*June* 6,'41		
Girl in the News (A) 127	Marg't Lockwood-Barry Barnes	Jan. 31,'41	78	Oct. 12,'40
Girl Must Live, A (A)	*Lilli Palmer-M'g't Lockwood*	*Apr.* 25,'41	92	*May* 13,'39
Golden Hoofs (G) 130	Jane Withers-Charles Rogers	Feb. 14,'41	67	Feb. 22,'41
Great American Broadcast	*Alice Faye-Jack Oakie*	May 9,'41	80	*Apr.* 26,'41
Great Commandment, The	*John Beal-Maurice Moscovitch-Albert Dekker*	*May* 23,'41	80	*Apr.* 26,'41
Hudson's Bay (G) 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Jan. 3,'41	94	Dec. 28,'40
Jennie 122 (A)	Virginia Gilmore-Wm. Henry	Dec. 20,'40	78	Dec. 7,'40
Mail Train (G) 139 (Reviewed under title "Inspector Hornleigh Goes To It.")	Gordon Harker-P. Calvert	Apr. 25,'41	87	Mar. 22,'41
Man Hunt	*Walter Pidgeon-Joan Bennett*	*June* 20,'41		
Man with a Shovel, The	*George Montgomery - Osa Massen-J. Carrol Naish*	*July* 11,'41		
Mark of Zorro, The (G) 117	Tyrone Power-Linda Darnell	Nov. 8,'40	93	Nov. 9,'40
Miami (Color) ('41-'42 Production)	*Don Ameche-Betty Grable-Robert Cummings*	*July* 4,'41		
Michael Shayne, Private Detective (G) 124	Lloyd Nolan-Marjorie Weaver	Jan. 10,'41	77	Dec. 28,'40
Murder Among Friends (G) 132	John Hubbard-Marjorie Weaver	Feb. 28,'41	67	Mar. 15,'41
Murder Over New York (G) 121 (Reviewed under title, "Gestapo")	Sidney Toler-Marjorie Weaver	Dec. 13,'40	65	Dec. 7,'40
Outlaw, The 135	*Walter Huston-T. Mitchell-Jane Russell-Jack Buetel*	*Not Set*		
(See Product Digest, page 85)				
Ride Kelly Ride (G) 129	Marvin Stephens-Rita Quigley	Feb. 7,'41	59	Feb. 15,'41
Ride On Vaquero (G) 138	Cesar Romero-Mary B. Hughes	Apr. 18,'41	64	Apr. 5,'41
Romance of the Rio Grande (G) 125	C. Romero-R. Cortez-P. Morison	Jan. 17,'41	73	Jan. 4,'41
Scotland Yard (G) 131	Nancy Kelly - John Loder - Edmund Gwenn	Apr. 4,'41	68	Apr. 12,'41
Sleepers West (G) 134	Lloyd Nolan - Lynn Bari - Mary Beth Hughes	Mar. 14,'41	74	Mar. 22,'41
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70	June 29,'40
Sun Valley	*Sonja Henie - John Payne - Glenn Miller*	*Not Set*		
Tall, Dark and Handsome (G) 128	Cesar Romero-Milton Berle-Virginia Gilmore	Jan. 24,'41	78	Jan. 25,'41
That Night in Rio (A) 137 (Color)	Alice Faye-Don Ameche-Carmen Miranda	Apr. 11,'41	90	Mar. 8,'41
Tin Pan Alley (G) 120	Alice Faye-Betty Grable-Jack Oakie-John Payne	Nov. 29,'40	92	Nov. 23,'40
Tobacco Road (A) 133	Gene Tierney-Charley Grapewin-Marjorie Rambeau	Mar. 7,'41	84	Mar. 1,'41
Very Young Lady, A	*Jane Withers-Nancy Kelly*	*June* 13,'41	79	*Apr.* 26,'41
Western Union (G) 126 (Color)	Robt. Young - Randolph Scott - Dean Jagger-Virginia Gilmore	Feb. 21,'41	95	Feb. 8,'41
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40	66	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blackout (G) (Reviewed under title, "Contraband")	Valerie Hobson-Conrad Veidt	Nov. 29,'40	80	Apr. 13,'40
Broadway Limited	*Victor McLaglen - Marjorie Reynolds-Dennis O'Keefe*	*Not Set*		
Cheers for Miss Bishop (G)	Martha Scott-Wm. Gargan	Feb. 21,'41	95	Jan. 18,'41
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie	Mar. 7,'41	126	Oct. 19,'40
Illusions	*Merle Oberon-Alan Marshal*	*Not Set*		
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter	Nov. 22,'40	105	Oct. 12,'40
Major Barbara	*Wendy Hiller-Robt. Morley*	*Not Set*		
(See Product Digest, page 85)				
New Wine	*Ilona Massey-Binnie Barnes-Alan Curtis*	*Not Set*		
Pot O'Gold (G)	Jas. Stewart-Paulette Goddard-Horace Heidt	Apr. 11,'41	87	Apr. 5,'41
Roadshow (G)	Adolphe Menjou-John Hubbard-Carole Landis	Jan. 24,'41	85	Feb. 15,'41
So Ends Our Night (G)	Fredric March-Marg't Sullivan-Glenn Ford-Frances Dee	Feb. 14,'41	120	Jan. 25,'41
Son of Monte Cristo (G)	Louis Hayward - Joan Bennett - George Sanders	Jan. 10,'41	102	Dec. 7,'40
That Hamilton Woman! (A)	Vivien Leigh-L. Olivier	Apr. 18,'41	128	Mar. 22,'41
That Uncertain Feeling (A)	Merle Oberon-Melvyn Douglas-Burgess Meredith	Apr. 25,'41	85	Mar. 22,'41
Thief of Bagdad (G) (Color)	Sabu-J. Duprez-C. Veidt	Dec. 25,'40	109	Oct. 19,'40
Topper Returns (G)	Joan Blondell-Roland Young-Carole Landis-'Rochester'	Mar. 21,'41	90	Mar. 15,'41

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street (A) 5002	M. Sullavan-C. Boyer-R. Carlson	Feb. 7,'41	89	Feb. 8,'41
Bank Dick, The (G) 5010	W. C. Fields-Una Merkel	Nov. 29,'40	73	Dec. 7,'40
Black Cat, The 5028 (See Product Digest, page 98)	*B. Rathbone-Hugh Herbert-Gale Sondergaard*	*May* 2,'41		
Boss of Bullion City 5064	Johnny Mack Brown	Jan. 10,'41		
Buck Privates (G) 5011	Abbott & Costello	Jan. 31,'41	84	Feb. 1,'41
Bury Me Not on the Lone Prairie 5065 (See Product Digest, page 47)	Johnny Mack Brown	Mar. 21,'41		
Cracked Nuts	*Mischa Auer-Una Merkel-Stuart Erwin*	*Not Set*		
Dangerous Game, A 5057 (See Product Digest, page 39)	*Richard Arlen-Andy Devine*	*Aug.* 22,'41		
Dark Street of Cairo (G) 5040	Sigrid Gurie-Ralph Byrd	Feb. 28,'41	59	Dec. 7,'40
Devil's Pipeline 5052	Richard Arlen-Andy Devine	Nov. 1,'40	65	Nov. 16,'40
Double Date (G) 5037	Edmund Lowe-Una Merkel	Mar. 14,'41	60	Mar. 15,'41

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flame of New Orleans, The	Marlene Dietrich-Roland Young-Bruce Cabot	Apr. 25,'41	78.	Apr. 26,'41
Give Us Wings (G) 5025	"Dead End Kids"-W. Ford	Dec. 20,'40	62.	Nov. 16,'40
Half Way to Shanghai	*C. Bickford-Evelyn Ankers*	*Not Set*		
Hello, Sucker	*Hugh Herbert-Peggy Moran*	*Not Set*		
Hit the Road	*Gladys George-Barton MacLane*	*June 27,'41*		
Horror Island (G) 5033	Dick Foran-Peggy Moran	Mar. 28,'41	60.	Apr. 5,'41
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	63.	Aug. 10,'40
In the Navy	*Abbott & Costello*	*May 30,'41*		
Invisible Woman, The (A) 5018.	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 27,'40	70.	Jan. 4,'41
Lady from Cheyenne (A)	Loretta Young-Robt. Preston-Gladys George	Apr. 11,'41	88.	Apr. 5,'41
Lucky Devils 5053 (See Product Digest, page 30)	Richard Arlen-Andy Devine	Jan. 3,'41		
Man Made Monster (G) 5012	Lionel Atwill-Lon Chaney, Jr. (G) 5016	Mar. 28,'41	59.	Mar. 29,'41
Man Who Lost Himself, The ((G) 5016	Brian Aherne - Kay Francis - Henry Stephenson	Mar. 21,'41	70.	Mar. 29,'41
Margie (G) 5026	N. Grey-T. Brown-M. Auer	Dec. 6,'40	59.	Sept. 21,'40
Marshal Law	*Johnny Mack Brown*	*Not Set*		
Meet the Chump (G) 5032	Hugh Herbert-Anna Nagel	Feb. 14,'41	60.	Feb. 15,'41
Meet the Wildcat (G) 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40	65.	Nov. 2,'40
Men of the Timberlands	*Richard Arlen-Andy Devine*	*June 6,'41*		
Model Wife (A) 5014	Joan Blondell-Dick Powell	Apr. 18,'41	78.	Apr. 19,'41
Mr. Dynamite (G) 5041	Lloyd Nolan - Irene Hervey	Mar. 7,'41	63.	Mar. 15,'41
Mutiny in the Arctic 5054 (See Product Digest, page 111)	Richard Arlen-Andy Devine	Apr. 18,'41		
Next Time We Love (G) 5048. (Re-issue)	Margaret Sullavan-Jas. Stewart	Nov. 22,'40	85.	Feb. 8,'36
Nice Girl? (G) 5003	Deanna Durbin-Franchot Tone-Robt. Stack-Walter Brennan	Feb. 21,'41	95.	Mar. 1,'41
One Night in the Tropics (G) 5015	Allan Jones-Nancy Kelly	Nov. 15,'40	82.	Nov. 9,'40
Pony Post (G) 5063	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40	59.	Dec. 21,'40
San Francisco Docks (G) 5027.	Burgess Meredith-Irene Hervey	Jan. 10,41	66.	Dec. 7,'40
Sandy Gets Her Man (G) 5021.	Baby Sandy-Stuart Erwin	Nov. 8,'40	66.	Nov. 16,'40
Sandy Steps Out	*Baby Sandy-Kathryn Adams-Raymond Walburn*	*July 18,'41*		
Seven Sinners (A) 5007	Marlene Dietrich-John Wayne	Oct. 25,'40	86.	Nov. 2,'40
Sing Another Chorus	*Johnny Downs-Jane Frazee*	*Not Set*		
Six Lessons from Madame Lazenga (G) 5022	Lupe Velez-Leon Errol	Jan. 17,'41	62.	Jan. 18,'41
Tight Shoes	*B. Crawford-Anne Gwynne*	*June 13,'41*		
Too Many Blondes	*Rudy Vallee-Helen Parrish*	*May 23,'41*		
Trail of the Vigilantes (G) 5008	Franchot Tone-B. Crawford	Dec. 13,'40	75.	Dec. 14,'40
Unfinished Business	*Irene Dunne-Robert Montgomery-Preston Foster*	*Aug. 15,'41*		
Where Did You Get That Girl? (G) 5030	H. Parrish-C. Lang-L. Errol	Jan. 3,'41	67.	Dec. 21,'40

WALT DISNEY PRODUCTIONS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fantasia (G) (Color)	*Disney-Stokowski*	*Not Set*	135.	Nov. 16,'40

WARNER BROTHERS-FIRST NATIONAL

WB—After Title, Warner Brothers
FN—After Title, First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affectionately Yours [F.N.]	*Merle Oberon-Dennis Morgan-Rita Hayworth*	*May 10,'41*		
(See Product Digest, page 97)				
Always a Bride [FN] (G) 570.	Rosemary Lane-George Reeves	Nov. 2,'40	58.	Nov. 30,'40
Bad Men of Missouri	*Dennis Morgan-Wayne Morris-Jane Wyman*	*Not Set*		
Bride Came C.O.D.	*Bette Davis-James Cagney-Stuart Erwin*	*Not Set*		
(See Product Digest, page 61)				
Case of the Black Parrot [FN]. (G) 572	Wm. Lundigan-Maris Wrixon	Jan. 11,'41	59.	Jan. 18,'41
Dive Bomber (Color)	*Errol Flynn-F. MacMurray-Ralph Bellamy*	*Not Set*		
Father's Son [WB] (G) 520	John Litel-Frieda Inescort	Feb. 1,'41	57.	Mar. 1,'41
Flight from Destiny [WB] (A) 514	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald	Feb. 8,'41	74.	Dec. 28,'40
Flight Patrol	*James Stephenson - Ronald Reagan-Olympe Bradna*	*Not Set*		
Footsteps in the Dark [WB] (G) 509	Errol Flynn - Ralph Bellamy - Brenda Marshall	Mar. 8,'41	93.	Mar. 8,'41
Four Mothers [WB] (G) 503	Lane Sisters-Gale Page-Jeffrey Lynn-Claude Rains	Jan. 4,'41	86.	Dec. 21,'40
Gentle People, The	*Ida Lupino-Thomas Mitchell-John Garfield*	*Not Set*		
Great Lie, The [WB] (A)	Bette Davis - George Brent - Hattie McDaniels-Mary Astor	Apr. 12,'41	110.	Apr. 12,'41
Great Mr. Nobody, The [WB] 515 (See "Stuff of Heroes," Product Digest, page 39)	Eddie Albert-Joan Leslie-Alan Hale-John Litel	Feb. 15,'41		
Here Comes Happiness [WB] (G) 521	Mildred Coles-Edw. Norris	Mar. 15,'41	58.	Mar. 8,'41
Here Comes the Navy [WB] (G) 525 (re-issue)	James Cagney - Pat O'Brien	Dec. 21,'40	86.	Nov. 30,'40
High Sierra [FN] (G) 556	Humphrey Bogart-Ida Lupino	Jan. 25,'41	100.	Jan. 25,'41
Highway West	*Brenda Marshall - Olympe Bradna*	*Not Set*		
Honeymoon for Three [WB] (A) 510	G. Brent-A. Sheridan-J. Wyman	Jan. 18,'41	75.	Jan. 25,'41
Kisses for Breakfast [WB]	*Dennis Morgan-Jane Wyatt-Shirley Ross*	*Not Set*		
Knockout [FN] 568	Arthur Kennedy-Olympe Bradna	Mar. 29,'41		
Lady with Red Hair [WB] (G) 512	M. Hopkins-R. Ainsley-C. Rains	Nov. 30,'40	80.	Nov. 16,'40
Letter, The [FN] (A) 552	Bette Davis-Herbert Marshall	Nov. 23,'40	97.	Nov. 16,'40
Manpower	*Geo. Raft-Marlene Dietrich-Ed. G. Robinson*	*Not Set*		
Meet John Doe (G)	*G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan*	*May 4,'41*	135.	*Feb. 15,'41*
Million Dollar Baby [WB]	*Jeffrey Lynn-Priscilla Lane-Ronald Reagan*	*May 31,'41*		
Navy Blues	*Jack Oakie - Jack Haley - Eddie Albert*	*Not Set*		
Nurse's Secret, The [WB]	*Lee Patrick-Regis Toomey*	*May 24,'41*		
Passage from Hongkong	*Keye Luke-Lucille Fairbanks-Keith Douglas*	*Not Set*		
Santa Fe Trail [FN] (G) 551	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale	Dec. 28,'40	110.	Dec. 21,'40
Sea Wolf, The (WB) (G) 501	Edw. G. Robinson-John Garfield-Ida Lupino	Mar. 22,'41	100.	Mar. 29,'41
Sergeant York	*Gary Cooper - Joan Leslie - Walter Brennan*	*Not Set*		
(See Product Digest, page 111)				
Shadows on the Stairs [FN] 573 (See Product Digest, page 75)	Frieda Inescort-Paul Cavanagh	Mar. 1,'41		
She Couldn't Say No [FN] (G) 571	R. Pryor-E. Arden-C. Edwards	Dec. 14,'40	64.	Dec. 28,'40
Shining Victory	*Geraldine Fitzgerald-James Stephenson-Donald Crisp*	*Not Set*		
Shot in the Dark, A [WB]	Ricardo Cortez-Wm. Lundigan-Nan Wynn			
(See Product Digest, page 87)				
Singapore Woman [FN]	*Brenda Marshall - David Bruce-Virginia Field*	*May 17,'41*		
South of Suez [WB] (G) 513	Geo. Brent-Brenda Marshall	Nov. 16,'40	87.	Dec. 21,'40
Strange Alibi [FN] (See Product Digest, page 86)	Arthur Kennedy-Joan Perry	Apr. 19,'41		
Strawberry Blonde (G) [FN] 559	James Cagney-O. de Havilland-Rita Hayworth	Feb. 22,'41	97.	Feb. 15,'41
Thieves Fall Out [WB]	*Eddie Albert-Joan Leslie-Alan Hale*	*May 3,'41*		
Three Sons O'Guns	*Wayne Morris-Tom Brown*	*Not Set*		
Underground	*Jeffrey Lynn-Karen Verne*	*Not Set*		
Wagons Roll at Night, The [FN]	*H. Bogert-S. Sidney-E. Albert*	*Apr. 26,'41*	82.	*Apr. 26,'41*

FOREIGN AND STATE RIGHTS

Title	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of Faith (G)	Documentary	Jeffrey	Jan. 17,'41	65.	Jan. 11,'41
Chinese Den (A)	Paul Lukas	Film Alliance	Mar. 25,'41	73.	Apr. 12,'41
City of Missing Girls (G)	H. B. Warner	Select	Mar. 1,'41	72.	Apr. 5,'41
Dream of the Butterfly, The (A)	Marie Cebotari	Esperia	Feb. 12,'41	96.	Mar. 1,'41
Fools of Desire (A)	Byron Foulger	Syndicate	Apr. 1,'41	60.	Mar. 20,'41
Ghost Train, The (A)	*Arthur Askey*	*General Film*	*Not Set*	83.	*Mar. 22,'41*
Hatred (A)	Harry Baur	World	Jan. 25,'41	70.	Feb. 8,'41
King of the White Elephant (G)	Native Cast	Allyn Butterfield	Apr. 5,'41	66.	Apr. 12,'41
Kiss of Fire, The (A)	Viviane Romance	Hakim Brothers	Nov. 19,'40	83.	Nov. 30,'40
Lone on the Dole	*Clifford Evans*	*Anglo-Ameri.*	*Not Set*	100.	*Apr. 19,'41*
Lilac Domino, The (G)	Michael Bartlett	Select	Dec. 6,'40	85.	Dec. 14,'40
Living Dead, The (A)	Paul Wegener	Hoffberg	Dec. 16,'40	85.	Dec. 21,'40
Mad Emperor, The (A)	Harry Baur	World	Mar. 8,'41	89.	Mar. 22,'41
Man of the Hour, The (A)	Maurice Chevalier	Trio Films	Nov. 20,'40	95.	Nov. 30,'40
Merry Wives, The (A)	Zdenek Stepanek	Lloyd	Nov. 11,'40	85.	Nov. 23,'40
Murder at the Baskervilles (G) (Reviewed under title, "Silver Blaze.")	Arthur Wontner	Astor	Jan. 15,'41	68.	July 17,'37
Neutral Port (G)	*Will Fyffe*	*Gainsborough*	*Not Set*	92.	*Jan. 25,'41*
Old Bill and Son	*Moreland Graham*	*General Film*	*Not Set*		*Dec. 14,'40*
Pepe Le Moko (A)	Jean Gabin	Mayer-Bursytn	Mar. 3,'41	100.	Mar. 29,'37
Personal Column (A)	Maurice Chevalier	Pax	Feb. 1,'41	89.	Feb. 15,'41
Quiet Wedding (A)	*Marg't Lockwood*	*Soskin-Para.*	*Not Set*	80.	*Feb. 15,'41*
Spare a Copper (G)	*George Formby*	*ABFD*	*Not Set*	77.	*Apr. 5,'41*
Spellbound (A)	*Laurie Baxter*	*Pyramid-UA*	*Not Set*	82.	*Feb. 1,'41*
They Met on Skis (G)	Wissia Dina	C. L. Import	Dec. 21,'40	75.	Jan. 11,'41
This England	*Documentary*	*Anglo-Amer.*	*Not Set*		*Feb. 1,'41*
You Will Remember	*Robert Morley*	*British Lion*	*Not Set*	85.	*Mar. 8,'41*

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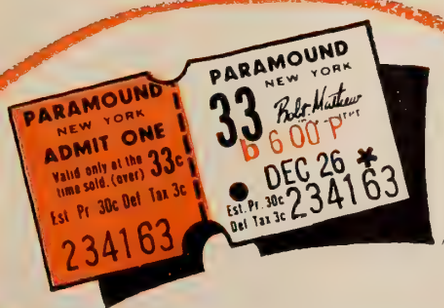
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